

Victoria and Albert Museum

**EDUCATION DEPARTMENT
ANNUAL REPORT 1998/9**

EDUCATION DEPARTMENT ANNUAL REPORT
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1. SUMMARY

1.1 **Introduction.** This report for 1998 - 1999 builds on those of recent years and includes data for the previous two years for comparison.

1.2 The year was one of rapid development of some key education services. Funding for education from external sources continued to grow and the Government and its agencies gave education even higher priority. This increased the demands on, and the contribution of, the Education Department to national initiatives.

1.3 **Booked Programmes.** The Department experimented with new formats for in-service training for teachers, including partnerships with the London Association of Art and Design Education and the National Association for Education in Art and Design. Demand for Whole School Professional Development Days continued to grow. The digital project, *50 Schools Elsewhere at the V&A* came to a highly successful conclusion. Highlights of the adult courses programme included the highly successful *Craft of Fashion* short course, tutored by Claire Wilcox of the Textiles and Dress Department, and the *V&A Asian Arts Course*, run for a third year with the Far Eastern Department. The two year courses continued to run successfully, whilst changes were planned for the new Modern Art Year Course in 1999-2000. The conference programme also involved fruitful collaborations with outside organisations, including the Paul Mellon Centre for the Study of British Art, and reached a wide range of audiences including professional and amateur practitioners.

Nearly a thousand visitors joined booked talks in the galleries for colleges and adult groups, a slight fall on 1997-1998. A highlight of the year was the development of booked South Asian events around the *Power of the Poster* and the reintroduction of booked workshops and other events for Chinese visitors. Equally significant was the first year of the Young People's Programme, developed in collaboration with local boroughs including Kensington and Chelsea, and targeted at young people who currently do not participate in museums, part of the European Union SOCRATES programme initiative in Museums, Keyworkers and Lifelong Learning. New programmes for visitors with disabilities included visits to the temporary exhibitions *Power of the Poster* and *Grinling Gibbons and the Art of Carving*.

1.4 **Unbooked Programmes and Services.** Visitors to the V&A can now rely on the most extensive and regular programme of drop-in activities to be found anywhere in the country. This includes six introductory tours and one gallery talk daily; an extensive family and adult drop-in programme every Saturday and Sunday as well as during half-terms and the state school holidays; a series of demonstrations and handling sessions; and finally, to vary the mix, an innovative Back Pack tour. As a consequence the number of participants in the year doubled from approximately 36,000 to about 64,500. The previous downward trend in the number of people who join the gallery talks and introductory tours was reversed.

The digital project for drop-in visitors, *Going Graphic*, and the adult trail on wood were both significant innovations that attracted significant interest from other museums. As for many other exhibition and gallery projects, the drop-in programme for the Grinling Gibbons exhibition was an

example of a productive collaboration between V&A departments. During 1998-1999 staff of the Education Department contributed to a wide range of other Museum projects, including the British Galleries, the Spiral, A Grand Design, the Arts of the Sikh Kingdoms, Art Nouveau, the Victorians, Brand.New, the Canon Photography Gallery, the Silvery Gallery Phase II, and the Pewter Gallery.

1.5 Outreach Programmes. The Department continued to develop its relationships with local and national organisations that enable it to extend services beyond the levels the V&A could achieve directly. Major outreach projects included the tour of *Shamiana: The Mughal Tent* following its successful exhibition at the V&A in the summer of 1997, the Young People's programme for local boroughs, the South Asian outreach programmes in association with and in advance of the Arts of the Sikh exhibition and outreach initiatives for the Chinese community, which were reintroduced from early in 1999. The Shamiana exhibition was displayed during the year at St. Paul's Church in Bow in South London; Kelvingrove Art Gallery and Museum, Glasgow; Slough Museum in Slough and Clocktower, Croydon. South Asian outreach projects also included pre-exhibition visits to Asian elders' groups in connection with the *Elsewhere* photography exhibition, and the training of Sikh volunteers to raise awareness in advance of the *Arts of the Sikh Kingdoms* exhibition.

Organisations with whom the V&A collaborated on its Chinese outreach programmes included Ming Ai Association, Yang Chou Chinese Organisation, and the Chinese in Britain Forum. The Young People's programme developed links with the London Borough of Waltham Forest, Camden and Westminster as well as Kensington and Chelsea. The Department also collaborated with the National Institute of Adult Continuing Education (NIACE) on the very successful competition *Inspired by the V&A* for adult education students. Links were also established with Hackney African Caribbean Elderly Group.

1.6 Public Booking and Information Services. Staff in the Administration Section are generally the first point of contact for nearly 200,000 visitors to the V&A (individuals as well as groups) – about one in five of all V&A visitors. The year saw no significant change in the number of schools, colleges, universities or adult groups booking their visits through the Department although overall the total of booked educational groups rose slightly in 1998-1999 to 98,700 compared with 97,500 in the previous financial year, an achievement given the overall fall in numbers of visitors to the V&A during this period. Numbers of users of the Lunchroom, in its second full year of operation, rose from 27,100 in 1997-1998, to 31,100 in 1998-1999. The Dress Collection remains by far the most popular gallery with booked groups, followed by (in order) the Nehru Gallery, the Toshiba Gallery and the Twentieth Century Gallery. The *Power of the Poster* exhibition attracted 8,673 in booked educational groups, compared with 7,080 for Aubrey Beardsley and Grinling Gibbons combined. Overall, once the impact of the most popular exhibition is removed, the underlying trend in educational group booking continues to rise, up 12% in 1998-1999 compared with two years earlier in 1996-1997. The Box Office processed over 16,000 tickets in 1998-1999, of which Late View accounted for 10,500 tickets. The Department office responded to approximately 400 written enquiries, mailed out 166,000 items, and received approximately 13,500 telephone calls.

1.7 Services for the Museum Sector. The V&A continues to play an extremely active part in national and international development of museum and gallery education, with strong contributions to professional meetings, professional publications, and research. As a result, the V&A has helped the Government to push forward some of its key agendas of education, access, social inclusion and support for communities and the creative industries. Services directly to Government include participation in the Working Group on Content for the Library and Information Commission report, *Building the New Library Network*, published by the LIC in November 1998. Support for the Museum Sector included work on the advisory group for the Museum's Association's *Campaign for Museum Learning* and advice to professional colleagues from the UK and abroad. The Department continued to play a leading role, in partnership with the Institute of Education and the British Museum, in the MA course *Museums and Galleries in Education*.

1.8 Research and Development. The Department has, in recent years, placed increased emphasis on learning research and evaluation – a process stimulated in part by the British Galleries and Spiral project. The largest study in 1998 was the *Survey of Visitor Research at the V&A, 1986-1996*, a report prepared by Sara Selwood of the Policy Studies Institute. Major internal concept documents included an intellectual case for the Spiral, *The Spiral: Rationale and Value*. The Young People's programme was set up, in consultation with the sponsors, the Lloyds TSB Foundation as an action research project for the benefit of the whole sector. Other initiatives included focus groups to test the proposed content for the British Galleries and an evaluation of the gallery talks and tours programme. Together the Department produced thirteen publications and presented 37 professional conference papers and lectures.

