

W&A

Annual Report 2003/4
Learning and Interpretation Division

Contents

1	Executive summary	4
2	Table of L&I achievements against V&A objectives	5
3	Individual Department reports	9
3.1	L&I Management.....	9
3.2	Access, Social Inclusion and Community Diversity	9
3.2.1	South Asian Programme	10
3.2.2	Chinese programme.....	11
3.2.3	Black Heritage.....	12
3.2.4	Intercultural	14
3.2.5	Language and Literacy.....	14
3.2.6	Social Inclusion	15
3.2.7	Disability	17
3.2.8	Inspired By	18
3.2.9	Work with the Museum of Childhood and the Theatre Museum ..	18
3.2.10	Strategic Work on Access, Inclusion and Diversity within the V&A 19	
3.2.11	Staff.....	20
3.2.12	Finance	20
3.2.13	Next Year	21
3.3	Learning Services	21
3.3.1	Learning Administration Team	22
3.3.2	Adult Learning Team.....	24
3.3.3	Families & Young People's Team	28
3.3.4	Family programme	28
3.3.5	The Activity Cart.....	28
3.3.6	Activity Back-Packs	28
3.3.7	Special events for families.....	29
3.3.8	Young People's programme	32
3.3.9	Formal Education Team	33
3.3.10	Schools Service	35
3.4	Gallery Interpretation, Evaluation and Resources.....	45
3.4.1	Gallery Interpretation	46
3.4.2	Resource Centre	46
3.5	Systems and Administration	49
3.6	On-line Museum.....	49

3.6.1	Content development.....	49
3.6.2	Secondee scheme	50
3.6.3	New site design	51
3.6.4	Site usage.....	51
3.6.5	Services to the V&A.....	54
3.6.6	Services outside the V&A.....	54
3.6.7	Research and development.....	54
3.6.8	Staff.....	54
3.7	Services to the V&A.....	55
3.8	Support for L&I Work.....	55
3.9	Regional Work.....	55
3.10	International Work.....	55
4	Appendices.....	56
4.1	Publications	56
4.2	Professional lectures and conference papers	56
4.3	Audience research reports.....	58
4.4	Other professional activities.....	59
4.5	Professional lectures and conference papers	59
4.6	Other Professional Activities	60

1 Executive summary

This report provides a summary of the activities of the Learning and Interpretation Division over the year. The quantitative and qualitative data it contains can be compared with that of previous years to identify trends.

Highlights of the year include:

- The education programmes for the exhibition, *The Adventures of Hamza* and the London Mela.
- Expansion of the Museum's Black Heritage programmes, attracting 13,000 people.
- Appointment of a new Social Inclusion post, and a new Disability and Access Officer, with resulting improvements in the service.
- Development of *Image and Identity* in partnership with regional museums in Preston, Manchester, Sheffield, Birmingham and Brighton.
- Launch of a new year course, *Visual Arts in Europe 1500-1720: High Renaissance to Baroque*.
- Improvements to the training of casual staffing working for the Division.
- Launch of *Every Object Tells A Story*, the DCMS-funded online project.
- The growing professionalism in delivery of services of the Administrators Team in Learning Services.
- Increased attendances for family events (up to 28,000 in 2003-4, compared with 18,000 in the previous year).
- Extensive requests to L&I staff for expert advice and information by museums, city and national governments and other cultural organisations from across the world.
- Launch of *Joust*, a participative website developed in partnership with the Public Record Office.
- Increase in the number of web users to over 4 million in the year.

2 Table of L&I achievements against V&A objectives

The V&A Plan 2003-04 contained several key aims and objectives directly related to the work of Learning & Interpretation:

Access: to increase the number and range of people who use the Museum, both on-site and remotely.

Learning: to expand the range of learning opportunities open to our users and to develop high quality digital educational resources.

Inclusion and regeneration: to harness the potential of our collections to produce displays and programmes relevant to audiences that are currently underserved.

V&A Aims	L&I Objectives	L&I Achievements
Delivering the FuturePlan and other developments:		
Progress the flagship gallery project, Medieval & Renaissance Europe.	Place Learning & Interpretation representative on Gallery Development team for audience advocacy and to develop interpretation strategy, opening education programme.	Seconded Head of Schools Service to be Gallery Educator: Stuart Frost
Progress other FuturePlan Phase One projects: Learning Centre, Architecture for All, Sacred Silver & Stained Glass Gallery, Islamic Gallery, catering facilities.	Clarify and develop the role and contribution of interpretation in FuturePlan projects: <ul style="list-style-type: none"> • develop an implementation plan for the Gallery Interpretation Strategy. • clarify the role of educators. • clarify the budget (including for web and disability access). • agree requirements for training and development on interpretation for all staff (not just L&I) on gallery project teams. • Secure remaining funding for the Learning Centre. 	Placed Head of Gallery Interpretation, Evaluation and Resources – Juliette Fritsch Placed Learning Centre Project Manager – Caroline Lang Embedded Gallery Educators onto Concept Teams Drafted Gallery Interpretation Strategy A major anonymous £4 million donation was obtained for the Education Centre.

Focusing on people and service:		
Build the organisational identity across all V&A museums (including the Online Museum) and communicate it with clarity and confidence through all that we do.	Secure funding for Learning History Online. Develop Intellectual Agenda. Secure funding for the Museum of Childhood Phase II Development.	Funding was sought but not yet obtained. Most, if not all, funding was obtained for MOC.
Sustain high numbers of visitors and increase the diversity of our users.	Museum-wide development of Access, Inclusion and Diversity strategy.	Access, Inclusion and Diversity presentation to Strategy Management Board in June 2003.
Target events and promotion at identified audience groups whom the V&A is particularly well-placed to serve or who are currently under-represented.	Sustain and develop work with culturally diverse communities and people with disabilities. Initiate work with the Socially marginalised.	Presentation of Disability Action Plan in March 2004; work with South Asian community alongside Adventure of Hamza & Chinese festival, and expanded Black Heritage programme. Launch of Social inclusion programme and work with World in the East End Gallery, Museum of Childhood.
Understand the needs of people in our various target audiences.		
Enhancing access to the collections:		
Continue to develop the Online Museum and individual museum websites as rich resources for information and learning.	Increase usage of the V&A website	Funding and launch of Every Object Tells a Story.
Consolidating our national and international role:		
Agree a Regional Policy that builds on current good	Increase the V&A's regional audience (that is, outside London and	DCMS funding obtained for Image

<p>practice and supports the Government's Renaissance in the Regions project.</p>	<p>the South East of England) through:</p> <ul style="list-style-type: none"> (i) Strategic Commissioning (ii) Every Object Tells a Story (iii) V&A website 	<p>and Identity and Every Object Tells a Story.</p>
<p>Maintain and develop our partnership with the Sheffield Galleries and Museums Trust through exhibitions and sharing expertise.</p>	<p>Support the V&A's regional partnership programme in Sheffield</p>	<p>David Anderson replaced Deborah Swallow as V&A Trustee for Sheffield Museums and Galleries Trust</p>

3 Individual Department reports

3.1 L&I Management

During 2003–4, the Divisional Directorate was restructured to change the role of Hayley Restall to become Project and Planning Officer. This recognised the growing volume of work she had been doing in developing bid documents (for example, for *Image and Identity* and *Every Object Tells A Story*) and in support of the development of the Exhibition Road Cultural Group.

The Division continued to play an active role at a national level in the development of cultural policy. David Anderson contributed to the following initiatives:

- Lead author of the Exhibition Road Cultural Vision document, and then Co-chair of the Exhibition Road Cultural Group after Sir Christopher Frayling stepped down as Chair.
- Advice to the Clore Duffield Foundation on its leadership programme.
- With the Director of the Clore Duffield Foundation, originator of the framework of the CDF report on education centres in arts organisation.
- Advisor to DCMS on its Strategic Commissioning, Culture Online, Education Strategy and other initiatives.

The Division succeeded in winning funding from many sources as a result of its bids. Funding from sponsorship and trusts and foundations has now become a significant proportion of revenue funding for the Division, with Grant-in-Aid now comprising significantly less than 50% of total Divisional revenue expenditure. There are three reasons for this success:

- The quality of the bids developed by staff of the Division, now centrally managed by Hayley Restall.
- The efforts made by the Division to consult and include its external partners (such as regional museums and NCH) in shaping project proposals.
- The growth in centrally-allocated Government funds for museum education (a reflection of the perception of ministers and officials of the relatively low priority given to education and communities programmes in museums in the past).

3.2 Access, Social Inclusion and Community Diversity

This year saw the development of many programmes including an expanded Black Heritage Month, the launch of social inclusion and the sustenance of the Asian programme, particularly in relation to the exhibition *The Adventures of Hamza*. Also of significance was the work with the Museum of Childhood on the development of the Wold in the East End Gallery. This year there was a far greater focus on strategy with the development of both Access, Inclusion and Diversity and the Disability Action Plan.

3.2.1 South Asian Programme

3.2.1.1 The Adventures of Hamza

The ASICD team organised a variety of events for the temporary exhibition, *The Adventures of Hamza*, which were publicised to 3,000 Asian interest groups and included:

- Storytelling.
- Miniature painting activities.
- Educational trail introducing visitors to the main characters featured in the story of Hamza
- Ten community days involving a tour, storytelling sessions, picnicking in the Pirelli Gardens, sitar playing, discussions of the exhibition and henna painting.
- Joint initiative with the Islamic Art Society, organising a series of Islamic arts workshops based on *The Adventures of Hamza* at the Ragged School Museum in Bow in the East End of London.

Asian community groups from all over London and the South East attended the events. Participants were from a variety of backgrounds including school theatre groups and people for whom English is not their first language.

The Adventures of Hamza education programme also led to the development of further related projects. The Milan Muslim Women's group worked with other Asian groups in Reading to participate in the Reading Arts Week. The events included an Islamic arts workshop using images from the *Hamzanama* and other V&A objects, and a seminar entitled *What is Art? What is Islamic Art?* This was the first time that there had been a significant Muslim or Asian presence at the Festival in Reading.

Table of Recorded Attendance

Event	Attendance
Storytelling and miniature painting	7,989
Community days	299
Islamic art workshops (Bow)	90
Islamic art workshops (Reading)	50
Seminar (Reading)	40

3.2.1.2 London Mela

The V&A had a significant presence at the Mayor of London's Asian Mela in Gunnersbury Park, West London in August 2003, which was attended by 64,000 people. The V&A had a stall in the Heritage Tent and ran a series of related activities including:

- Art competition for children
- Film screening of *World in the East End*, a film based on oral histories collected as part of the Museum of Childhood gallery initiative of the same name

- Photography activities including a mobile studio and a 'Polaroid wall', whilst roving photographers documented the style of Mela's visitors, accompanied by the participants' own comments upon their fashion and clothing.

In a related project, the photographic work produced at the London Mela was displayed the following February at a dance festival in Bangalore, South India. The Lalbagh Gardens in Bangalore have a similar glass house to Crystal Palace in Gunnersbury Park and this was where the V&A mobile photography studio was recreated. A local young people's dance group, who were trained by the V&A specifically for the project, interviewed visitors and managed the studio.

The photographs from both the London Mela and from Bangalore are to be displayed at the V&A in May 2005 and the British Council in India plans to extend the project to Chennai, exhibiting all the resulting photographs on a tour around India.

Table of Attendance recorded

Event	Attendance
<i>World in the East End</i> film screening	60
Information request	600
Art competition	26
Mobile studio	130
Polaroid wall	115
Roving photographer participation	150
Bangalore activities	245

3.2.2 Chinese programme

This year, the V&A organised several community events in the Chinese calendar, including:

- A joint initiative with the UK Federation of Chinese Schools in February 2004 for a music and dance performance held in Logan Hall, University of London
- Dragon Boat celebration activities including making rice dumplings and taking part in chess and singing activities.

Table of Attendance recorded

Event	Attendance
Chinese Schools Chess Competition	48
Logan Hall dance performances	900
Dragon Boat at the V&A	74
Docklands Boat Race	1500

The V&A organised events alongside the Dockland Boat Race run by the Chinese Community and attended by the Mayor of Westminster. These included artists who demonstrated the art of

snuff bottle painting and calligraphy writing and a display of photography by Chinese women's groups.

3.2.2.1 Chinese Mid Autumn Festival events

The V&A held a music recital in the Lecture Theatre which included children as young as five-years-old. The festival included bamboo dances, a Chinese youth band and Shaolin Temple kung fu performances in the garden, which were enjoyed by all. The Lecture Theatre was full and the garden events attracted 1750 people including members of the general public, Chinese community teachers, parents, children and young people.

A one day seminar, *Healthy Living: Traditional Chinese and Alternative Medicine*, provided the general public with an introduction to traditional Chinese medicine, explaining how its applications can help us have a healthier way of living. It was highly successful with 716 people attending, and therefore the event needed the Lecture Theatre and both Seminar Room 1 & 2 to host it. Chinese practitioners spoke on the development of Chinese medicine from its early origins to the present day; the pharmacology of Chinese herbs, qi and the theory and practice of acupuncture. The therapeutic benefits of *tui na*, *qigong* and *taiqi* were also discussed and the audience had the opportunity to take part in practical workshop sessions.

3.2.2.2 Chinese New Year 2004 celebrated the Year of the Monkey

A Taiwanese puppet show and the Changing Faces opera company performed twice to a full Lecture Theatre. Artists from China demonstrated their skills in the Raphael Court while the Activities Cart located in the China galleries allowed children to take part in face painting, making dragon head dresses, playing chess and tasting tea with cookies. This event attracted 8,320 people with the theatre performances being in great demand. This year we included more young people on our email list. The press, TV and radio advertised the event widely.

The Chinese and Malaysian communities provided story-telling in the Chinese galleries for the Festival of Light and a very successful South East Asian dance was performed twice in the theatre to about 700 people in total.

Group visits by the Chinese community included a women's group from Bexley Council for Racial Equality, a group from Lambeth Community Centre, archivists from Shanghai, tourists from Taiwan and China including from Guanzho and an artists group. The Chinese Education Officer gave a talk to the Chinese Wise School in Kingston attended by 105 people.

3.2.3 Black Heritage

3.2.3.1 Cultural Revolution in Harlem and Paris

A one-day event which took place on Sunday 29 June 2003, as part of the programme for the temporary exhibition *Art Deco*. This was a drop-in event with a series of informed but informal talks, with music, dance, poetry and literary performances from the period. The series of short

talks by leading academics and cultural theorists including from America covered a wide range of topics including Harlem Reinvents Art Deco, by David A. Bailey; Accessories? Art Deco and the African Diaspora, by Petrine Archer Straw; Josephine Baker: Muse of Art Deco, by Andrea Stuart; Nights in Harlem: Jazz and the Harlem Renaissance, by Paul Oliver; and James VanDerZee: Photographer of the Harlem Renaissance, by Carla Breeze.

The Nat Paris Jazz Quartet gave a lunchtime performance in the Pirelli Gardens, Jacob Sam-La Rose read out related poetry and literature excerpts, and the day ended with a popular tea dance, with Julie Oram and Jerome Anderson leading Charleston workshops. Enjoyed by young and old alike, altogether the events had 2,108 participants.

3.2.3.2 Carnival at the V&A

2003 was the fifth year running in which we celebrated Carnival at the V&A. Dance and movement was the central theme of this year's programme with opportunities to participate in both traditional Caribbean and contemporary dance workshops on 28 September 2003. There were also performances by Fox's School and Voice of Mauritius, a talk on the Indian influence on Carnival by Ali Pretty and on the three traditional characters of Carnival by Greta Mendez. Everyone joined in the Carnival procession at the end of the day either as performers or spectators. As usual we had approximately 16 carnival bands participating.

3.2.3.3 Black History Month 2003

This event was arranged around four main themes. Visitors to the Soul Food for All Day enjoyed appetiser and main course demonstrations by leading chef Orlando, rum tasting for the over-18s, talks given on Caribbean ingredients, spices and traditions and on that much loved cast iron pan, the dutchie.

This was followed by Celebrating Africa Weekend with films, photography displays, music performances, workshops and demonstrations. A Day in the Life of Africa showed the work of 100 of the world's top journalists, documenting the entire continent of Africa over 24 hours. There were performances of music from North Africa, South Africa and Madagascar, and a chance to join in for all the family.

The third weekend focused on Home, Personal Style and Identity. The high point of this weekend was the theatre performance by Tuareg Productions based on the everyday lives, tensions and conflicts of Caribbeans who, because of a cultural and historical background formed thousands of miles away, find themselves sharing a house in the 1960s.

The Creativity and Collections weekend encouraged people to create their own African textile and write literature and poetry based on the V&A's collections. Jean Fisher, in her talk Diaspora Dialogues – Futuring the Past: Race, Writing and Museum Culture, set the scene for the forthcoming series Beyond Identity involving artists from Black, Asian and Jewish backgrounds.

Activities during the week included a series of reminiscence workshops and talks for older people and a poetry workshop for mental health service users and carers.

All together 13,425 people attended these events, of whom approximately 50% were of African Caribbean origin. This excellent rate of attendance was achieved through circulation to a wide range of organisations including libraries, youth and community groups, bookshops, cinemas and embassies.

After October 2003 the main focus was on planning both outreach and programmes for the forthcoming Contemporary exhibition *Black British Style*, building on the strong audiences that had attended a range of black heritage events over the past few years.

3.2.4 Intercultural

3.2.4.1 Festival of Light

A weekend of multi-faith events related to celebrations on the theme of light was held on 29 and 30 November 2003. This replaced the previous Diwali event based on the Hindu festival. The idea of this weekend was to explore and embrace all faiths, many of which hold light celebrations in the autumn or winter.

The Festival of Light weekend was organised by several staff from the Access, Social Inclusion and Community Development team who created a varied programme of events, hosted in different venues throughout the V&A. These included talks; Christian, Jewish, Buddhist and Jain storytelling, meditation, the display of a section of the Sacred Spaces touring exhibition, the launch of the Sacred Object Trails, meditation workshops, and festive card-making.

Much of the Sunday was devoted to musical performances. A Jewish and Gospel choir performed in the Raphael Gallery, Kurdish music was performed in the British Galleries Norfolk House Music Room and Indian classical music was performed in the Nehru Gallery of Indian Art. On the second afternoon there were back-to-back performances in the Lecture Theatre of Malaysian dances, a Buddhist sign-language performance, Indian classical music, Kurdish music and Indian dances. Audio descriptions of the performances were offered to visually impaired visitors who booked in advance and there was also a display of outfits worn by Indian dancers available for handling.

The weekend proved very popular with all visitors with 2,098 people participating, and it is hoped that we will be able to repeat such a weekend in the future.

3.2.5 Language and Literacy

The Language and Literacy programme for ESOL students (English for Speakers of Other Languages) continues to go from strength to strength. With 1,650 students from colleges, adult education centres, community groups and refugee associations from across London – Croydon,

Harrow, Tower Hamlets, Lambeth, the course saw an increase of over 300 from last year. Participants enjoyed gallery talks and language worksheets, and the feedback from this programme is always extremely positive.

The group seminars are available seven days a week and evening by arrangement. This year we advertised for new ESOL tutors and employed seven new people. They received training for working within the V&A and on the gallery-based tour and worksheets. One reason for the success of the programme is that the language levels of the tours and the worksheets are carefully graded according to the language level of the students. For the first time this year we also ran a training session for ESOL tutors from Brent local authority on how they can use the V&A's collections.

3.2.5.1 Language and Literacy and the Islamic gallery

The closure of the Islamic gallery was a disappointment for many groups as this is the most popular gallery with many of the Muslim students. The ESOL tutors always try to talk to the group leader or tutor beforehand to establish the background of the students in order to identify objects within the galleries which may be of interest – from Ethiopian silver, paintings from Bengal to the Islamic mimbar.

3.2.5.2 Advertising

We advertise this service through an annual letter which goes out to colleges, adult education, lifelong learning services and refugee organisations. We would not have the resources to accommodate the demand if we were to advertise more extensively. This is a key priority for additional funds within the context of the V&A's access, inclusion and diversity strategy as it brings in some of the most marginalised groups within society.

3.2.6 Social Inclusion

A new 0.5 post in Social Inclusion was established with Laura Elliott taking up the appointment in July 2003.

3.2.6.1 Taster talks

Key priorities were established after an initial period of research into the relevant organisation and policy frameworks of the V&A.

It was decided to offer a programme of inclusion 'taster' talks and activity sessions that took account of the needs or interests of C2, D and E audiences. This was achieved through the development of partnerships, and outreach with target audiences. The aim of these free taster talks was to introduce new audiences from socially excluded groups to a range of the V&A's galleries and exhibitions. This work could then be reviewed and incorporated gradually into mainstream planning.

A programme of taster talks and workshops were devised for the spring. A monthly talk and activity programme entitled Talk and Do was designed to respond to growing demand for free hosted sessions tailored to the interests of excluded community groups. Groups involving 353 people have enjoyed these events, ranging from organisations who work with the homeless such as Capital A, Network Foyer East and St Mungo's, those who work to boost the confidence of young Job Centre users, like Creative Goals Partnership, and organisations such as Merton Asylum Seekers who work with refugees.

3.2.6.2 Workshops

Workshops were planned for the Bill Brandt and Vivienne Westwood exhibitions, with four workshops taking place March – April 2004. These were well attended by a broad representation of people, including the homeless, families and vulnerable young adults in residential housing. Feedback was extremely positive and demonstrated there is a demand from new audiences and socially excluded groups for free or reduced-priced activities, with 140 people attending these workshops.

3.2.6.3 Evaluation

Identified as a key area necessary to support social inclusion policies and practices, evaluation is particularly important in order for the V&A to measure changes in attitude and attendance among C2, D and E audiences. The Social Inclusion Officer has been working closely with the Head of Evaluation and Visitor Data Group to put forward some workable solutions for the coming years.

3.2.6.4 DCMS funding agreement

Under the DCMS Funding Agreement the V&A has targets to attract an 8% increase of C2, D and E audiences. Many of these audiences are clearly not socially excluded so there needs to be further clarification and prioritisation both in relation to the role of the Social Inclusion Officer but also for other departments across the V&A, including Marketing.

3.2.6.5 Travellers display

The exhibition *Through the Eyes of Romany Children – A Romany Way of Life* was displayed at Starbucks on Western Road during the Brighton Festival (3– 24 May 2003). This exhibition is the work of Romany and Traveller children who took photographs of their own community inspired by the photographs by Josef Koudelka in the V&A's collections. This proved very popular with the 1000 members of the public who visit Starbucks' site every day . There was a great deal of positive feedback and it is estimated that in total 27,000 visitors saw the display. During early 2004 the Social Inclusion Officer worked on the production of a promotional leaflet for this exhibition.

3.2.7 Disability

This was the first full year that the V&A had a dedicated post for Disability and Access. During this time, a Disability Action Plan was developed to steer the V&A for the next three financial years. The plan was presented to the Management Board in March 2004.

3.2.7.1 Disability Discrimination Act

Under the Disability Discrimination Act the V&A now has a legal responsibility to ensure equal access for disabled visitors. The Disability Action Plan has highlighted how the V&A can develop its services, premises and employment practices to fulfil these responsibilities.

3.2.7.2 The Disability and Access Officer

The Disability And Access Officer is regularly consulted on the design of galleries and related interpretation across all Museum sites. Disability guidelines developed for the Architecture gallery and British Galleries will assist designers and other professionals to improve accessibility to other collections.

3.2.7.3 The V&A Access Group

The V&A Access Group was established with the brief to advise the V&A in all aspects of its work and meets three times a year. The group is comprised of representatives from RNIB, Artsline, MENCAP, Action Disability Kensington & Chelsea, and Deaf Arts. Several of the members have a disability and contribute their knowledge of disability access issues and legislation.

3.2.7.4 Talks programme

The talks programme for people with a disability has gone from strength to strength. Talks covering both the permanent collections and the temporary exhibitions have led to a varied and interesting range of talks.

Those for people with a visual impairment are run monthly and are very well attended. They have included talks on the Painting gallery, the conservation of Stained Glass and the architecture of the V&A building. Altogether, 114 people attended these events.

The monthly talks for people with a hearing impairment, interpreted in either British Sign Language or Speech Supported English, are very popular and have covered subjects such as Art Deco, Gothic, Furniture and the Festival of Light. A total of 96 people attended these talks. Both programmes will continue next year and will be extended to incorporate people with a learning disability.

3.2.8 Inspired By ...

There were 261 entrants to the *Inspired By ...* V&A competition – nearly double that of the previous year. The quality of work submitted by part-time adult learners in arts, crafts and design across the country was extremely high. There were several entries from students with learning difficulties and health problems, plus one group entry. Of these entrants, 70 were selected for display mainly together in Gallery 70 off the Silver galleries or along the Link Corridor. Five out of the fourteen winning objects were put either next to the object of inspiration or within the gallery of inspiration, with one entry being selected for display at the Theatre Museum.

3.2.8.1 Prize giving

Each curatorial department selected its own winner, with the Far Eastern prize won by a group-entry collage made by members of the Sir John Cass Parents Room from City Lit. This year, for the second year running, the Janet Cobb prize was awarded by Richmond Adult Community College in memory of Janet Cobb, a former winner whose self esteem was transformed by being selected for display. The prize was awarded to a lady who was suffering from Multiple Sclerosis. For the first time, the V&A design team gave a professional look to the labels, invites and text for the exhibition.

The exhibition was launched during Adult Learners Week. Adult education music groups including the City Lit guitar and recorder groups and choirs from Morley College played in the Raphael gallery throughout the afternoon of 14 May, enjoyed by 498 people. The Gospel choir sang in the Gamble Room prior to the award ceremony attended that was by 360 people. Later that evening 45 people went on the introductory tour of the competition.

During late 2003 and early 2004 we gathered case studies of students who had entered the *Inspired By ...* competition over the last five years. These were collated into a booklet, with the aim of showing the tangible benefits of organising the competition for museums, adult education centres, lifelong learning institutions and of course for individual students. Copies of it were handed out at the award ceremony in May, and further copies will be mailed to selected adult and community colleges and other interested organisations.