1.9 Services to the Museum. The Department provides a range of services to the Museum, including bookings of educational spaces, audio visual services, the Education Resources Centre, contributions to staff training and editorial services for publications on educational services for the public. The total number of room bookings fell by about 20% in 1998-1999; the fall was most notable in relation to the Lecture Theatre and the Jean Muir Seminar Room, as V&A departments used it less as a meeting room following the opening of the Bernard Leach Room. A highlight of the year in audio visual services was the video made of the Director for training purposes; we hope to develop sub-commercial productions for internal use and Web-transmission in future. Use of the Resources Centre by V&A staff for loans of slides and books fell slightly in 1998-99; this internationally-respected resource on visitor studies and museum learning remains under-used. The guides and freelance lecturers continue to provide a service to a wide range of Museum activities, from Late View to Special Events. Over the year, the Department produced around 40 new publications including several booklets for teachers and the Wood trail for adults.

1.10 Financial Development. Overall, total expenditure by the Department (including staff costs) rose by approximately £100,000. Almost all of this was due to increased sponsorship, which rose by £91,000 compared with 1997-98. Major new sponsorship initiatives were the Canon photography education programme (£40,000), ABSA funding for 50 Schools Elsewhere (£125,000), and support for the Young People's programme from the Lloyds-TSB Foundation. Despite these increases, the V&A gets less sponsorship support for its educational development than many other major museums.

1.10.1 **Staff.** In the Education Office, turnover of staff meant that several posts such as that of Finance Officer were vacant and filled on a temporary basis. The recruitment of several new staff in the Adult and Community Education Section meant that this once again became a viable, operating section. The Gallery Education Section had a very stable year, but the Formal Education Section again was without a head for much of the year. Overall the number of full time equivalent posts rose from 26.7 in 1997-98, to 27.8 in 1998-99.

2. INTRODUCTION

2.1 The year was one of rapid development for education services. It saw the restoration of a range of education programmes for the Chinese community and new programmes for local boroughs, as well as other adult and community initiatives. There was an expansion of the drop-in programme for visitors to the V&A. Closer links developed between education and collections staff in the delivery of courses, conferences and study days, and programmes for formal education groups.

2.2 The year also marked the point at which the old DOS-based Vista booking system started to become inoperable because it was not YK2 compliant, placing increasing strains on the staff in the Education Office as they tested successive new Windows-based versions, all of which were inadequate to the task. Yet still the staff in the office managed, against all odds, to continue to provide a comprehensive service to the public.

2.3 In these and many other respects the year was one of commitment and achievement, and credit should go to staff in the Department who supported one another in maintaining and improving services.

2.4 The significant role of many other V&A staff, whose contribution was vital and is noted in many places in the text of this report, should also be fully acknowledged. Education is a Museum-wide activity, and the totality of the V&A's educational provision – through programmes, exhibits, and advice and information on-line as well as on-site is much greater than the work of the Education Department.

2.5 During the year, the Government's commitment to museum and gallery education, in policy statements as well as in new funding initiatives, continued to expand. This impacted on many aspects of the Museum's relationships with the outside world as new Access funds were provided by DCMS, lottery funding bodies changed their priorities from buildings to people, and trusts, foundations and sponsors made education a high priority in their giving.

2.6 As a consequence, staff in the department found their function in the Museum has begun to change from mainly service delivery to a more active and earlier role on project teams. It also led to more offers of money for educational activities – a positive development that has enabled the Museum to improve its services to the public (for example, through the Canon education programme).

Summary of people dealt with by the Education Department

	96/97	97/98	98/99
Total visitors to V&A	1,119,814	1,036,905	1,222,039
Total people taught or advised ¹	140,162 ²	145,845 ³	183,546

2.7 The expansion of the Department programmes and services and relative popularity with educational groups of the temporary exhibitions in 1998–99 meant that the number of visitors served by the Department increased from 145,845 in 1997–98 to 183,546 in 1998-99. Equally significant, the percentage of all V&A visitors given a direct service by the Education Department rose from 14% to 15%. An increasing number of V&A visitors are benefiting from educational input, a trend which it is hoped can continue in future years as other new initiatives (such as additional drops in and booked programmes for adults, and services for students) come on stream.

¹ VISTA figures do not take account of people who phone but whose details are not entered because they are not making a booking or requesting information

² Including 2,146 Late View bookings

³ No Late View bookings made on VISTA this year

3. BOOKED PROGRAMMES

3.1.1 Introduction

3.1.1 The Museum provided a wide range of booked education services for diverse audiences including schools, colleges, specialists, practitioners, community groups and adult learners. From a financial perspective, these services generate a net income which helps to cover the costs of these and other education services. The prime purpose of these booked programmes, however, is educational rather than economic, and they are intended to provide learning experiences at many different levels. Some booked programmes are provided free; all evolve in response to changing demand.

3.1.2 Programmes for schools and teachers

3.2.1 **In-service training for teachers** Courses are run at the V&A to enable teachers to use this and other museums in teaching both the National Curriculum and post-16 students. A wide range of courses was offered this year to give as many teachers as possible the opportunity to participate. One course ran over two days, a Friday and Saturday, giving teachers time to complete a piece of practical art work at their own level. This proved an attractive format and is to be repeated in next year's programme. The two evenings for educators were very well supported. One evening enabled teachers to explore the new Canon Photography Gallery, while the other was organised in partnership with LAADE and NSEAD. It included professional practitioners from the visual and performing arts discussing how the V&A collections could be used to support pupils' creative and cultural development. The National Literacy Strategy, a new Government education initiative, was the theme of a course for teachers of Key Stages 1 and 2 to which the literacy consultant from a local LEA contributed. Curators from PDP, Textiles and Dress and ISEAD also contributed to courses. Coverage of the programme appeared in several educational journals and magazines, including the *Times Educational Supplement*, *Junior Education*, *Child Education* and *Art and Craft*.

3.2.2 The INSET programme this year was offered during the Summer Term 1998 and Spring Term 1999 only. During the Autumn Term, Carole Mahoney, INSET Co-ordinator, jointly project managed a special project for schools as part of the Canon education and display programme (see below).

3.2.3 Of the 14 courses offered, 12 ran and these were attended by a total of 678 individuals. Recruitment for courses this year was a great improvement on the previous year and three courses were over-subscribed. Evaluation forms showed a very high overall level of satisfaction.

INSET courses run 1998/99 (numbers of teachers)

Personal adornment (8)

Textiles (16)

Posters (16)

Printmaking (26)

Drawing at Key Stage 1&2 (16)

Photography Gallery: an evening for educators (152)

Literacy (18)
Boxes (10) and (9)
Supporting pupils' creative and cultural development: an evening for educators (165)
Dress (20)
Graphic arts evening for educators (222)

3.2.4 Whole School Professional Development Days and courses for initial teacher training. Two primary schools booked days on which the whole staff attended a course tailored to their own needs. These days bring staff together in a focused and enjoyable way to look at museum-related educational projects. Participant evaluations were very positive. A group of 40 secondary art teachers from the Hampshire Art Teachers Consortium attended a day course to explore the V&A's potential for supporting the art curriculum and examination courses. Two sessions on using the Museum in art and design education were run for students and newly qualified teachers from the Institute of Education and the Roehampton Institute.

3.2.5 50 Schools *Elsewhere* at the V&A This multimedia project for Year 5 pupils was funded by the Association of Business Sponsorship for the Arts (ABSA) in support of the Canon Photography Gallery and its five year education and display programme. The project ran throughout Spring Term 1999 and involved 1,530 pupils and teachers from 48 participating schools in Essex, Croydon, Hackney, Tower Hamlets, Islington, Kent and Medway. Schools which had not previously used the V&A as an educational resource were selected and the funding enabled the Museum to reimburse travelling costs of up to £200 per school.

3.2.6 The aims of the project were to provide support for the National Strategy for Literacy; Information and Communication Technology; Maintaining Breadth and Balance at Key Stages 1 and 2 and the National Curriculum in Art. Teachers were able to use new technologies creatively to support pupils' learning and to gain confidence and skills in working with the V&A's collections. The pupils were encouraged to share experiences of real and imaginary travel using both visual and verbal forms of communication; to use ICT as an integral part of learning within a museum context; and to develop, practice and apply skills developed through the National Strategy for Literacy.

3.2.7 *Elsewhere*, the exhibition of travel photographs by Henri Cartier-Bresson, was the inspiration for the project. Children took on the role of travellers and collectors, drawing or writing about chosen objects in the Chinese, Indian or Japanese collections. Using digital equipment loaned by Canon, they took photographs of each other with their selected objects and props in front of backdrops of 19th century photographs of Far Eastern locations. These images were made into digital and conventional postcards which were both sent through the post and scanned onto the project's own website.

3.2.8 The website was designed to be simple to use, understand and navigate. It included a section about the project offering pre- and post-event support to teachers; a post bag section containing all the images of the children in postcard form with the text overleaf; and an album of selected representative photographs and e-cards based on 19th century photographs in the V&A's collections which visitors to the site could write and send.

3.2.9 The project was devised and managed jointly by Carole Mahoney and Susan O'Reilly of the Formal Education Section. All teachers involved in the project attended sessions and were given information packs and materials for pupils to use during the visit. The school visits were delivered by a team of seven freelance museum educators, trained by the project managers. Technical support was provided by freelance specialists.

3.2.10 A small exhibition of postcard fronts and backs was held outside the Canon Photography Gallery after the project was completed.

3.2.11 A number of teachers involved in the project completed evaluation forms and these showed a very high level of satisfaction. *'The children had a fantastic day. A very successful, well-planned, enjoyable visit'; 'It was a great project'; 'A really positive museum experience'; 'It has stimulated us to use the Museum more'; 'Thank you V&A team, we had a really fantastic day!'*

Summary of bookings for schools programmes (number of events or groups/individuals)

	96/97	97/98	98/99
INSET courses	33 (21ran)/ 889	23 (11 ran)/ 228	11 (9 ran)/ 139
Preparatory sessions for '50 Schools' project			4/ 97
Joint teachers and lecturers evening	2/ 320	1/ 150	3/ 539
Whole School Professional Development Days	7/ 120	7/ 104	3/ 71
Courses for PDCs, ITT and overseas teachers	6/ 100	3/ 65	4/ 44
Conferences and seminars		1/ 135 ¹	
School teaching or workshop sessions in the galleries	34/ 822	4/ 119	48 days/ 1,530

3.3 Adult academic and general programmes

3.3.1 **Courses.** The adult courses lecture programme continued to deliver a wide range of courses in the history of art and design to its target audiences of independent adult learners, enthusiastic beginners and Open University students. The course programme offers a formal

¹ Number of participant days

environment in which independent adult learners can focus on particular aspects of the Museum's collections. In the report year 1998-99, the programme continued to flourish and was delivered to its target audience despite the resignation and subsequent departure of the courses tutor, Dorothy Rowe, in August. The continuation of the programme was due largely to the efforts of Rebecca Merry who acted as courses tutor until April 1999. However, in consequence of the disruption to the management of the programme, recruitment for both year courses saw a fall in numbers.

3.3.2 Highlights of the year included the enormous success of the *Craft of Fashion* short course tutored by Claire Wilcox of the Textiles and Dress Department. This was timed to coincide with the Crafts Council exhibition *Satellites of Fashion*, curated by Claire. The course took place over three days in a packed Lecture Theatre and featured top names in British fashion including Alexander McQueen, Dai Rees, Jimmy Choo and Philip Treacy. The overall comments were very positive. *'I found the demonstrations in the gallery excellent – you should include more of these'*; *'This has been an excellent experience for our students...they have felt fully included ...and should bear fruit as they resolve their own roles within fashion/craft/manufacturing context'*; *'Overall, the industry people were much more interesting than experts...more information and much more helpful/detailed'*. There was also praise from a disabled student relating to the personal care taken by V&A staff.

3.3.3 The short course *Grinling Gibbons: Woodcarver and Sculptor* took place in the Spring Term and was held in the Lecture Theatre and external sites. The programme included guided visits with course tutors to St James, Piccadilly, Kensington Palace and St. Paul's Cathedral. The St Paul's visit was particularly enjoyed and included a look at the wood carving workshop where students saw wood carvers at work. Generally comments received were positive. *'Many thanks for the organisation – it was a great course'*; *'Excellent course which I thoroughly enjoyed'*; *'I thought the course was well-balanced and liked the blend of expertise'*.

3.3.4 Initiatives begun in other years continued. These included a third annual study day for Open University students on the Enlightenment Course organised jointly by Dorothy Rowe and Jane Wess from the Science Museum. The *V&A Asian Arts Evening Course*, organised in close collaboration with the Far Eastern Department, also successfully entered its third year. Audience feedback was mostly positive. *'I really enjoyed the course ...(it) has helped me work out what I want to know more about...the handling sessions were excellent'*.