3.2.9 Work with the Museum of Childhood and the Theatre Museum

The Head of Access, Social Inclusion and Community Development worked one day a week at the Museum of Childhood on the development of the World in the East End gallery. This entailed the collection of objects from diverse communities in the East End – Bengali, Chinese, Vietnamese, African, Caribbean, Jewish, Travellers, Somalis, Turkish and white East End on the themes of journeys, festivals, celebrations, play, leisure and work. Quotes from oral histories were set alongside the objects and these stories also formed the basis of a gallery DVD on being an Eastender, play and on the moving story of Marie Lyse, a Rwandan refugee. Excerpts from

the quotes were also used for an audio tape on the experiences of discrimination by diverse communities.

Research was carried out on the histories of people in the East End from Western Europe, Eastern Europe, Africa, the Caribbean and from Asia. Text and images on these histories serve as an introduction to the gallery alongside an exploration of the 'traditional' East End. The gallery opened in February 2004 alongside the temporary exhibition *Toys from India*.

The Access and Disability Officer, the Chinese Education Officer, and the South Asian Education Officer all assisted the Theatre Museum in the setting up and running of focus groups with South Asian and Chinese communities, and people with disabilities.

The Head of Access, Social Inclusion and Community Development has worked with both the Theatre Museum and the Museum of Childhood on the development and implementation of community and access strategies. The Access and Disability Officer has worked with these branches on various aspects of disability including the use and purchasing of specialist equipment. Other members of the team work with them on the *Inspired By ...* competition.

3.2.10 Strategic Work on Access, Inclusion and Diversity within the V&A

3.2.10.1 Access, Inclusion and Diversity

The Access, Inclusion and Diversity strategy – with related appendices on audience breakdown, barriers to the V&A and examples of good practice – was presented to the Management Board in June 2003 along with a three year implementation plan. It was subsequently approved by the Board of Trustees. Several national, regional and local museums, along with museum professionals and students, have requested copies of the strategy.

3.2.10.2 Disability Action Plan

The Disability Action Plan was presented to the Management Board in March 2004 along with proposed budget for the following two years for such items as an access guide, assistive technology, training for staff in British Sign Language and evaluation.

The Access and Disability Officer has provided training in visual awareness to staff from across the V&A and was a member of the Diversity Working Group organised by the Personnel Department.

3.2.10.3 Mayor's Commission on Asian and African Heritage

Eithne Nightingale, the Head of Access, Inclusion and Community Development, presented a paper on partnership and outreach in November 2003 to the Mayor's Commission on Asian and African Heritage, with the Commission presenting its own report in Autumn 2004. She regularly

gives talks to student groups and other museum professionals on issues of diversity and the work at the V&A.

3.2.10.4 Museums and Galleries Disability Association

The Disability and Access Officer has been elected to several external committees including the Museums and Galleries Disability Association. He is also chair of an international branch of the Art Beyond Sight collaboration, based in the United States.

3.2.11 Staff

In July 2003 Laura Elliot was appointed to the new post for Social Inclusion. With funding from Access to Work, Joe Cohen Evans was appointed as support worker to Barry Ginley, Access and Disability Officer. After working on a temporary basis for some time Sheona McRae was offered a full-time contract as the team's administrator.

After her maternity leave Hajra Shaikh, the South Asian Officer, took extended leave for a further year. Rosemin Najmuddin was appointed temporarily as Cultural Diversity Officer (South Asian) to work on the Hamza community and education events and the Asian Mela.

Carol Tulloch, African Caribbean Cultural Diversity Officer, led the special Art Deco event Cultural Revolution in Harlem and Paris. Her employment was temporary and she was subsequently employed by Chelsea School of Art, but seconded to the V&A to curate the V&A Contemporary exhibition *Black British Style*. We appointed Jonah Albert (0.5) as African Caribbean Cultural Diversity Officer, again on a temporary basis, to develop and manage the Carnival and Black History Month events. His contract was extended to work on the programme for the forthcoming *Black British Style*.

Christine Chin was invited to China to visit and identify artists for the Chinese New Year celebrations in 2004. Eithne Nightingale was invited to South India to participate in the Mela photographic project in Bangalore.

Temporary contracts, temporary cover and inadequate staffing placed considerable pressure on expansion and key areas of work.

3.2.12 Finance

Core funding for this area of work has not increased significantly during the past six years (from £50,000 to £55,000) even though the portfolio has increased to incorporate social inclusion, disability, African Caribbean and intercultural work, in addition to our long-standing Chinese and South Asian commitments. T.T.Tsui funds the Chinese programme by £10,000 a year, although this funding is not indefinite.

The two years of HLF funding for cultural diversity ended in June 2002 and the one-off grants from HLF specifically for Black History Month, for which we had been successful in 2002, were not available in 2003. It was therefore with some relief that contingency funding from the V&A was made available, both to take forward the Disability Action plan and for work on Black Heritage. There was however little funding for the South Asian programme except specific monies for the Hamza education programme and for Mela, which was supported by the Nehru Fund.

The Head of Access, Social Inclusion and Community Development worked on a revised pre-application to the HLF for more significant funding to develop this area of work. However the HLF will not fund work that it considers should be financed by the V&A's core programme. As outlined in the Access, Inclusion and Diversity Strategy there needs to be the correct balance between core funding and additional funding, which would allow such work to be planned on a longer-term basis, whilst also ensuring that it moves from a marginal position to be embedded across the full range of the V&A's activities.

3.2.13 Next Year

We look forward to an Autumn full of activity with events and outreach alongside both *Black British Style* and *Encounters*. It will also be a period of identifying longer term resources including staffing, in order to put the work upon a firmer basis and ensure all departments across the V&A take on board issues of access, inclusion and diversity, including their legal responsibilities under the Disability Discrimination Act and the Race Relations Acts. There should also be a co-ordinated approach across the V&A to achieve C2,D,E audience targets as agreed under the Funding Agreement with DCMS.

3.3 Learning Services

The Learning Services Department has provided a large number of programmes for a wide range of audiences during 2003–2004. The year has also seen a number of new staff appointed and a new management structure. Key achievements include:

- The 'Image & Identity' project carried out in partnership with museums in Birmingham, Brighton, Manchester, Sheffield and Preston. Other key partners were the Education and Access Teams of the relevant Regional Agencies, NCH (the children's charity), the National Foundation for Educational Research (NFER) and the Campaign for Drawing. The project engaged young people, families and community groups in creative responses to museum collections and displays of modern popular culture.
- The introduction of a new part-time year course, *The Visual Arts in Europe 1500–1720: High Renaissance to Baroque*, fully booked in its first year.
- The programme of demonstrations for the *Gothic* exhibition, attracting record numbers.
- The programme of Christmas performance family events for the *Gothic* exhibition, which attracted over 8,000 visitors.

- A root-and-branch review of the casual staff who work on learning programmes. A training day specifically on customer care was run in the Summer of 2003 and other changes were made to improve working practices and conditions.
- A study day for students on printmaking with Tracey Emin, *Masterpiece to Multiple: Contemporary Printmaking*, which sold out.
- The inaugural Critical Debate in the annual V&A/RIBA partnership series. This debate, entitled *Buildings, Meanings and People*, included Richard Sennett, Will Alsop, Stephen Poliakoff, Langlands & Bell and Linda Grant, and was chaired by Patrick Wright.
- The Snap Shot Stories event, pilot for the DCMS/Culture Online project *Every Object Tells a Story*, provided a whole summer of innovative digital photography activities for families and young people. Visitors worked with digital artists and learned photographic and image manipulation techniques.
- A special project connected to Art Deco was run for the NCH. This was funded by the exhibition's sponsors, Ernst and Young as part of their 'Life Matters' scheme.

3.3.1 Learning Administration Team

The Learning Administration Team provides programme support to the Learning Services three teams of educators. The Learning Administration Team carries out all the necessary background work to ensure that events have been publicised, brochures printed, necessary resources are in place and events run smoothly for the V&A's diverse public. The varying skills, interests and academic backgrounds of the team mean they play a very active role in the planning process right through to the delivery, often working on the events and supervising the staff on the day. The team operates a system of rotating responsibilities so that all the administrators have hands on experience of all the various programmes, and can cover for each other where necessary.

The Learning Administration Team consists of four staff. The permanent members of the team during 2003 were Jo Pettipher, Vikki West, and Clare Cotton. Ruth Lloyd joined the team in February 2003 to provide back-fill for Clare Cotton who was seconded to the Online Museum to develop our Online Print Box capability.

In September 2003 Vikki West left the team to train to become a teacher and Diana Deal replaced her. Diana Deal had worked previously as a freelance member of staff delivering the family events and from January to September 2003 covered for Fahmida Shah whilst Fahmida was on maternity leave.

In September 2003 Jo Pettipher took on the role of the Administration Team Leader. Increased responsibilities include the day-to-day management of Learning Administration staff as well as the team of 34 freelance staff who deliver the programmes out in the galleries.

To provide support for the new educators for Image & Identity, RIBA Architecture, the new High Renaissance to Baroque year course, the Learning Centre, Culture Online, and the Gifted and

Talented programme for young people, Ruth Lloyd continued in her role as the fourth administrator. In January 2004, her contract became effectively five days a week (a mix of contract and OPA work).

3.3.1.1 Key achievements for the Learning Administration Team:

1. Provision of a highly skilled, professional and committed team of freelancers who are front facing and responsible for on-the-day delivery of Learning programmes. A training day specifically focused on customer care was run in the Summer of 2003.

2. Introduction of new effective systems, including:

- Working with the Museum OCS cleaning staff to implement a weekly spreadsheet system to set up equipment and furniture for the weekend activities.
- Digital equipment booking system for programme managers including training task lists for programme managers to ensure consistency of deadlines on print, signage, contracts etc. This has proved to be very useful to the new members of staff.

3. Creation of Print Room Topic Boxes. The V&A's Print Room has developed Resource Boxes designed to assist teachers and lecturers to use the Print Room more effectively. The boxes are on a variety of subjects and contain images based on each subject. The boxes also contain brief descriptions of the images including the artist, the title of the work, dates, and the museum number.

4. Diana Deal ran a drop-in workshop for families entitled *Make a Stained Glass Window*. This Christmas event was part of the series of special events to celebrate the major exhibition *Gothic: Art for England 1400–1547* on Saturday 27 and Sunday 28 December 2003. The event was very successful, attracting 310 families over the two days.

5. Diana Deal and Jo Pettipher worked on the February 2004 half-term activity *Every Object tells a Story*. The event was extremely successful with nearly 2000 families taking part. Diana worked as one of the digital artists helping families manipulate the images they produced, which were then transferred on to T-shirts as well as being uploaded onto the website. Jo Pettipher worked as one of the 'welcomers' explaining to families what the event was about, how to use the cameras and then helping them to select photos to print.

6. Diana Deal assisted with two workshops, entitled Digital Designs on Saturday 6 and 20 March 2004, in which young people produced a CD cover, band flyer and poster. Both workshops were fully booked and very successful.

7. Ruth Lloyd worked with Barbara Reid to deliver an extremely successful Image & Identity conference for young people on 10 March 2004. The conference brought together 300 young people from schools across the country. A team of ten freelance staff and artists helped the young people produce a T-shirt design, each expressing their own identity; subsequently the T-shirts were printed and sent out to the schools.

3.3.2 Adult Learning Team

The Adult Learning Team's audience consists of independent adult learners who attend both drop-in events and sessions ticketed in advance. The team leader during 2003/4 was Imogen Stewart, who also run the gallery talks and tours programmes. Ann Dooley organised courses and study days, Mary le Comte was the Wednesday Late View Manager, Ruth Singer ran the demonstrations and events programme and developed gallery and online resources. The two existing year course tutors, Sally Dormer and Angela Cox, were joined in August by Caroline Knight who took on the new High Renaissance to Baroque course.

3.3.2.1 Demonstrations and drop-in events for adults

The total visitors to these programmes increased hugely this year – reaching 20,228, an almost 250% increase on 2002/3. Demonstrations of crafts took place most weekends and gave visitors a deeper understanding of the techniques used to produce objects in our collections. This year they have included Art Deco techniques such as couture embroidery and millinery. The Art Deco Festival, jointly run with the Access Social Inclusion and Community Development Department, attracted over 1,000 people. Other highlights included upholstery and hand-flocked wallpaper demonstrations. The programme also included young contemporary craftspeople from jewellers to sculptors. An exciting series of medieval crafts was run for the Gothic exhibition including tablet weaving, armour production and bookbinding, attracting a total of 4,700 visitors.

Free special events for adults took place every month including craft workshops, such as handbag making with designer Emily Jo Gibbs, and textile printing inspired by African printed cloth. One-off events included a weekend of medieval living history for the Gothic exhibition (1,536 visitors), and a range of historical musical performances, with audiences totalling 1,430. The opening of the new Paintings gallery was celebrated with a month of events including demonstrations of the conservation of oil paintings, frame gilding and portrait painting, which attracted around 2,000 people.

Daily one-hour gallery talks continue to be very popular with new and repeat visitors. From January the gallery talk slot, run by conservators and curators, included monthly sessions with objects brought from stores. Short talks on Wednesday evenings are taken by V&A staff and focus on one object or a small group.