3.3.5 The two year-long courses continued to run successfully. *The Arts of Late Medieval and Early Renaissance Europe, 1250-1500* completed its fifth successful year and entered its sixth, maintaining good attendance figures throughout, but with a fall in numbers of around 18% compared with the previous year. *Modern Art: the Visual Arts in the Nineteenth and Twentieth Centuries* completed its ninth year and entered its tenth. However numbers were down by around 26% compared with the previous year, particularly in the Summer Term (fall of around 38%). This apparent falling off of interest in the third term has become an emerging trend. For this reason, the course for 1999/2000, has been rewritten by the new course tutor, Angela Cox, focusing on an earlier period and retitled *The Visual Arts in Europe, 1720-1920*. The Certificate programme continued to offer some students the stepping stone for progression into formal education, often after

a gap of some time. Three students from *The Arts of Late Medieval and Early Renaissance Europe, 1250-1500* course of 1997-98 returned to take the Certificate option, whilst Certificate students from this year's course went on to an MA course at Christies and BA courses at Birkbeck. Some students completing the *Modern Art* Certificate also went on to study at Birkbeck, including at post graduate level.

3.3.6 The V&A Summer Course continued to offer students a 20-day foundation course in *The History of Art and Architecture in the West* and attracted visitors from as far away as Japan and America.

Courses run in 1998/99 (number of days) (number of tickets sold per day)

The Arts of Medieval and Renaissance Europe, 1250-1500, 1997-98 (12 days summer term)

(56/61/57/64/56/54/56/55/55/57/57/57)

Modern Art: the Visual Arts in the Nineteenth and Twentieth Centuries, 1997-98 (12 days summer term)

(28/26/28/28/27/31/29/28/25/27/29/30)

Day of Enlightenment, Open University study day in May 1998 (1 day) (68)

Power of the Poster did not run

The V&A Summer Course 1998 (20 days) (78/75/68/74/67/66/64/58/66/64/65/63/69/64/67/65/65/64/65)

The Arts of Medieval and Renaissance Europe, 1250-1500, 1998-99 (12 days autumn term)

(44/46/47/48/45/50/48/57/54/48/49/50)

Modern Art: the Visual Arts in the Nineteenth and Twentieth Centuries, 1998-99 (12 days autumn term)

(43/44/46/48/45/48/50/48/45/47/47/47)

The Asian Arts Evening Course (10 evenings) (46/46/47/47/47/46/46/46/46/46)

The Craft of Fashion (3 days) (281/196/274)

The Arts of Medieval and Renaissance Europe, 1250-1500, 1998-99 (12 days spring term)

(51/50/54/54/57/62/55/48/53/52/51/50)

Modern Art: the Visual Arts in the Nineteenth and Twentieth Centuries, 1998-99 (12 days spring term)

(40/40/40/41/43/42/37/41/40/42/40/40)

Grinling Gibbons Woodcarver (4 days) (39/40/34/37)

Summary of bookings for courses (number of courses/people)²

	96/97	97/98	98/99
Year courses (average termly recruitment)	2/ Med & Ren YC 38/62/62 Mod YC 31/52/52	2/ Med & Ren YC 61/63/68 Mod YC 45/62/52	2/ Med & Ren YC 57/49/53 Mod YC 28/47/41
Summer course (total number of people recruited)	1/ 198	1/ 223	1/ 172

² Due to introduction of VISTA 3.2 for Windows these figures have been entered manually as they cannot be appropriately entered onto VISTA

	96/97	97/98	98/99
Short courses (total number of people recruited for all short courses)	3/ 217	3/ 532 ³	3/ 287
OU events	3/ 662	1/ 44	1/ 62
Formal Education evening courses (average weekly recruitment) Courses held with NADFAS	1 /40	1/ 43	1/ 44

3.3.7 **Conferences, symposia and study days.** Supporting major Museum projects continues to be a key function of the Public Events Programme. The conferences *Posters: Persuasion and Subversion*, *Aubrey Beardsley: Myth and Reality* and *Grinling Gibbons: Craft and Innovation in 17th Century England* supported the temporary exhibition programme. The opening of the Canon Photography Gallery produced two events of contrasting scale. *Ten Stories About Photography* attracted a capacity audience to debate ten very different views of contemporary theory and practice, including those of Oliviero Toscani (the originator of the magazine *Colours*) and the writer Marina Warner. *Repositioning Photography*, the first Higher Education study day for two years, enabled smaller numbers to participate in an intensive re-assessment of two extraordinary figures from the photographic cannon, Clementina, Lady Hawarden and Henri Cartier-Bresson.

3.3.8 Collaboration with outside organisations allows us to broaden the kinds of event we offer. The year saw fruitful partnerships with the National Art Library on *The Impact of Art Books*; with the Paul Mellon Centre for the Study of British Art on *Refuge to Riches: Huguenots, Patronage and the Decorative Arts, 1685 – 1720*; with the Courtauld History of Dress Association on their annual conference, *Dress on Display*; and with Contemporary Applied Arts on *Craft Futures*.

3.3.9 Conferences and study days have always provided extensive coverage of contemporary art, craft and design. This year was no exception, providing seven events which were substantially contemporary in emphasis. They ranged from the *Craft Futures* conference to the study day *The Woven Image: Contemporary Tapestry*. Both were notable for the lively interchange of ideas between professional and amateur practitioners - a factor which also explains the continued success of John Allen's study days, *Design for Knitting* and *The Art of the Stitch*.

³ This figure is much higher than the previous year because *The Cutting Edge* short course was held in the Lecture Theatre with the intention of recruiting high numbers rather than being run in the Jean Muir Seminar Room for smaller numbers

3.3.10 As in previous years a number of introductory days enabled enthusiasts, collectors and others to gain a more detailed insight into aspects of the Museum's permanent displays. These encompassed *Masterpieces in Miniature*, a day devoted to Japanese inro; the second day on *The Woven Image* which introduced the V&A's extensive collection of tapestries from the fourteenth to the sixteenth century; and *Indian Painting* which covered both historical and contemporary aspects of art in the sub-continent.

3.3.11 During the year the Public Events Organiser wrote a report on improving the educational quality of events, making recommendations for the future development of the programme. These included more gallery visits, demonstrations and viewing of real objects when numbers allow, and the introduction of a greater variety of formats and modes of delivery. Some events already point the way ahead, as anyone who attended the *Beardsley* conference with its theatrical presentations, fashion display and film show will readily testify.

Conferences, symposia and study days	Attendance
<i>The Impact of Art Books: Bela Horowitz, the Phaidon Press and Art Publishing 1923 – 1967</i> , conference, 7/4/98	117
<i>From Refuge to Riches: Huguenots, Patronage and the Decorative Arts, 1685 – 1720</i> , conference, 6/5/98	307
<i>The Art of the Stitch</i> , study day, 15/5/98	313
<i>Posters, Persuasion and Subversion</i> , conference, 12 – 13/6/98	229
<i>Masterpieces in Miniature: the Making and Consumption of Japanese Inro</i> , study day, 20/6/98	85
<i>The Woven Image: Contemporary Tapestry</i> , study day, 11/7/98	97
<i>Dress on Display</i> , conference, 17 – 18/7/98	377
<i>The Woven Image: Tapestry from the Fourteenth to the Sixteenth Century</i> , study day, 8/8/98	106
<i>Indian Painting from Court, Town and Village</i> , study day 16/10/98	133
<i>Ten Stories About Photography</i> , conference, 23 – 24/10/98	758
<i>Aubrey Beardsley: Myth and Reality</i> , conference, 6 – 7/11/98	89
<i>Design for Knitting</i> , study day, 19/11/98	302
<i>Craft Futures</i> , conference, 28/11/98	241
<i>Grinling Gibbons: Craft and Innovation in Seventeenth Century England</i> , conference, 23/1/99	165
<i>Fashionable Cultures: Ethnic Influences on Western Fashion</i> , study day 13/2/99	98
<i>Repositioning Photography</i> , Higher Education study day, 27/2/99	51
<i>The Art of the Stitch</i> , study day, 20/3/99	304

Summary of bookings for conferences, symposia, study days and lectures (events /people)

	96/97	97/98	98/99
Conferences and symposia ⁴	4/ 1,479	3/ 807	6/ 2,283
Study days ⁵	5/ 857	11/ 1,911	10/ 1,489
Lectures	-	3/ 152	0

3.3.12 Information about course and event participants

Rebecca Merry, the Formal Education Administrator, continued to produce reports based on evaluation forms for all courses, conferences and study days in Formal Education. An overall report for January – December 1998 was produced, collating and analysing all the information collected. Findings for 1998 included:

	Courses (%)		Study days (%)		Conferences (%)	
Percentage of forms returned	52		41		38	
Average age	Under 18	8	Under 18	7	Under 18	1
	18-25	17	18-25	11	18-25	10
	25-40	18	25-40	21	25-40	29
	41-60	36	41-60	41	41-60	40
	Over 60	21	Over 60	20	Over 60	20
Gender	Men	4	Men	11	Men	25
	Women	96	Women	89	Women	75
Formal qualifications (Exams)	None	4	None	4	None	3
	School	22	School	13	School	12
	Degree	49	Degree	51	Degree	55
	Professional	21	Professional	30	Professional	27
	Other	4	Other	2	Other	2
Occupation	Student	36	Student	28	Student	30
	Waged	23	Waged	37	Waged	42
	Unwaged	8	Unwaged	9	Unwaged	7
	Retired	25	Retired	24	Retired	16
	Other	10	Other	2	Other	5

⁴ Number of participant days

⁵ Number of participant days

3.3.13 The percentage of forms returned for all events increased from the previous year's level of approximately 33% to over 50% in the case of the courses. The proportion of under 18s attending all events rose by 1% from the previous year. The proportion of 18 – 25 year olds increased by 5% on courses, by 6% on study days and by 8% at conferences, again in relation to the previous year's figures. The proportion of men on courses fell by 19%. Other figures remained fairly static, as did the types of formal qualifications. There was a large increase from the previous year in numbers of students for all events: 11% for courses, 15% for study days and 19% for conferences.

3.3.14 Similar course reports for all INSET days and Whole School Professional Development Days have been produced from September 1998 in consultation with the INSET co-ordinator Carole Mahoney.

3.3.15 Guided tours for adult groups

Summary of bookings for formal education and commercial gallery talks, packages and slide lectures (talks/people)

	96/97	97/98	98/99
Formal education gallery talks	125/ 2,677	84/ 1,774	60/ 1,269
Formal education slide lectures	4/ 270	1/ 50	1/ 300
Charged gallery talks	66/ 1,691	70/ 1,470	45/ 9,61 ⁶
Charged packages	24/ 339	0	0
Charged slide lectures	7/ 282	18/ 1,233	18/ 900

3.3.16 Workshops and demonstrations

Some special events were run in connection with *Grinling Gibbons and the Art of Carving*. Lively swag-making workshops were led by Ercole Moroni from McQueens Flowers who gave participants the opportunity and skills to create dramatic garlands in the Gibbons style, using fir, fruit, ribbon, cones and poppy heads. The sponsors, Glaxo Wellcome, asked for two family days, one for their staff and one as an innovative corporate event where the directors and senior staff and their families were able to invite their business associates and families to join them. This was a very successful new venture.

⁶ During the course of the year, due to more urgent demands upon the Section, the gallery talks and slide lecture programmes were not actively promoted, relying instead on customer-initiated enquiries

Booked workshop (number of days)(number of people)
Swag-Making Workshop (3)(34)

Booked family events (number of days)(number of people)
Corporate family day for Glaxo Wellcome directors and guests (1)(60)
Family day for Glaxo Wellcome staff and children (1)(210)

Summary of booked workshops and demonstrations (events/people)

	96/97	97/98	98/99
Booked workshops and demonstrations	2 ⁷ 72	10 ⁸ 333	3 ⁹ 34
Booked family events	0	0	2/ 270

3.4.1 South Asian programmes

3.4.1 Three practical workshops entitled *Poster Art* were offered to South Asian youth groups in connection with the exhibition *The Power of the Poster*. Twenty three people attended two workshops to design a poster for their community centre (one workshop was cancelled due to the tutor's ill-health).

3.4.2 For the first time, the Department developed a programme specifically for Asian elders in connection with the *Elsewhere* exhibition. The programme was developed as a series of reminiscence sessions using the South Asian photographs in the exhibition as stimulus. A total of 101 people from South Asian community groups, including South Asian elders, attended five sessions in the Museum.

3.4.3 The jewellery project continued to be developed with seven South Asian groups visiting the Museum for inspiration for community-based workshops.

3.4.4 The South Asian Arts and Community Education Officer spent much of this period planning an extensive range of educational programmes for the forthcoming temporary exhibition *The Arts of the Sikh Kingdoms*.

⁷ Morris events

⁸ Larrison events

⁹ Grinling Gibbons event

Summary of South Asian programme (events/people)

	96/97	97/98	98/99
Gallery talks for South Asian community groups and adult education colleges	4/ 75 ¹⁰	7/ 132 ¹¹	1/ 12
Practical workshops for South Asian community	8/ 135	28/ 387	12/ 163 ¹²
Events and demonstrations	-	1/ 550	0
Members of South Asian community at training day for volunteers	1/12 ¹³		1/40 ¹⁴
Handling session for South Asian community			1/ 11

3.5 Chinese programmes

3.5.1 The Chinese community education and arts programme, funded by T.T. Tsui, was revived following the appointment of Christine Chin in December 1998. Significant emphasis was placed on networking with the Chinese community to renew interest and consult on the development of programmes.

3.5.2 Professor Qi Nian Wong, on his promotional arts visit to Britain from China, ran a kite-making workshop. Twenty two members of Chinese families of all ages made dragonfly kites using paper cutting techniques with weights carefully calculated to ensure successful flight.