Summary of adult drop-in programmes

	2001/2	2002/3	2003/4
Demonstrations	110/12,925	102/5,250	99/14,746
Special Events	N/A*	62/3,062	34/5,482
Introductory Tours	2,174/30,858	2,214/28,543	2,214/17,909
Gallery Talks	353/4,365	359/5,107	362/4,298

* This information is not available from the 2001/2 financial year

3.3.2.2 Courses

This year saw the continued delivery of a wide range of courses in the history of art and design to our target audiences of independent adult learners. The course programme offers a formal environment in which independent adult learners can focus on particular aspects of the V&A's collections. This year featured two major developments to the programme: The introduction of a third year course – the Visual Arts in Europe 1500–1720: High Renaissance to Baroque, and the planning of a new summer course programme for 2004.

3.3.2.3 Year courses

The Late Medieval and Early Renaissance course completed its tenth year in 2003/4. The launch of the new course, High Renaissance to Baroque in September 2003, proved to be an enormous success. The course sold out quickly and a waiting list developed.

The certificate programme has continued to attract students who wish to study further, with participants often go on to study further at Christies and the Courtauld Institute or to MA Art History at Birkbeck College and MA in Medieval Studies at Reading University.

3.3.2.4 Short courses

The highlights of the year included:

- Work of an Angel, which looked at medieval illuminated manuscripts and featured modern practitioners. This sold out.
- At Home in the Town and Country, a new accredited course developed with Birkbeck College, London University. This course looked at interiors and social practices of the 18th century.

3.3.2.5 Course list

Work of an Angel (8–11 April 2003)

What is Art Deco? (7–11 July 2003)

London House (2–5 September 2003)

At Home in the Town and Country (24 September–26 November 2003)

The Tudor Age (12 February–11 March 2004)

Understanding the Collections (2–5 March 2004)

In Focus: Ceramics and Glass (8 March 2004)

3.3.2.6 Study Days

Study days for independent adult learners continued to develop content to inspire and engage their non-specialist audiences. Below is a list of study days run in 2003/4:

- Design for Knitting (4 October 03)
- Cut in Cold Alabaster (7 November 2003)
- Creature Comfort (6 December 2003)
- To Have and Hold; Collecting Today (20 February 2004)
- Art of the Stitch (19–20 March 2004)

Summary of courses (number of courses/people) 2001–2004

	2001/2	2002/3	2003/4
Year courses (average termly recruitment: Summer/ Autumn /Spring)	2/Med & Ren YC 64/66/69 Roc to Modern YC 48/69/69	2/Med & Ren YC 70*/63/53 Roc to Modern YC 58/51/47	3/Med & Ren YC 43/56/49 Roc to Modern YC 36/43/40 High Ren YC -/72/69
Summer practical courses (total number of people recruited)	7/89**	11/150	No venue for courses this summer due to relocation of the studio
Short courses (total number of people recruited for all short courses)	5/355	10/463	5/353
Evening courses (average weekly recruitment)	1/48	2/ 82	2/ 63
Study days	N/A	11/1,485***	5/942

*Course oversold, ** Practical courses introduced. *** Became part of programme this year

3.3.2.7 Summer courses

Our regular programme of summer courses was put on hold this year due to our main venue being relocated to a more accessible room on the ground floor. This gave us the opportunity to condense the type and range of events planned into three weeks and to look at ways of maximising our audience. This new format will be launched next summer.

3.3.2.8 Wednesday Late View

The content of the Late View programme continued to provide a range of non-specialist, informal learning activities for a wide range of adult visitors. An extensive range of art and

design based themes and subjects, as well as the collections, were used in lectures, tours, demonstrations, special events and drawing courses. Music was also performed every evening in the Grand Entrance and, during academic year, in the Norfolk House Music Room. The V&A is open for Late View 10.00–22.00 every Wednesday; during 2003/4 there were 51 Wednesday Late View evenings.

Wednesday Late View Attendance Totals 2003/4

Visitors: 83,399	Average per evening: 1,635
Lecture tickets sales: 10,585	Average per evening: 207
Gallery Talk: 693	Average per evening: 13
Introductory tour: 719	Average per evening: 14
Norfolk House Music Room concerts: 2744	Average per evening: 53
Drawing courses (2 @ 6 weeks each): 144	Average per evening: 12 (sold out)
Drop in and Draw (5 events):100	Average per evening: 20
Special Events (3 events): 833	Average per evening: 277

Summary of Late View 2001–4

	2001/2		2002/3		2003/4	
	Event	People	Event	People	Event	People
Lecture	51	11058	51	10469	51	10585
Gallery talk	51	1110	51	1017	51	693
Introductory Tour	51	1118	51	1178	51	719
Norfolk House Music Room concert	N/A	N/A	43	1169	42	2744
Drawing courses	N/A	N/A	10	98	12	144
Special event	N/A	N/A	N/A	N/A	3	833

Sold-out lectures included:

- Two lectures on the *Art Deco 1910–1939* exhibition
- Art Deco Ceramics
- Costumes for the Silver Screen
- Shanghai – China’s Open City
- Georgian Bath
- *Gothic: Art for England 1400–1547* exhibition
- Reconstructing Shakespeare’s London
- Intricate Form, linked to the *Zoomorphic* exhibition
- England’s Lost Houses

3.3.2.9 Other highlights

- Author Tracy Chevalier’s talk about tapestries linked to her book *The Lady and the Unicorn*.

- Flappers and Follies summer party (estimated that over 200 people attended).
- Winter Warm Up Christmas Party, which featured a traditional choir as well as cabaret.

3.3.3 Families & Young People's Team

The Families and Young People's Team has three members: Lorna O'Brien, David Judd and Angela Spencer. Between March and September 2003 Diana Deal was temporarily employed until her permanent employment with the Learning Administration Team and a third permanent team member was recruited. We were pleased to welcome Angela Spencer who joined in October 2003 from Windsor Arts Centre. Lorna O'Brien was appointed Head of Families and Young People in November 2003.

Families and young people are extremely important target audiences for the museum and the high quality work of the team contributes significantly towards improving the V&A's reputation for excellence in this area of provision. The team was delighted when the V&A was the only national museum to be nominated by *The Guardian* for the first Kids in Museums Award for family-friendly museums in 2003.

3.3.4 Family programme

The Family Programmes are more diverse and innovative than ever and continue to attract increasing numbers of adults with children to the V&A – up to 46,053 from 42,867 in 2002/3 (excluding mixed-age special events, which are now included in the adult programme). The family programme provides a high quality range of activities with regular provision each weekend, and family events during the school holidays, festivals and for national initiatives such as the Big Draw.

3.3.5 The Activity Cart

The Activity Cart is available in one of five easily accessible galleries each Sunday 10.30–17.00 and during most school holidays. The cart provides simple hands-on activities directly relating to objects in the collection and is suitable for families with children aged 3–12. We have been fortunate in securing funding for a new cart from the Ernest Cook Trust. This will be developed during the latter part of 2004.

3.3.6 Activity Back-Packs

The Back-Packs are available each Saturday 10.30–17.00 and continue to be extremely popular with regular and new family visitors. The redesigned instruction booklets have been very well received by families and this process is near completion for all the packs. Complementary activities for under-fives have been introduced on a trial basis as a way to better accommodate families with younger children in their family group.

3.3.7 Special events for families

Special events for families take place during all school holidays. Other weekend events are related to national initiatives such as the Big Draw, Family Learning Weekend, Children's Art Day and Black History Month. Events are linked to the permanent collections and temporary exhibitions and aim to engage parents, carers and children in an enjoyable informal learning experience. Easter and summer half-term holidays included events linked to the *Art Deco* exhibition. Family events were also run for *Art Deco* exhibition sponsors, Ernst and Young. Autumn half-term events celebrated Carnival and also included the Playdoh Skyline, sculpture sessions linked to the contemporary architecture exhibition *Zoomorphic* and Christmas events based around the *Gothic* exhibition. We have continued to develop our digital family events to a very high standard and included event websites as part of the Every Object Tells a Story project funded by Culture Online, part of the DCMS.

Autumn also saw the introduction of new object handling sessions for families. These were devised on the theme of the Victorians in response to the demand from visitors, as children study the Victorian era at school at Primary KS2 level. The first two sessions were Victorian Photography and Eating with the Victorians. The sessions will be monitored and additions to the programme are planned for 2004/5.

Events linked to national initiatives:

- Heads and Tales weekend events for Children's Art Day
- Happy Families weekend events for Family Learning Weekend
- Image & Identity events for The Big Draw weekend
- Autumn half-term events linked to Carnival and the Black History Month programme.

High profile events:

- Family Learning Weekend: Happy Families

The theme for this year's Family Learning Weekend was Happy Families. Based on designs from original Happy Families playing cards, visitors were asked to draw cartoon versions of themselves. The aim was for each family to create a set of cartoon drawings in the style of the playing cards.

- The Big Draw Weekend: Image & Identity

Based on Chinese ancestor pictures, where departed relatives were remembered through drawings and paintings, visitors were asked to create an image of themselves by which they would like to be remembered using photography and drawing. Over 300 digital photographs recording visitors' work were taken. On the Sunday Tony Hart gave a drawing demonstration to encourage visitors to draw. Over 2,200 family visitors participated.

- Snap Shot Stories

The whole of the summer holidays was devoted to Snap Shot Stories, a series of five different photography events which formed a pilot for the project Every Object Tells a Story. Five photography events were offered, each one approaching the exploration of themes related to objects and stories in a different way. Nearly 4,000 visitors took part.

http://www.vam.ac.uk/vastatic/microsites/1303_every_object/index.html

Visitor quotes:

"Thank you very much for this superb project. The concept is stunning, and the resources are amazing. And you have excellent staff capable of explaining and helping the children get the most out of it all."

"I saw the rooms in the museum I'd never seen before, even though I've been coming here for years! My daughter has really enjoyed it and could have spent the whole day here. It's creative and a different way to occupy children – a brilliant idea!"

"A wonderful idea and a marvellous team of unbelievably hard working people. I look forward to looking up your website. Thank you."

- Every Object Tells a Story

Events for this project continued during February 03 half-term with families borrowing a digital camera to photograph objects in the collections. They then transformed their images into comic strip cartoons and T-shirt designs. Nearly 2,000 family visitors participated in these events. This event was evaluated by an external consultant to assist in the development of the project.

Visitors' work can be seen on the following site:

http://www.everyobject.net/temparchive/eotas_ht/half_term.html

Visitor quotes:

"Absolutely fantastic. It was our first visit to the museum and the children has an absolutely brilliant time and can't wait to come back. Taking the digital photos they got really excited about all sorts of things that they wouldn't have noticed otherwise. Great ! Thank you very much."

"A terrific idea that has been done with real generosity of spirit. The staff were patient and kind. Incredibly creative people. The V&A goes to the top of our list of London attractions."

"Great to mix ICT and art and design. Very helpful staff and we all really enjoyed the experience. Also appealing to so many age ranges (our daughters are four and seven). Thanks for a great afternoon."

- Families Online

This interactive website for families has been steadily attracting more visitors. Feedback has been very positive:

"My family loves the games and informative items on families online ... Many thanks for an excellent site."

"Congratulations on the launch of your Families Online site – it's really great and I'm sure it will be a huge success!"

3.3.7.1 Special activities for families 2003/4

Title	Days	People
Hamza Storytelling	33	3378
Art Deco Clay Heads	2	180
Splendours of the Far East	4	350
Razzle Dazzle	4	673
Up-Stares Down-Stares	4	886
Flamboyant Frames	2	132
Design an Art Deco Mask	6	443
Design a Foil Picture	3	223
Design an Art Deco Tile	2	212
Sponsor family workshops Ernst and Young – Art Deco Masks	1	46
Sponsor family workshops Ernst and Young – Art Deco Tiles	1	44
Children's Art Day – Heads and Tales	2	197
Trailblazers	8	558
Photostories	10	687
Objectify	10	1300
Tales to be Told	7	547
Transformers	9	730
Family Learning Weekend – Happy Families	2	721
The Big Draw – Image & Identity	2	2231
Carnival!	9	2382
The Playdoh Skyline	10	1409
Create Gothic Greetings Cards	5	421
Love and Laughter – Gothic Poems and Music	1	185
A Knight's Tale: Armour Handling	3	1387
Gothic Music and Dance	3	1780
Make a Stained Glass Window	2	310
Gothic Crown and Jewellery making	3	1106
The Second Shepherd's Pageant: Mystery Play	2	568
St George and the Green Man: Mummers' Play and Wassailing Procession	2	1956
Wassailing Workshop	2	270
Tales from Gothic Times	2	136
Every Object Tells a Story	9	1811
Object Handling – Victorian Photography	7	417
Object Handling – Eating with the Victorians	7	492

Summary of attendance at family programme 2001–4

	2001/2		2002/3		2003/4	
	days	visitors	days	visitors	days	visitors
The Activity Cart	138	12803	115	13918	93	9851
Back-Packs	118	7623	118	11205	91	8034
Family Events	81	7465	96	17744	177	28168
Special Events*	-	-	64	19500	-	-

* Included events for mixed audiences: these are now included in adult event statistics.