3.5.3 Forty staff, volunteers and clients from the Chinese National Healthy Living Centre in Soho visited the T.T. Tsui Gallery and other parts of the Museum. For most of them this was their first visit to the Museum and they subsequently wrote to say:

“a big thank you for your time and effort in touring us around the Museum ... and for making our stay very pleasurable “.

3.5.4 Following contacts with the Chinese Embassy made through a visit to Hackney for the New Year celebrations, a group of ten Chinese tourists visited the Museum during March 1999. We

¹⁰ About the Tent Project

¹¹ About Colours of Indus

¹² Includes reminiscence and Museum-based jewellery workshops

¹³ For Jain exhibition

¹⁴ For *Arts of the Sikh Kingdoms* exhibition

hope this is the beginning of many visits by Chinese tourists to the Museum.

3.5.5 Planning was started for June demonstrations, workshops and talks on traditional Chinese painting, ceramics and folk orchestra; for the Mid-Autumn Festival celebrations; and for programmes in relation to the exhibition *Prestigious Pots* and *Mao: from Icon to Irony*.

Summary of Chinese programme (events/people)

	96/97	97/98	98/99
Weekend activities	29/ 2,905	0	0
Workshops	-	0	1/ 22
People attending Chinese summer events	-	0	0
Gallery talks	18/ 577	0	0
Group bookings	14/ 239	0	2/ 50
Art/fashion courses	6/ 79	0	0
Chinese school bookings	?	0	0
Gallery talks in Cantonese and Mandarin	12/ 309	0	0

3.6 Programmes for young people

3.6.1 This three-year Lloyds T.S.B. funded programme is aimed at increasing participation of young people in the Museum. Initial work has centred on networking with local youth services and consulting with both youth workers and young people on how the Museum can best achieve this aim.

3.6.2 A survey examining the profile of young people already visiting the V&A, as well as identifying reasons for non-participation, was designed and conducted by young people from Kensington and Chelsea youth service. The Association of Combined Youth Workers provided training for the young people in the design of questionnaires, interviewing, presentation techniques etc.

3.6.3 In September 1998 discussions were held with Royal Borough of Kensington and Chelsea and with the London Boroughs of Westminster and Camden on the production of a V&A newsletter

designed and written by and for young people. The project was launched during February 1999 half term, introducing young people to the project over a period of four days. Further training began for the core editorial group in March 1999. This is part of the European Union Socrates initiative on *Museums, Keyworkers and Lifelong Learning*, involving both Sweden and Ireland as partners.

Summary of programmes for young people (sessions or groups/people)

	96/97	97/98	98/99
Survey project			11/ 95 ¹⁵
Newsletter project			4/ 120 ¹⁶

3.7 Programmes for visitors with disabilities

3.7.1 The Museum is keen to make itself as accessible as possible to visitors with disabilities and the Education Department contributes to this policy by running programmes specifically for deaf and visually impaired people.

3.7.2 The programme of sign interpreted talks included such subjects as: the Raphael Cartoons; exhibitions including *The Power of the Poster* and *Grinling Gibbons and the Art of Carving*; and a series on the history of photography in the new Photography Gallery sponsored by Canon.

3.7.3 Talks for visually impaired visitors included a tour of the Museum's touch objects and how they are displayed, talks on the Devonshire Hunting Tapestries and on historic photographs. There were also visits to the temporary exhibitions *The Power of the Poster* and *Grinling Gibbons and the Art of Carving*. Visits were made to Apsley House to launch work with visually impaired people there. Following the initial visits some participants have helped Apsley House staff with audio tours.

3.7.4 Groups can also book their own gallery talks and special arrangements are made for those with learning difficulties.

Summary of programmes for people with disabilities (sessions or groups/people)

	96/97	97/98	98/99

¹⁵ Number of participant days

¹⁶ Number of participant days

	96/97	97/98	98/99
Sign language public talks for the deaf	3/ 53	3/ 16	7/ 12
Public talks for visually impaired people	3/ 53	11/ 114	12/ 97
Drawing workshops for visually impaired people	2/ 9	1/ 2	0
Groups with visual impairments taught	2/ 21	4/ 30	3/ 74
Groups with learning difficulties taught	1/ 9 ¹⁷	1/ 7	0
Groups with multiple disabilities taught	18	19	4/ 52
Sessions given elsewhere to disabled groups	1/ 15	0	4/ 120
Occasions on which the V&A escorts have assisted	13/ 135	18/ 162	18 ²⁰ / 162

¹⁷ Not recorded separately

¹⁸ Not recorded separately

¹⁹ Not recorded separately

²⁰ Not recorded in Vista

4. UNBOOKED PROGRAMMES AND SERVICES

4.1 Introduction

4.1.1 Visitors to the V&A can now rely on the most extensive programme of drop-in activities to be found in any museum in the country. Six introductory tours and one gallery talk are offered every day the Museum is open, and the family programme runs each Saturday and Sunday as well as on every day during half-terms and the state school holidays. A new series of demonstrations and handling sessions and our innovative Back-Pack Tours help provide a varied mix in this standard programme. In addition, special events and activities are put on to celebrate particular events or to complement temporary exhibitions.

4.1.2 This year we have managed to increase the number of people at our drop-in events from almost 36,000 to about 64,500. Through regular provision we have also reversed the downward trend in people who join our introductory tours and gallery talks.

4.1.3 *Going Graphic* was one of this year's outstanding events. It attracted much attention as the first major computer activity to be held in any national museum of art or science. Another new venture was a trail on wood for adults, using veneers as illustrations, while our Back-Pack Tours have proved an effective way of encouraging families to visit some of the further reaches of the Museum. They have also acted as models for many other museums. Although the provision of stools for visitors may seem a less glamorous achievement, the collaboration with Front of House to establish this service has been hugely beneficial and we count the service as a great success.

4.1.4 The Gibbons programme was an example of the benefits of another collaboration, this time between the exhibition team and Education Department. Educators have been involved with many gallery and exhibition teams and this has resulted in productive and creative debate leading to more plans for interpretative material in the galleries and some extensive programmes of activity.

4.2 Talks and tours

4.2.1 **Introductory tours.** Visitors have a choice of six tours a day, which include four general introductory tours and two tours of particular areas. From May new starting times were introduced so that tours now start on the half-hour every hour from 10.30 till 15.30 and do not overlap. There is an extra tour on Wednesdays at 16.30. We have been successful in reversing the downward trend in the numbers of visitors going on introductory tours. Despite the moving of the entry desks and the relocation of the meeting point for tours twice during the year, 28% more people went on the tours in 1998/99 than in the previous year. This is in part due to more tours being offered and to the positioning of a banner highlighting the meeting point. The average number of visitors per tour has also increased.