3.3.8 Young People's programme

The Families and Young People's Team continued to work with the Royal Borough of Kensington and Chelsea/Westminster Excellence in Cities Programme during 2003/4. A series of workshops run as part of the Image & Identity project ran for eight consecutive Saturdays in Autumn 2003. Fifteen students from seven different schools within Chelsea and Kensington took part. Two of the schools students came from were specialist Art Colleges for the visual arts. Students came from a wide range of cultural backgrounds.

The project gave young people a chance to use art to explore their own identities and at the same time to help them develop skills in drawing, scaling up and painting. The V&A also reached beyond those directly involved in the project through co-producing an e-learning resource based on the project's process with GATEA (the Gifted and Talented Education Arm of the London Challenge). This is now part of the Managed Learning Environment that has been established as part of the Gifted and Talented provision in London.

On 21 January 2004, there was an official opening of the GATEA website. Students who took part in the Image & Identity project at the V&A attended and showed their work to the London Schools Minister Stephen Twigg MP and Professor Tim Brighouse, London Schools Commissioner. At the same event V&A College was launched. This will be a year-long Saturday programme for gifted and talented students studying art and design at AS/A2 level, beginning with a pilot module in Autumn 04.

Linked to the *Art Deco* exhibition, workshops for young people were run on Art Deco hat making and photography. The hat making sessions drew inspiration from the exhibition as well as the Dress Court, with the participants learning the basic principles of millinery and creating their own hat. The photography sessions examined the work of famous photographers of the period, examining different styles and techniques, and aimed to inspire the young people to create their own digital photographs.

3.3.8.1 Create!

The Create! programme of bookable workshops, talks and portfolio building classes for 11–18 year-olds ran throughout the year on two themes: Image & Identity and Product Design.

Image & Identity used drawing, sculpture and poetry workshops to enable the young people to express their own identity, and at the same time develop new skills. These sessions were run by contemporary artists such as Susan Stockwell. Zandra Rhodes gave a very well received talk about how her identity is reflected in the clothes she creates, and the importance of what a person wears in creating an image.

For the Product Design programme, a series of workshops and portfolio-building activities were offered to give a practical insight into the design process. It gave opportunities to design CD covers, lights, shoes and furniture. A new event format was tried, in which young people were able to take part in a 'Day of Design' where they would experience three different design workshops, each lasting two hours. Each session was run by a different tutor. This proved very successful and has subsequently been repeated.

Summary of Programmes for Young People 2001-4

	2001/2		2002/3		2003/4	
	sessions	people	sessions	people	sessions	people
Portfolio building workshops	N/A	N/A	7	53	3	26
Talks (lectures for young people)	N/A	N/A	3	255	1	71
Workshops (used to be masterclasses)	N/A	N/A	4	30	24	244
Gifted and Talented programme	N/A	N/A	4	52	9	292

3.3.9 Formal Education Team

Building upon the achievements of the previous year, the Formal Education Team continued to successfully promote and deliver a wide range of events and resources to the formal education sector. Helen Thomas joined the V&A as the V&A+RIBA Partnership Architecture Education Officer in September 2003. Stuart Frost turned full-time on the Medieval and Renaissance galleries project in February 2004 transferring in March to the Gallery Interpretation, Evaluation and Resources Team. Francis Pugh continued to act as temporary team co-ordinator until March 2004. Kara Wescombe joined the V&A as Head of Formal Education with special responsibility for school services, in March 2004

From January to March Friederike Souter was the Formal Education Intern from University of Southampton, Winchester. This was an agreed placement as part of her MA Museum Studies in Culture, Collections & Communication. Francis Pugh and Sarah Saunders were her joint line

managers. During her time with the team Friederike carried out a research project, writing teachers notes and lesson ideas for the Art Nouveau Print Room Resource Box.

3.3.9.1 Educators' Private Views

The team led two private view events which were well attended by primary and secondary school teachers, and further and higher education lecturers. These evenings enabled educators to explore the exhibitions, and to meet with education staff. Curators from the exhibition teams participated in both events, delivering talks in the Lecture Theatre.

Educators' Private Views 2003/4

	Attendance
New Photography gallery, 2 May 2003	Teachers: 154 Lecturers: 76
Gothic: Art for England 1400–1547, 13 October 2003	Teachers: 229 Lecturers: 67
Total	526

Summary of Educators' Private Views 2001-2004

Educators' private views	2001/2	2002/3	2003/4
Attendance	907	291	526

3.3.9.2 Architecture Education Programme

A learning and interpretation strategy for the architecture collections was prepared and completed by Helen Thomas by the end of February 2004. A number of activities contributed to the foundation of this strategy, as outlined below.

3.3.9.2.1 Peer Consultation

Two consultation afternoons were organised in December 2004 as part of research into the potential audiences for the architecture collections of the V&A+RIBA Architecture Partnership, involving educators and consultants from National Trust, English Heritage and the Society of Black Architects

3.3.9.2.2 Audience Focus Groups

The Susie Fisher Group was invited to run focus groups to investigate the expectations and interests of schools and FE/HE audiences for the V&A+RIBA Architecture Partnership collections. Participants were asked to respond to prompts related to the collections, developed by Susie Fisher in collaboration with Helen Thomas. A report was produced.

3.3.9.2.3 Architecture Resources

Two web-based guides to the architecture collections and archives of the V&A+RIBA Architecture Partnership have been developed. These are the basis of a series accessible under the Architecture section of the web-site; the first is a guide to the geography of the collections and the second looks at how best to study architects' sketchbooks, and where to find them.

3.3.9.3 Events

Open House, 20 and 21 September 2003

Open House tours have been running at the V&A since September 2001. This year's tours followed a familiar format, taking groups of 12 visitors through the museum and behind the scenes. Three tours a day were held on both days, and were fully booked well in advance.

Student Visionaries – collaboration with the RIBA Gallery

Student Visionaries was a pilot study led by ArtsInform with the RIBA Gallery and the V&A+RIBA Architecture Partnership. A total of 243 students from City and Islington Sixth Form College, drawn from disciplines including Critical Studies, Graphics and Fine Art, took part in the project, which was based around the RIBA/V&A touring exhibition, Fantasy Architecture. An exhibition of students' work was held at the College and at the RIBA during Architecture Week.

Total numbers of individuals attending architecture events 2003/4

Architecture events 2003/4	Attendance
Consultation afternoons	23
Open House	72
Student Visionaries	243
Total	338

As this was the first year of the programme there are no comparative figures from previous years.

3.3.10 Schools Service

Marketing the schools service and the V&A's resources effectively was a key Learning Services objective. As part of the drive to increase the profile of the schools service new photography of schools working in the galleries was commissioned, and a new four-colour schools brochure was produced, attracting universally positive feedback. Several articles were written by the team for TES teacher magazine, to promote the temporary exhibitions programme, and to highlight the resources for teachers and students that are available at the V&A.

The *Gothic* exhibition was supported with an events programme and resources. A Gothic: Art for England print room resource box for teachers and students was created and Stuart Frost and Ruth Singer produced an online teachers resource for the exhibition. The resource highlighted a number of activities and a variety of approaches to encourage teachers to make self-guided visits to the exhibition with their students.

A study day was run for A-level students of history/history of art to support a visit to the *Gothic* exhibition and the V&A's permanent Medieval and Renaissance collections. This event attracted over 70 students.

A limited number of In-service Training for Teachers (INSET) courses were offered this year, reflecting changes in staffing and priorities. Attendance at day-long INSET courses at the V&A has been declining for some time. Short twilight courses were introduced for the 2003/4 programme. All the twilight course attracted bookings, proving to be easy to run and popular with attendees.

The FE team has run successful programme of Whole School Professional Development Days (WSPDD) for a number of years. Demand for Whole School Professional Development Days remains high but supply has been limited due to constraints imposed by staff departures and the time taken to recruit replacements. Several courses were booked in advance for the summer term when a full-time member of staff was expected to be in post.

Teachers courses run 2002/3

	Number of Teachers
Arts of the Islamic World	72
Earth & Fire: Italian Terracotta Sculpture/ Tiaras	219
Developing Drawing Skills – WSPDD	14
Introducing the V&A – WSPDD	11
Using Museums – WSPDD	16
Versace and Textiles at the V&A	13

Teachers courses run 2003/4

	Number of Teachers
The British Galleries – London Association of Hospital Teachers.	25
PGCE Art & Design Students – Roehampton	22
Victorian Britain Twilight INSET.	4
Gothic: Art for England. INSET (day course).	4
Britain 1066-1500 Twilight INSET.	3
Total	58

Summary of Teachers Courses 2001–4

	2001/2	2002/3	2003/4
Whole School Professional Development	94	41	25
INSET	928	304	11
Other	0	0	22

Total	1022	345	58
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School Student Events 2003/4

	Number of Students
Art and Architecture 1400–1600 – study day for A-level students	71

Summary 2001–4

Events for School Students	2001/02	2002/03	2003/04
Number of Students	0	0	71

School Visits 2003/4

	Groups	Individuals
Primary	292	12, 635
Secondary	930	33, 045
Total	12, 22	45, 680

Summary of School Visits 2001–4

School Visits to the V&A	2001/2	2002/3	2003/4
Primary (individuals)	11,370	Tbc	12,635
Secondary (individuals)	32,346	Tbc	33,045
Total	43,830	43,094	45,680

3.3.10.1 Further and Higher Education Programmes, Events and Resources

3.3.10.1.1 Student Guide

The Student Guide, produced by Learning and Interpretation in collaboration with V&A Marketing, was distributed to colleges and universities at the beginning of the academic year in September 2003.

3.3.10.1.2 Student Membership

A student membership scheme was launched in November 2003.

3.3.10.1.3 Study Days

A new programme specifically for students, lecturers and practitioners in the creative industries was developed. The programme included:

Designing the British Galleries, 4 April 2003

The transformation of the British Galleries was the V&A's largest project for over half a century and this study day brought together some of the key figures involved.

Gothic to Goth, 31 October 2003

To complement the *Gothic: Art for England 1400–1547* exhibition, this study day traced the changing meaning of the term Gothic through the various Gothic revivals and the often romantic, creative and dark interpretations of Gothic from the 18th century to contemporary interpretations.

Masterpiece to Multiple: Contemporary Printmaking, 6 November 2003

Examining recent trends in printmaking including new contexts and formats of display, new means of publishing, marketing and distribution, artists' multiples and editions, Masterpiece to Multiple also looked at the success of printmaking in non-western cultures with no historic printmaking tradition. Speakers included the artist Tracey Emin.

Swinging London: 23 January 2004

To complement the *Ossie Clark* display, this study day explored the explosion of youth fashions on the high street, the decadent bohemia of Soho and the creative talents of the leaders of fashion style in the 1960s and 70s. Celia Birtwell talked about her career in textile design and her memories of London.

Attendance at Study Days 2003/4

	Attendance
Designing the British Galleries, 4 April 2003	21
Gothic to Goth, 31 October 2003	57
Masterpiece to Multiple: Contemporary Printmaking, 6 November 2003	124
Swinging London: 23 January 2004	79
Total attendance for Study days 2003/4	281

Summary of Study Days 2001–4

	2001/2		2002/3		2003/4	
	Events	Individuals	Events	Individuals	Events	Individuals
Study Days	7	1496*	3	468*	4	281

* Study days in 2001/2 and 2002/3 were aimed at a broader general audience.

3.3.10.2 Talking Design

Talking Design was introduced as a new Wednesday evening talks series devised for an undergraduate and postgraduate student audience, and for a maximum of 70 people per session. Each talk, although part of a series, is also intended to stand alone and to feature

prominent speakers and designers. The first series, entitled Designed by Women, included a special appearance by the designer Lucienne Day.

Talking Design 2003/4

	Attendance
Elsie de Wolfe	22
Eileen Gray	41
Gaby Schreiber	21
Lucienne Day	61
Elizabeth Denby	22
Total	167

3.3.10.3 Conversations

A new series of events for students was devised for the introduction of COLLECT, the Crafts Council's fair. Taking the form of a chaired conversation with two practitioners, the first event entitled Transitions in Contemporary Craft included the 2003 Turner Prize winner Grayson Perry talking about ceramics and was followed by a debate and Q&A.

Conversations 2003/4

	Attendance
Mah Rana/Dorothy Hogg	122
Cleo Padovani/Shelly Goldsmith	101
Grayson Perry/ Julian Stair	289
Ron Arad/ Carl Clerkin	170
Total	682

3.3.10.4 Style Lounge

Following its successful launch on March 19 2003 there were four Style Lounges held in the 2003/4 financial year. The chat-show style format includes discussions with respected designers, architects, photographers, critics, historians, curators, journalists and filmmakers as well as the chance for students to show their work in digital projection format. Other regular features are a DJ and bar.

Style Lounge 2003/4

	Attendance
Guy Bourdin	250
Inspiration	226
Evolution	121
Black	174
Total	792

Style Lounge Summary 2002–4

2002/3		2003/4	
Events	Individuals	Events	Individuals
1	250	4	792

3.3.10.5 Conferences

Conferences were planned in collaboration with V&A curators and representatives from outside organisations. They provided opportunities for the presentation of new research in fields related to the V&A's collections and its programme of major exhibitions. Conferences continue to enhance the V&A's reputation for innovative debate and academic enquiry.