4.2.2 Seven new guides joined the team during the summer and the total number of guides is now fifty. This work is all done on a voluntary basis and we are most grateful to the group for their hard

work and loyal support. The INSET training programme for guides included: study days about collections; seminars and briefings on new displays, special exhibitions and particular aspects of the collections; practical art to sharpen visual perception; and visits and meetings arranged by the Guides Committee. This training programme is also open to volunteers who work on the Information Desks and the Friends Desk.

4.2.3 Gallery talks. The programme of specialist gallery talks continues to cover, as far as possible, the entire holdings of the V&A, as well as special displays and study sessions about objects not on display. Artists and craftspeople also talk about their own work to help elucidate the use of the Museum and its contemporary collections of crafts and design. With the introduction of Sunday talks in May, talks now run every day that the Museum is open. Visitors have welcomed this and attendance figures are up by 17%. The talks are given by staff, former members of staff, visiting curators, artists and craftspeople and specialist lecturers registered with the Education Department who also lecture for Formal Education and give gallery talks to booked groups. We offer talks in other languages but more regular provision has not led to increased attendance and these are now under review.

4.3 Drop-in workshops and demonstrations

4.3.1 Demonstrations and handling sessions Many visitors are helped in their understanding of objects in the Museum through practical activity and a new programme began in September with this in mind. Established as a drop-in event, practitioners are based in a relevant gallery every Saturday of the year (and on other occasional days) from 14.00 – 17.00. Adult visitors may spend as little or as much time as they wish watching and talking to the craftsperson. The programme has proved extremely successful, attracting both first time and repeat visitors and also specialists. Demonstrations have ranged from jewellery-making and diamond point stipple engraving on glass to Chinese calligraphy and decorating porcelain with gold leaf. Occasionally the demonstration is extended to a participative activity, as was the case with carpet weaving in the Islamic Gallery and gilding wood in the Jones Collection.

4.3.2 A series of 20 woodcarving demonstrations and handling sessions to complement the Grinling Gibbons exhibition attracted over 3,000 people. Some visitors returned specifically to see the demonstration, having visited the exhibition during the week.

4.3.3 A series of drop-in events was held to complement the short course *The Craft of Fashion*. Five contemporary makers demonstrated their skill in the Dress Collection over a period of six days. All visitors to the Museum could watch or talk to them during demonstrations, with course participants coming to talk to the makers during their lunch break.

4.3.4 Handling cart. We commissioned a cart from which handling sessions could be led for the Grinling Gibbons handling sessions. Glaxo Wellcome funded this. Since then this mobile unit has been used regularly for demonstration and handling sessions.

Drop-in demonstrations and handling sessions 1998/9 (number of events) (number of people)
Handling Victorian artefacts (3 days) (301)

Musical instrument demonstration (2 days) (670)
 Working with silver (2 days) (300)
 Embroidery techniques (1 day) (110)
 Gilding wood (3 days) (269)
 Woodcarving (10 days) (1855)
 Handling woodcarvings (11 days) (1521)
 The Tudors and Stuarts: objects and their materials - handling session (3 days) (210)
 Shoemaking (for Craft of Fashion conference) (2 day) (291)
 Millinery (as above) (2 days) (335)
 Handbag maker (as above) (1 day) (230)
 Jewellery-making (as above) (1 day) (89)
 Diamond point stipple engraving (1 day) (99)
 Carpet weaving (2 days) (454)
 Chinese painting and calligraphy (1 day) (200)
 Decorating porcelain with gold leaf (2 days) (220)
 Silversmithing and jewellery-making (2 days) (270)
 Phulkari embroidery (2 days) (230)

4.4 Major drop-in events

4.4.1 **Going Graphic.** This large-scale computer event invited drop-in visitors to create a poster for the V&A using a digital camera and graphic imaging software. Drawing inspiration from *The Power of the Poster* exhibition and the main Museum galleries, 1,300 posters were created over the fifteen days, resulting in some stunning and often witty work. All the participants' posters were printed out for them, and their work was shown on the V&A website the same evening for 24 hours. The V&A is the first museum in the UK to run a digital project of this nature on such a large scale. There is no doubt that it was enjoyed enormously by the participants, and that it enlivened both the Museum galleries and the website during the run of the event. It attracted 3,398 participants over a fifteen-day period.

4.4.2 **Photocopy Art.** This event celebrated the work of Helen Chadwick, displayed in the Canon Photography Gallery. Visitors were asked to look at her work and then make their own interpretation of the objects in the Nehru Gallery using drawing, parts of their own bodies, found items and colour photocopiers.

4.4.3 **Capturing Moments.** 347 visitors participated in this popular one-day drop-in event in February. They were first encouraged to visit the Cartier-Bresson exhibition in the Canon Photography Gallery. They then borrowed a digital camera to take images in the Museum in the style of the photographs they had just seen. A member of staff downloaded a chosen image and transformed it to black and white. 154 photographs were produced on the day, fifteen of which were displayed outside the Canon Photography Gallery in March.

4.4.4 **The Sunday Programme.** The brief of this departmental initiative was to encourage new and existing audiences to visit the Museum on a Sunday and encourage the idea of a seven-day-a-week Museum. Representing all sections of the Department, Hajra Shaikh, Darryl Clifton

and David Judd, with Rebecca Merry as coordinator of the group, planned a programme of activities for eight weeks from 3 October to 21 November 1999. It was agreed that domestic life, encompassing cross-culture and cross-period collections, should be the theme of the programme which would integrate both new and existing activities.

Major drop-in events 1998/99 (days) (people)

Going Graphic (15 days) (3398)

Photocopy Art (8 days) (847)

Capturing Moments (1 day) (347)

Summary of attendance at adult drop-in events (events/people)

	96/97	97/98	98/99
Total introductory tours	1,758/ 18,710	1,688/ 16,654	2,004/ 21,458
Special area tours included in total above	448/ 3,504	458/ 2,620	626/ 4,316
Total gallery talks ¹	262/ 4,101	295/ 4,555	327/ 5,326
Total foreign language talks of which: ²	4/28 ³	13/43 ⁴	23/64 ⁵
French	2/20	3/6	6/31
German	1/3	4/15	6/12
Italian	1/5	2/8	6/9
Spanish	-	4/14	5/12
Drop-in workshops and demonstrations	30/ 2,840 ⁶	15/ 1,031	-
Drop-in demonstrations and handling sessions	0	0	51/ 7,654
Major drop-in events	0	0	24/ ⁷ 4,592

4.5 Family programme

¹ The gallery talks programme from 1990 to 1997 included foreign talks and access talks now reported separately

² Not included in totals for gallery talks above

³ Not included in totals for gallery talks above

⁴ Not included in totals for gallery talks above

⁵ Not included in totals for gallery talks above

⁶ Morris tapestry demonstrations

⁷ Includes Going Graphic, Photocopy Art and Capturing Moments

4.5.1 There is a growing number of family visitors to the V&A who clearly appreciate the provision of the family programme. Designed to encourage interaction between the carer and their child, the programme allows family visitors to engage with the Museum collections in an active and enjoyable way. This year we have increased the programme so that from September activities for families have been available every Saturday, Sunday, Bank Holiday and each day during the state school holidays. The family programme has continued to receive extremely positive comments from users.