Two major conferences were planned to complement the exhibition programme:

- The Art Deco World, 25 April 2003

A three-day international conference notable for its genuinely global dimension, with speakers hailing from Brazil, France, the United States, India, Japan and Australia. The conference was planned with Ghislaine Wood the exhibition's curator.

- Gothic: Art for England 1400–1547, 21–23 November 2003

A three-day conference resulting from a call for papers in January 2003 and a selection panel in February of the same year. In terms of attendance and variety of themes addressed, this was one of the most successful conferences we have organised in recent years. The conference was convened by Professor Richard Marks of the University of York, the exhibition's curator.

Other conferences included:

- European Silver 1500–1800, 16 May 2003
- Reconstructing British Classicism: New Approaches in 18th Century,
- Architecture, 4–5 July 2003
- The Victorian Interior, 26–27 September 2003

3.3.10.6 Short Course

In 2003 Francis Pugh agreed to take over running a short course for the Art Deco events programme for the Adults Team. The course, What is Art Deco?, was aimed at a non-specialist adult audience looking for an introduction to the subject (attendance figures included in the Adult Learning section of this report).

3.3.10.7 Critical Debates

Buildings, Meanings and People was the first in a series of annual critical debates organised by the V&A/RIBA Architecture Partnership. Its intention was to explore the ways in which

architects give meaning to their buildings and, conversely, how artists, writers and film-makers represent and reinterpret buildings in their work. The panel, chaired by the cultural commentator Patrick Wright, included the author and journalist Linda Grant, the artists Langlands and Bell, urban theorist and professor of Sociology at the LSE, Richard Sennett and film-maker and television writer, Stephen Poliakoff. Daniel Libeskind, who withdrew at the last minute, was replaced by Will Alsop.

Total number of individuals attending Conferences and Critical Debates 2003/4

Conferences	Attendance
European Silver 1500–1800, 16 May 2003	102
The Art Deco World, 25–27 April 2003	DAY 1: 184 DAY 2: 130 DAY 3: 109
Reconstructing British Classicism, 4–5 July 2003	DAY 1: 73 DAY 2: 52
The Victorian Interior, 26 September 2003	104
Gothic: Art for England 1400–547, 21–23 November 2003	DAY 1: 221 DAY 2: 223 DAY 3: 188
Critical Debate	Attendance
Buildings, Meanings and People, 25 October 2003	283

Summary of Conferences & Critical Debates 2001–4

	2001/2		2002/3		2003/4	
	Events	Total	Events	Total	Events	Total
Conferences	3	830	5	890	5	1,386

3.3.10.8 Continuing Professional Development Days

Four CPD days were organised for Further and Higher lecturers to encourage imaginative use of the V&A's resources, including its collections, exhibitions and public services. They also helped promote closer connections between the V&A and course providers, enabling participants to discuss ideas of mutual interest and gain an insight into the V&A's future plans.

Summary of CPD Day 2002–4*

2002/3	Attendance	2003/4	Attendance
In-Sight: The Changing Face of Photography at The V&A, 12 November	13	Contemporary Fashion, 9 February	10
Textiles in Focus, 10 March	28	Contemporary Ceramics, 30 January	9

Teaching Islamic Art (in association with the GLAADH project) 9 May	16	History of Photography, 5 March	23
Total (events/participants)	3/57	Total (events/participants)	3/42

*This programme was introduced in 2002

3.3.10.9 Image & Identity

In July 2003 the V&A received £350,000 from the DCMS/DfES national/regional partnerships programme for education and communities. The V&A was the project leader for Image & Identity and worked in partnership with museums in Birmingham, Brighton, Manchester, Sheffield and Preston. Other key partners were the Education and Access Teams of the relevant Regional Agencies, NCH (the children's charity), the National Foundation for Educational Research (NFER) and the Campaign for Drawing.

The project engaged young people, families and community groups in responding creatively to museum collections and displays of modern popular culture. The V&A's Cinema India exhibition was one of the starting points for the project and it went on tour to Preston and Birmingham. The V&A hosted an Image & Identity exhibition and a Young People's Conference. Examples of work from across the partnership were on display and 250 young people with their teachers and youth workers attended the Conference. It was opened by Minister for the Arts Estelle Morris.

Other features of the V&A's part of the Image & Identity programme included Saturday workshops and talks for young people, the Big Draw, and a Day of Record at the London Asian Mela. In addition 2000 copies of an Image & Identity teachers' resource pack were sent out to secondary schools, followed by an INSET day for 25 teachers. The V&A worked with four of the thirteen NCH centres that took part in Image & Identity. In total over 16,600 people participated in the project.

Total number of attendees at V&A Image & Identity events 2003/4

Events for families and community groups	Participants
The Big Draw	2,231
The London Mela	1,262
16 Workshops for NCH	59
8 Workshops for Gifted & Talented	120
9 Saturday workshops and talks for young people	163
Family Carnival weekend	1,552
Family Learning Weekend	718
Total	5,564

Events for Schools	Participants
Young People's Conference	300
Image & Identity INSET	25

Bollywood workshop	20
School Day of Record	25
Total	370

In total there were 16, 460 participants in Image & Identity events across the six museums.

3.3.10.10 Services to the Museum and Other Sectors

Morna Hinton was visited by a variety of museum professionals, researchers and students, including Catherine Lorange, Kunstindustriemuseet, Oslo; a group of staff from the Nordiske Museum in Stockholm; Eva-Lena Bergstrom from the National Museum of Fine Arts, Stockholm; Peggy Fogelheim and Merritt Price from the J. Paul Getty Museum; Marianne Lamonaca from the Wolfsonian Museum in Florida; Carolyn Grant, a researcher working for Tate Modern; Felicity Allen from Tate Britain; Honor Gay from the Natural History Museum; Anja Tollenaar from the Scalex project in the Netherlands; Asun Martinez from the Museo de Altamira in Spain; Catherine Moody, a student at the Louvre in Paris; and Eva Reussner, a researcher from Germany.

Lorna O'Brien was visited by fellow professionals receiving information and advice on gallery activities and family programmes: Zoe Renilson, Manchester Art Galleries; Sandi Olivo, Curator of Education, Middlebury College Museum of Art, Vermont; Jude Watt, Baltic Gallery; Leslie Peart, John G. Shedd Aquarium, Chicago; Khayoung Kim, The National Folk Museum of Korea; Ann Matthews, Cardiff Museum; Janine Jongen and colleague, Maritime Museum, Rotterdam; Tia Powell Harris, Outreach Programme manager, Smithsonian; Alice Mayers, Foundling Museum; Heidi Pritchard, National Library of Australia; Isabel Godinho, Director of the Royal Palace, Portugal (Palacio Nacional da Ajuda); Claire Driver, museum education consultant; Asun Martinez from Museo de Altamira; Tae Higashino, education consultant, Japan; Ngaire Bushell IWM HMS Belfast; Carolyn Chinn, BGMC; and Astrid Hilne, the Theatre Museum.

David Judd gave talks and tours about the learning theory behind British Galleries, and the development of the interpretative devices to: Katie Booth and group from the Ashmolean Museum; Colin Hicks – Director of Cultural Services – Quebec Government Office, London; Marie Xantouedaki and a group of Graduate Museum Students from Milan; Susan Baldino and a group from the British Museum; Helene Nadeau and a group of museum educators from Quebec; Alison Perkins Deputy Director of Education and Interpretation from Baltimore Museum of Art; John Messner and a group from the Museum of Science an Industry, Manchester; Asun Martinez from Museo de Altamira; Maria Regan from the Horniman Museum; Lydia Bartlett, MA Heritage Education and Interpretation Student from Newcastle University; Saskia Van Hoaren and a group from Catharyconvent Museum, Utrecht Netherlands; Charlotte Teeple Museum Studies student; and participants attending the opening of the Image & Identity Display.

Angela Spencer was visited by Emma Jackson, a Fine Art Degree student receiving information on gallery activities. Angela also organised a visit for Professor Viv Golding from the University of Leicester with 65 Museum Studies MA students, to receive information on the work of the team and the division.

Visitors to the FE team to discuss provision of formal education included Michelle Ruddenklau, Head of Formal Learning, National Maritime Museum, London; Asun Martinez, Museo de Altamira; Abbie Hampton, Events Co-ordinator, Wellcome Trust; Peggy Fogelman, Getty Museum; Alan Kirwan, Leighton House; Victoria Thornton, Open House; Gillian Woolfe, Dulwich Picture Gallery; Miraj Ahmed, in an ongoing collaboration with Architectural Association; Frank Salmon, in an ongoing collaboration with Paul Mellon Centre for the Study of British Art; Francis Morrell, in an ongoing collaboration with ArtsInform; Emma Bennett, in an ongoing collaboration with Building Exploratory, Hackney; Kate Goodwin and Mary-Ann Stevens, RA; James Peto, Design Museum; and Adrian Forty, UCL.

Sarah Saunders gave a gallery talk on contemporary jewellery. Ruth Singer has regularly contributed to the gallery talks programme on the subjects of both medieval and textile studies. David Judd spoke at a teachers' INSET course on Image & Identity at V&A. Morna Hinton gave the welcoming address at the General Teaching Council's Question Time event held at the V&A on 26 January 2004.

3.3.10.11 Gallery Developments

- Lorna O'Brien was the divisional representative on the New Glass gallery development
- David Judd was the divisional representative on the Ceramics galleries redisplay project
- David Judd continued to be the education representative for interpretative devices development in the British Galleries
- David Judd was on the team working on the development of the Learning Centre
- Sarah Saunders was divisional representative on the Spiral development team
- Helen Thomas attended the Progress and Planning Group meetings for the Architecture gallery, the V&A+RIBA Architecture Partnership, held monthly, and the RIBA Trust Managers Group meetings
- Stuart Frost represented Learning and Interpretation on the Medieval and Renaissance galleries project team. As part of the process of developing the interpretative framework for the Medieval and Renaissance galleries Stuart visited a number of museums and exhibitions including the Museum of London; Musée national du Moyen Age, Paris; Royal Armouries Leeds; The British Library (*Painted Labyrinth – The World of the Lindisfarne Gospels*); the Louvre, Paris; Design Museum, London; The National Gallery, London; the Queen's Gallery, London (*Leonardo: The Divine and the Grotesque*); the Royal Academy, London (*Illuminating the Renaissance*); Urbis; Imperial War Museum (*North*); Manchester City Art Gallery; The Lowry, Manchester; National Maritime Museum, London (*Elizabeth*); and the British Library, London (*Leonardo: From inspiration to innovation*)
- Francis Pugh represented the FE Team on the Learning Centre project team

- Ruth Singer carried out interpretation work for the Paintings galleries including hands-on and Braille devices. She is now working on the Miniatures gallery
- Morna Hinton was the educator on the Sculpture gallery team. During 2003/4 she began work sourcing handling objects and planning two videos on sculpture techniques.

3.3.10.12 Exhibition teams

- Sarah Saunders was divisional representative for contemporary Exhibitions, *Zoomorphic* and *Brilliant*, and was Divisional Liaison Representative for the Contemporary Team
- Stuart Frost joined the team responsible for the planning of a joint exhibition with the Henry Moore Institute, Leeds (September 2004–March 2005)
- Francis Pugh continued to represent Learning and Interpretation on the *Art Deco* exhibition team until August 2003, becoming the representative on the *Christopher Dresser* exhibition team in January 2004

3.3.10.13 Other institutions and people

Stuart Frost represented Learning and Interpretation at a reception held by the Mayor of Kensington & Chelsea, 7 May 2003.

Peggy Fogelman (Getty Museum) visited in June 2003 to discuss plans for interpreting the Medieval and Renaissance collections.

3.3.10.14 Gallery and exhibition developments

Stuart Frost represented Learning and Interpretation on the Medieval and Renaissance galleries project team, and also joined the team responsible for the planning for a joint exhibition with the Henry Moore Institute, Leeds, from September 2004 to March 2005.

The final element of the front-end audience research for the Medieval and Renaissance galleries was completed in April 2003 when Creative Research presented the findings of the quantitative survey to the project team, providing the team with a detailed written report.

3.4 Gallery Interpretation, Evaluation and Resources

From March 2003, line-management and outstanding tasks for the Gallery Interpretation, Evaluation and Resources Team was covered between David Anderson, Gail Durbin and Morna Hinton, pending recruitment of the replacement Head of GIER. In February 2004, Juliette Fritsch was appointed to this post, and at the end of 03–04 the permanent team consisted of:

- Head of Gallery Interpretation, Evaluation and Resources, Juliette Fritsch
- The L&I Divisional Editor, Tony Manos
- The educator on the Medieval and Renaissance gallery project, Stuart Frost

- The educator on the Architecture gallery project, Colin Mulberg
- The Resources Officer, Renée Anderson

In addition, there are Gallery Educators who form part of the team when they are actively involved in development of permanent galleries:

- The educator on the Sculpture gallery and the Islamic Middle East – the Jameel Gallery, Morna Hinton
- The educator on the Miniatures gallery, Ruth Singer

3.4.1 Gallery Interpretation

Gallery Educators work on helping to identify the key messages of the gallery and displays, and subsequently developing the interpretative framework for the gallery. Their work also includes planning and delivering the opening education programme, managing evaluation and visitor research and generally acting as audience advocates to ensure that the gallery meets the needs of different visitors and learning styles.

3.4.1.1 Evaluation

David Anderson continued to chair the Visitor Data Group, created as a result of the work Morna Hinton did during 2002/03, setting up visitor profiling and quarterly reporting of all visitors – including those not usually surveyed by MORI. The group aims to ensure consistency and quality in methodology and data collection across all three V&A sites.

Morna Hinton facilitated ongoing student projects and university research partnerships such as the Kings College study into visitor use of interactives in galleries.

3.4.2 Resource Centre

The Resource Centre continues to provide books, journals, audio-visual and digital materials to staff throughout the V&A, and loans slides to those lecturing for the Museum. It also provides a reference centre for students and researchers of museology and education in museums.

3.4.2.1 Visitors

During the year there were 537 visitors to the centre. These included members of the Learning & Interpretation Division, other museum divisions and departments, visiting lecturers, BA and MA students from the Institute of Education and City University, and freelance researchers. There were also visits from Nancy Mallett (Toronto Museum) and Asun Martinez (Museo de Altamira). All new permanent staff in the division were given an introduction to the Centre by the Resource Officer as were new students on the Institute of Education/ V&A MA Museums and Galleries in Education course.

3.4.2.2 Books, journals and AV materials

In the year 2003/04, 226 books and journals were loaned to 90 borrowers from across the V&A; this is more than double the amount lent last year. There were 80 new items acquired for the Resource Centre and 71 donations accepted. There are currently 46 journal titles subscribed to by the Centre. From January 2003, a bulletin listing all new acquisitions, and the contents pages of all journals received, has been distributed to all L&I staff every other month and this has continued.

All new acquisitions are now catalogued by the NAL or added to existing NAL records by the Resource Officer. In addition the Resource Officer has continued to add older materials to existing records on the NAL catalogue. Over the past year, approximately 420 items have been added.

3.4.2.3 Slides

In the year 2003/04, 1855 slides were loaned to 130 borrowers from across the Museum and outside, if lecturing on behalf of the V&A. This is a slight decrease in number of slides borrowed from last year but a 9% increase in actual borrowers.

Two MA students from the RCA/V&A History of Design course, Corinna Gardner and Frances Nayegon, were employed to work on the slide backlog, and over the year 2,987 slides have been added to the collection. The backlog has now been gone through and many poor quality slides discarded. There are an estimated 9,000 slides left.

	2001/2 Borrowers	2001/2 Loans	2002/3 Borrowers	2002/3 Loans	2003/4 Borrowers	2003/4 Loans
Loan of books	48	86	56	103	90	226
Loan of slides	110	1234	120	1876	130	1855

3.4.2.4 Print Editor

Tony Manos was the Divisional Print Editor for the year 2003/04. There are a variety of different leaflets and postcards that L&I produce and the roll of the editor is to take the text from the Project Manager, edit it and if necessary format it so that it is in a favourable state for design. The editor liaises with the Design Co-ordinator (for 2003/04 this was Faye Rogers) who passes it on to the Designer. She then sends first proofs to the Editor, who checks and corrects them as necessary, then circulating them to the Project Manager and anyone else in L&I who needs to see and approve them. Any amendments these people have will be passed to the Editor, who will then send his and their corrections collated back to the Design Co-ordinator. Second proofs

will then be passed back to the editor for checking, and if necessary any last corrections will be made, before Design send the final file to print.

Most brochures have a simple six-page extent in a D/L format; the biggest project for the Editor is the quarterly What's On brochure, which details every exhibition and event going on in the V&A over a three-month period. The brochure is 48 pages, and a variety of people in Learning & Interpretation as well as Marketing contribute to it; there is also a family events edition. The editor's role in both editions of What's On is to co-ordinate all the different submissions and edit them into a uniform style, then ensuring that Design get the edited text, L&I get proofs and final corrected proofs are sent to the printers on time.

3.4.2.5 Interpretation Editor

We welcomed Lucy Trench as Interpretation Editor in January 2003. Lucy worked on text for the Art Deco exhibition and the new Photography and Paintings galleries. She also revised the Text Guidelines that had been written initially for the British Galleries project. The guidelines explain the language and structures that will make our gallery text accessible to a wide audience. They were issued on 31 March with the intention of ensuring a consistently high standard throughout the V&A.

3.4.2.5.1 Editing gallery text and style guidelines

In order to provide a better, more coherent experience for visitors, gallery text is being edited and a set of style guidelines are being applied. Lucy Trench has edited text for the following exhibitions: *Gothic; Westwood; Bill Brandt; Ossie Clark; Different by Design; Zoomorphic and Brilliant*. She has also edited the following small displays: *Beatrix as Book Designer; Alfred Steiglitz and Georgia O'Keeffe; Contemporary Korean Ceramics; David Remfry; Doll display; Fantastic Fashions from the Edo Period; Foyer; Gustave Le Gray; Guy Bourdin; Image and Identity; Inspired by; J. F. Lewis; New Acquisitions in Textiles from the Castle Howard Collection; Photography; Photojournalism; Rachel Whiteread; Recent Acquisitions in Contemporary Textiles; Reinhold Vasters: Master and Forger; Riches of the Renaissance: Luxury Textiles for the Church; The Art of Missoni; The Londonderry Jewels; 'The Mayor of Gloucester shall be married by noon'; The Real 'Mr McGregor's Garden'; The Robert and Julie Breckmann Print Fund; V&A Illustration Awards; Watercolours; and Weeds, Aliens and Other Stories.*

Lucy has also spent time improving the web text and ensuring that the new gallery terminology has been implemented consistently. She has updated the Text Guidelines and issued them on the intranet.

3.4.2.6 Architecture for All

Colin Mulberg worked as part of the Architecture Gallery Core Team. He helped identify the key messages of the gallery and displays and then developed an interpretation scheme for the gallery. He also helped develop the design of the gallery to ensure that it meets the needs of

different visitors, including access for visitors with disabilities. He was also part of the V&A/RIBA Policy and Programming Group with responsibility for the joint architecture education programme and the associated education post.

3.4.2.7 Evaluation and Visitor Research

The year was a very busy one for Evaluation and Visitor Research. On her return to Learning and Interpretation Morna Hinton began a consultation process with key stake-holders in order to develop an Evaluation Strategy and Action Plan. These were completed by the end of March 2003 and were subsequently approved by Trustees in May 2003.

A large number of gallery-redevelopment projects started up during the year and many of these required evaluation studies to be conducted; these are fully listed full in Appendix 3. A training session on basic evaluation techniques was organised for V&A staff in conjunction with the Training Department.

A key development during the year was improved visitor profiling. Morna worked together with David Anderson, Cathy Putz and staff from Marketing and the Directorate to devise means of gathering more accurate data on all the V&A's audiences. A key concern was to capture data on visitors arriving in booked groups, including schools, students and adult groups. These groups are not included in the annual MORI survey and so methods were devised to sample them separately. The first quarterly profile was presented to Management Board in February 2003.

3.5 Systems and Administration

Changes of staff during the 2003/4 period meant that the section was unable to report on the year.

3.6 On-line Museum

V&A Online runs the V&A website; it is largely dependent on people across the museum to produce suitable content. Therefore V&A Online is very keen to provide a good service for every division in the V&A. A large increase in content occurred in 2003/4, but the technological underpinning of the site came to the end of its useful life and a large amount of time was devoted in preparing to introduce a new content management system and move away from Mediasurface. In 2003/4 the number of people using the website eclipsed the number coming through the front door of the V&A and the site is potentially a very powerful tool for publishing and promoting our activities.

3.6.1 Content development

There has been considerable progress in content development. The uploading of 10,000 images, with related text from CIS, to Access to Images took place in March 2003 and a further upload in March 2004 filled a gap in the website. Continued progress on the online project will be vital in the V&A's drive to make its collections publicly accessible. A number of large sites were

completed or created and much material from the British Galleries was moved to our site. Joust was the first joint project, created in collaboration with the Public Record Office. The main major new sites on the South Kensington site are listed below.

Date	Name	Designer	Content manager
April 2003	The Lafayette Photography Studios	FreshEgg	CG
	Panoramas added to Art Deco	Big Picture Interactive	CG
May 2003	In Focus – Exploring Photography (website and gallery interactive)	Cognitive Applications	MH
	Joust	3T with the Public Record Office	MH
	Private Group Tours	Mediasurface	MH
June 2003	British Galleries research case studies		AR
July 2003	Ossie Clark	Big Picture Interactive	CG
August 2003	Every Object Tells a Story	PL	AR, PL
	Photojournalism 1930–1970	Mediasurface	MH
September 2003	Restructuring of the Exploring section		Web Team
	Zoomorphic	Mediasurface and Guillaume Olive	MH
	Grand Design	Fresh Egg	MH
September 2003	Gothic	Less Rain	PL
October 2003	Julia Margaret Cameron	Mediasurface	MH
November 2003	New Paintings gallery	Mediasurface	MH
Jan 2004	Westwood	Mook	CG
	Education Annual Reports 1991–2002	PDF	MM
February 2004	Collect	PL	PL
March 2004	Bill Brandt	Mediasurface	MH
	Design a Coat of Arms & Design a Textile	Planet New Media	PL

3.6.2 Secondee scheme

From March to July 2003 the secondees appointed in the previous year continued their training and worked on the following sites: Charlotte Samuel, 1960s Fashion; Clare Cotton, PDP boxes; and Greg Irvine, Ideas for the Encounters site. A smaller number of people were taken on the

next course and Fiona Campbell worked on Conservation material whilst Helen Armstrong produced material to be added to the Behind the Scenes site. Vicki Coulson from Research Department, who had been on a previous secondee training scheme, continued to work on her department's site. The following sites were launched:

Date	Site name	Authors
September 2003	Research Reports 95/96 & 97/99	Vicki Coulson
March 2004	V&A Birthday Book	Kate Hunter-Jones and Gail Durbin

In the process of preparing for the migration of content to the new site we did the first audit of web pages, with the report detailing a total of around 44,000 pages, half of which were dynamically created.

3.6.3 New site design

The website was in need of revision. It had outgrown its design and the navigation had become very unclear. Mediasurface, the content management system, had become out of date and was no longer being supported and the whole website was working very slowly on an old and creaky server. It was decided to look for a new content management system and at the same time to redesign the site completely, with exception of microsites. Bryan Soloman, the ISSD project manager, helped enormously by writing a very thorough specification and we selected Rhythmx , produced by Percussion, as our new content management system. Tape London were selected as the designers. Training was organised and we aimed to complete the job by 31 March 2004. We were unable to meet this deadline in the end as Percussion fell considerably behind their schedule and the task of migration proved greater than anticipated.

3.6.4 Site usage

Site usage continued to increase, even when the site's speed slowed to a snail's pace. See figures below:

Summary of Web Statistics

Financial Year 2003/4

Months	South Kensington (Number of User Sessions)	Bethnal Green (Number of User Sessions)	Theatre Museum (Number of User Sessions)	Apsley House (Number of User Sessions)	Nal & Nal Catalogue (Number of User Sessions)	VAE Shop (Number of User Sessions)	TOTALS (Number of User Sessions)
Apr 2003	259,373	4,345	7,915	2,636	34,678	18,648*	327,595
May 2003	273,522	4,315	8,425	3,022	36,256	16,800	342,340
Jun 2003	252,223	3,492	7,827	2,811	34,256	13,525	314,134
Jul 2003	269,558	3,422	7,957	2,888	33,442	15,842	333,109
Aug 2003	191,165	3,667	6,901	2,762	31,325	7,868**	243,688
Sep 2003	219,894	3,265	18,433	2,667	37,377	15,880	297,516
Oct 2003	286,343	4,347	24,571	2,771	39,260***	19,823	377,115
Nov 2003	328,949	4,061	23,837	2,887	40,910	20,614	421,258
Dec 2003	222,497	3,531	22,185	2,648	36,753	19,897	307,511
Jan 2004	283,169	5,824	41,931	2,755	39,366	16,112	389,157
Feb 2004	266,541	7,144	27,932	2,846	41,583	16,004	362,050
Mar 2004	333,306	6,914	38,248	2,784	36,984	19,761	437,997
RUNNING TOTAL	3,186,540	54,327	236,162	33,477	442,190	200,774	4,153,470

* Web statistics for April, May, June & July 2003 – analysed and supplied by the VAE Internet Service Provider

** Web statistics for August 2003 onwards – analysed using V&A Summary software

*** The statistics for October 2003 onwards have been calculated using Summary software

South Kensington Web Statistics

Financial Year 2003/4

Months	Number of User Sessions	Unique Visitors	Number of Pages	Number of Hits	Avg. Visit Duration (minutes:seconds)	Avg. Pages per Visit
Apr 03	259,373	90,728	1,618,187	10,103,336	5:76	6.2
May 03	273,522	96,327	1,855,929	11,068,266	6:02	6.8
Jun 03	252,223	87,622	1,790,608	9,314,605	5:58	7.2
Jul 03	269,558	92,056	1,671,253	9,209,544	5:85	6.2
Aug 03	191,165	75,345	1,301,970	5,655,589	5:50	6.8
Sep 03	219,894	85,065	1,593,563	6,542,001	5:67	7.2
Oct 03	286,343	109,774	1,714,090	8,027,406	5:55	6.0
Nov 03	328,949	105,900	1,664,883	7,533,125	5:62	5.0
Dec 03	222,497	90,451	1,355,936	6,028,625	5:48	6.0
Jan 04	283,169	110,679	1,877,966	7,861,041	5:55	6.6
Feb 04	266,541	111,375	1,603,664	7,002,675	5:52	6.5
Mar 04	333,306	131,840	1,831,735	8,499,674	5:00	5.5
RUNNING TOTAL	3,186,540	1,187,162	19,879,784	96,845,887	5:64	6.4

3.6.5 Services to the V&A

The web team contribute towards the web sites of the Theatre Museum and Bethnal Green. Particular contributions this year have been to People Play at the Theatre Museum and adding content to the BGM site including Moving Toys and Build a Toy.

Lucy Trench has participated in three training days on gallery text and design.

3.6.6 Services outside the V&A

Gail Durbin's previous work on the British Galleries continued to involve her in a large number of meetings with museum staff from elsewhere: Gail Davitt, Head of Education and Interpretation, Dallas Museum of Art; Jim Ockuly, Head of Digital Services, Minneapolis Institute of Art; Clare Longheed, De Cordova Museum; Marianne Lamonaca, Assistant Director of Exhibitions and Curatorial affairs and Head of Education, The Wolfsonian Museum, Miami Beach, Florida; staff of the Fowler Museum, LA; Anne Henderson, Director of Education, First Center of Visual Arts, Nashville; David Jay, Schools Education Officer, Melbourne Museum; Allegra Burnett, Creative Manager, Department of Digital Media; K. Mita, Associate Director, Digital Media; and Deborah Schwartz, Deputy Director of Education with Sara Bodinson, Assistant Educator from MOMA, Queens, New York. Other meetings took place with Susan Rotilie, the Educator at Walker Arts Center, Minneapolis, to discuss education policies; staff of Nordiskamuseet with Sue Lambert and other V&A staff to discuss their plans for making their archives more accessible; and Ailsa Barry, Head of Web Strategy, Natural History Museum to discuss the V&A website. Lucy Trench took part in a London Hub meeting at the Horniman Museum, speaking on the role of the editor in producing gallery text.

3.6.7 Research and development

We have started on a series of surveys of the website and its use. Using software produced by eDigital Research we have carried out a survey of the demographics of our users, revealing extremely useful user demographics; for example 75% of site users are women, 50% of our users are aged 25-44, and 25% of users have never visited the V&A. An open-ended question at the end has helped us draw up a list of future surveys and we have started collecting data for a survey of Access to Images usage. Once that is completed we do not plan any further surveys until the new site is launched. User testing helped steer our decisions regarding the design of the new site.

3.6.8 Staff

Gail Durbin is Head of V&A Online, Philip Locke is the Web Technical Manager and Ioannis Petridis is the Developer. The content managers are Mark Hook, Clare Goodwin and Anna Rafferty, who joined the web team on 31 March 2003. Anna left on 14 October 2003 to take up a position running the Penguin Books website and was replaced on 8 December 2003 by Mark Moxon who had previously worked at the BBC. Julie Cornish was employed on a part-time basis

from September 2003 to project manage the migration of the old site to the new content management system. Lucy Trench, Interpretation Editor, was managed for part of this period by Gail Durbin.

We have relied heavily on OPA staff to develop content in Mediasurface and to help us with the migration of content to the Rhythmyx system. During the course of the year the following people have been employed: Lizzie Sutcliffe, Joanna Salter, Suzana Skrbic, Anastasia Diavasti and Irini Papadimitiou.

3.7 Services to the V&A

- V&A lead on Exhibition Road Cultural Group, membership of Client Board and representation at DCMS Consortium meetings
- Module contribution to Institute of Education MA Museums and Galleries in Education
- DCMS/DfES Museum Education policy contribution

3.8 Support for L&I Work

- Mailing to advertise the *Adventures of Hamza*, and the Educational Trail, both supported by Friends of the V&A
- ASICD Islamic Art workshops supported by the Islamic Art Society

3.9 Regional Work

- *Adventures of Hamza* education projects during Reading Arts Week

3.10 International Work

- Display of V&A photographic activities work from London Mela 2003 in Bangalore, South India February 2004

4 Appendices

4.1 Publications

Best, Kate and **Trench**, Lucy. *V&A Guidebook*, V&A Publications, August 2004

Frost, Stuart. TES June 6 2003, 'Bright Light – Clarice Cliff', in *TES Teacher Magazine*, pp 10–11.

Frost, Stuart & **Rosser-Owen**, Mariam. TES June 13 2003, 'Sacred Pattern', in *TES Teacher Magazine*, pp 10–11

Frost, Stuart. TES July 4 2003, Out of Africa, in *Respect: Teaching about Cultural Diversity*, p 4.

Frost, Stuart & **Singer**, Ruth. TES 3 October 2003, 'Gilt Complex', in *TES Teacher Magazine*.

Frost, Stuart & **Singer**, Ruth. TES 30 January 2004, 'Thread Bears', *TES Teacher Magazine*.

Hinton, Morna. 'The Screen Test' in *Museum Practice*, Issue 22, pp 53–57, Spring 2003.

Thomas, Helen. 'Image and Reality' in *Building Design*, 13 June 2003 p 28.

Thomas, Helen. 'Landscape Urbanism, a Manual for the Machinic Landscape', book review, *Building Design*, 12 February 2004.

Thomas, Helen. 'Traditional and Modern Houses' in *Exploring Architecture: Buildings, Meaning and Making*. Eleanor Gawne, Michael Snodin, V&A Pubs 2004. pp 44–45.

Saunders, Sarah. 'Switched On' in *TES*, 20 February 2004.

Singer, Ruth. 'Vivienne Westwood', *TES*, April 2004.

Singer, Ruth. 'Indian Chintz', *TES*, May 2003.

4.2 Professional lectures and conference papers

Papers from the conference Connections and Disconnections:

Museums, cultural heritage and diverse communities (June 2002) were collated and edited by Naseem Khan O.B.E. and are to be published 2004/5.

Monitoring and evaluation reports from the Black History Month programme 2002 were written up into a comprehensive report by the University of Southampton.

Durbin, Gail, 'An overview of education at the V&A' to MA students and staff from Philadelphia Museum of Art at University of the Arts, Philadelphia on 1 April 2003.

Durbin, Gail, 'The Reinstallation of the British Galleries' to Museums Studies students at the University of the Arts, Philadelphia on 1 April 2003.

Durbin, Gail, 'Approaches to a Website' to staff at the Philadelphia Museum of Art, on 2 April 2003.

Durbin, Gail, 'Educational Aspects of the British Galleries', keynote speech to the museum pre-conference at the annual conference of the National Art Educators' Association, at the Minneapolis Institute of Arts on 3 April 2003.

Durbin, Gail, 'Interactivity on the V&A Website', workshop session for the museum pre-conference at the annual conference of the National Art Educators' Association, at the Minneapolis Institute of Arts on 3 April 2003.

Durbin, Gail, 'Educational aspects of the British Galleries' to curators from the Geld en Bankmuseum of the Netherlands at the V&A on 6 October 2003.

Durbin, Gail, 'Educational aspects of the British Galleries' to staff from Museum of Welsh Life, Cardiff at the V&A on 2 December 2003.

Durbin, Gail, 'Interpretation in the British Galleries' to staff of the National Museums of Scotland at the Royal Scottish Museum on 5 December 2003.

Hinton, Morna, 'Interactive Learning in Museums of Art and Design', conference convenor, V&A, 17 and 18 May 2002.

Hinton, Morna, 'Introduction to Questionnaire Writing and Interviewing', practical session for Institute of Education MA students, 6 June 2002.

Hinton, Morna, 'How Formative Evaluation Produced Better Interactives in the British Galleries', British Interactives Group conference paper, 16 July 2002.

Hinton, Morna, 'Interpretation in the British Galleries', gallery talk to Florida State University MA students, 5 August 2002.

Hinton, Morna, 'The British Galleries Interpretation', London AMA group visit to the V&A. 11 September 2002.

Hinton, Morna, 'Do Interactives Make Visitors Look More Closely at Objects?', conference paper at the Museums Association conference, Manchester, 19 September 2002.

Hinton, Morna, 'Making Videos', lecture to University of Leicester Museum Studies MA students, 3 February 2003.

Hinton, Morna, 'Gallery Text in the British Galleries', lecture to University of Leicester Museum Studies MA students, 3 February 2003.

Hinton, Morna, 'Evaluation in the British Galleries', lecture to UCL Museum and Heritage Studies MA students, 13 February 2003.

Pugh, Francis, paper on the V&A's services to Higher Education at an Art, Design and Communication (Learning & Teaching Support Network) seminar, V&A, 11 July 2003.

Thomas, Helen, contributed to a debate, Where Does a Museum End?, for the module The History and Philosophy of Learning in Museums, part of the Institute of Education/V&A MA in Museums and Galleries in Education, V&A, 19 February 2004.

Thomas, Helen, led a workshop on using architectural drawings at a Centre for Architecture and the Built Environment Learning Seminar, Building Exploratory, Hackney, 26 February 2004.

Singer, Ruth, paper given on 'The London Silkwomen', Gothic Conference, V&A 2003.

4.3 Audience research reports

Summative Evaluation of the British Galleries: report of research findings, Creative Research, September 2002

What do Medieval and Renaissance really mean to people?, Front End Qualitative Research, Susie Fisher, December 2002.

Report on Paintings Gallery: Presentation and Interpretation, the Market Research Group, January 2003

Report on Sculpture Gallery: Presentation and Interpretation, the Market Research Group, January 2003

Report on British Galleries: repeat demographic survey. The Market Research Group, February 2003

Analysis of Black History Events Held at the Victoria and Albert Museum During Black History Month, the Market Research Group, February 2003

Report on the Feedback Provided by Arts and Crafts Demonstrators at the V&A 2002, Clare Conybeare, March 2003

Evaluation of Arts and Crafts Demonstrations at the V&A 2002, Clare Conybeare, March 2003

A Qualitative Account of Visitor Experiences in the Displays, Film Rooms and Study Areas of the British Galleries at the V&A, Paulette McManus, March 2003

Creative Research, Medieval and Renaissance Galleries, Front-end Research, 25 April 2003

V&A Homepage User Survey Served on www.vam.ac.uk ; the Demographics of V&A Site Users, July 2003, produced by Anna Rafferty, working with eDigital Research

4.4 Other professional activities

Durbin, Gail – acted as mentor for the Museums Association AMA
– attended Museums and the Web 2004 in Arlington, Virginia from 31 March to 3 April 2004

Goodwin, Clare – attended Museums and the Web 2004 in Arlington, Virginia from 31 March to 3 April 2004

Locke, Philip – attended Museums and the Web 2004 in Arlington, Virginia from 31 March to 3 April 2004

Trench, Lucy – took part in a London Hub meeting at the Horniman Museum, 9 February 2004, speaking on the role of the editor in producing gallery text

Hinton, Morna – Visited Belfast to advise the Museums and Galleries of Northern Ireland on visitor research and evaluation

4.5 Professional lectures and conference papers

Hinton, Morna. ‘Interpretation in the British Galleries’. Gallery talk to Florida State University MA students. V&A, 16 July 2003.

Hinton, Morna. ‘Developing Interpretation for the British Galleries’. Lecture to University of Leicester Museum Studies MA students. V&A, 21 October 2003.

Hinton, Morna. ‘Interpretation in the British Galleries’. Lecture to Museum Studies MA students from the Rijksmuseum. V&A, 28 October 2003.

Hinton, Morna. ‘Developing Interpretation for the British Galleries’. Lecture to University of Leicester Museum Studies MA students. V&A, 3 February 2004.

4.6 Other Professional Activities

Conferences Attended

- Stuart Frost attended Enhancing Interpretation: Techniques and Technologies and the Museum Experience (one-day colloquium at Kings College); Talking Images at Eltham Palace – using audio description in museum; Make it Work – University of Reading, Conference for Art, and Design & Technology, educators 2004.
- Morna Hinton attended the launch of the Museum, Libraries and Archives Council's Learning Strategy, Inspiring Learning for All, at the Banqueting House in Whitehall on 2 March 2004.
- Morna Hinton and David Judd attended Learning to Listen, a DCMS seminar on working with Young People held at Sadlers Wells on 12 November 2003.
- Lorna O'Brien, David Judd and Angela Spencer attended a GEM training day – Learning Through Play at Discover, Stratford.
- Francis Pugh attended Debating Approaches to Changing the Art History Curriculum in the UK convened by the Globalising, Art, Architecture and Design History Project, Goodenough College, University of London, 19 September 2003