4.5.2 **The Activity Cart.** 14,510 visitors enjoyed the Activity Cart over the year compared to 13,287 in the previous year. Special activity sheets were developed for the *Grinling Gibbons and the Art of Carving* exhibition and attracted 287 users on one of the days.

4.5.3 **Special activities** (previously recorded here as Gallery Events) for families took place on the first Sunday of every month, and regularly during holidays, particularly from January 1999 onwards. The activities, designed for parent and children to do together, ranged from dancing and art activities, to textile and jewellery-making events. Special family events for *Grinling Gibbons and the Art of Carving* included storytelling, making wigs, collars and cuffs, demonstrations on lutes and viols, and an event, *Chests and Cabinets*, where participants were stimulated to create some really interesting work by the use of veneers. There was also a special seventeenth century dancing procession, using children from the Junior Associates of the Royal Ballet School. An estimated 350 visitors watched or joined in with the seventeenth-century dances. They then proceeded to the Gamble Room where the event ended with music, seventeenth century Christmas carols and refreshments.

4.5.4 Seventeenth-century carol-singing also brought festive cheer to the Raphael Cartoon Court, as part of the Grinling Gibbons programme. 500 people came to watch performances by the Grinling Gibbons Primary School and Parliament Hill Girls School.

Special activities for families (number of days)(number of people)

Art on a plate (1 day) (63)
Make your own fridge magnet (4 days) (255)
Samurai warriors (2 days) (135)
Stories in action (2 days) (110)
Who's looking at you? (1 day) (78)
Making moon and star jewellery (1 day) (80)
Threading lightly (3 days) (118)
Stories from India (1 day) (90)
Chinese Moon Festival (1 day) (140)
Chests and cabinets (3 days) (295)
Wigs, collars and cuffs (1 day) (45)
Seventeenth century spectacle (1 day) (350)
Kimono silk painting (1 day) (57)
Seventeenth century storytelling (6 days) (488)
Carol singing (2 days) (480)
Lutes and viols (1 day) (138)
Origami stories (1 day) (174)
Chinese dragon dance (1 day) (275)

Making paper clothes to wear (2 days) (255)
 From metal to mobile (2 days) (215)
 Bringing stories to life (1 day) (121)
 Performances (2 days) (500)

4.5.5 Activity Back-Packs The new Activity Back-Packs were launched in May and have proved to be extremely popular, with many families returning to complete all four of the themed packs on separate days, or indeed sometimes during the same day. The position of the Back-Pack Cart (designed and built by Royal College of Art Furniture Students) at the Cromwell Road entrance also helps advertise our provision for families as soon as they enter the Museum.

4.5.6 The packs containing re-usable interactives have extended the provision for families to three new galleries (the Glass Gallery, European and American Art and Design 1800-1900, and the sixth floor of the Henry Cole Wing) which were relatively unused by this audience. Their development has also raised considerable interest from other museum professionals.

Summary of attendance at family programme (days run/people)

	96/97	97/98	98/99
Sunday Activity Cart	52/ 7,468	52/ 7,823	52/ 7,177
Days when the Activity Cart was run during school holidays	49/ 6,242	36/ 5,464	52/ 7,333
Special activities for families	29/ ⁸ ?	29/ ⁹ ?	38/ 3962
Activity Back-Packs	-	4/ 176 ¹⁰	78/ 7,377 ¹¹

4.6 Gallery resources

4.6.1 Gallery resources can improve the visitors' experience and help make the Museum more accessible to a broader range of learning styles and visitor types. They encourage greater interaction and active learning, enhancing the visitors' understanding and enjoyment of the objects on display and the art, craft and design principles they demonstrate. Following last year's assessment of current gallery resources, we are working on a five-year strategy for new developments in this area. A number of new ventures have aimed at enhancing the visitor experience in the V&A, using resources ranging from paper publications to computer technology.

⁸ Figures not kept separately

⁹ Figures not kept separately

¹⁰ Figures for trial in Spring half term

¹¹ From May 1999

4.6.2 **Family trails.** There are now six current trails available for families. This year saw the introduction of a Tapestry Trail and Silver Trail, as well as a re-write of the Christmas Trail which had become obsolete. The Gothic and Korean trails remain current and a new Chinese Animals Trail, based on the Far Eastern ceramics galleries, has been designed and will be printed next financial year.

4.6.3 **Adult trails.** Sponsorship from Glaxo Wellcome enabled us to experiment with a new kind of gallery trail, one for adults. *Investigating Wood: a Gallery Trail for Adults* features wood veneers as a means of teaching people how to look at furniture and distinguish different woods. It is the first in what we hope to be a series of publications concentrating on materials and decorative techniques (print techniques, fabrics, paint and pigment) which will each include relevant samples.

4.6.4 The trails can be purchased from the shop. They can be used in the galleries to introduce visitors to a selection of objects to study, or used as a source of reference to help identification on visits to other museums or historic houses.

4.6.5 **Canon Information Unit.** Celia Franklin worked with the curators of Photography on the development of a computer interactive for the Canon Photography Gallery. She led a formative evaluation to find out what visitors would most like to see in such a provision, the results of which helped guide the development of the final product. The interactive provides visitors with a choice of exploring some of the Photography Collection through the eyes of other people or via themes. They are able to find out about individual photographers, about photographic processes or to follow an individual photographer's story.

4.6.6 **Audio guides.** Celia Franklin put a lot of effort into researching and reporting on the options for introducing audio guides in the Museum for a proposal that went to a potential sponsor. The financial commitment is very heavy and so far no funding has been identified.

4.6.7 **Introduction of gallery stools.** Visitors' comfort contributes to their experience of a visit. The provision of stools (for drawing or for resting) in the galleries was tested in Room 21 for a period of four months. Research was undertaken by the Education Department into an appropriate product, which was agreed upon by each chief curator. Having gained agreement on the positioning and maintenance of the stools, Visitor Services will be implementing the new system in the next financial year.

Printed resources available to drop-in visitors

	96/97	97/98	98/99
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	96/97	97/98	98/99
Family trails	Korea Nehru Gothic Nehru Gallery Trail translated into Urdu Bengali Gujarati Punjabi Hindi Arabic	Korea Gothic	Korea Gothic Silver Christmas Trail (2nd edition)
Adult trails	-	-	Investigating wood

4.7 Gallery and exhibition development

4.7.1 By working with other members of the Museum staff on gallery and exhibition teams, the Department has made a contribution to increased understanding and enjoyment of the V&A and its collections. In some cases it has enabled us to develop accompanying educational programmes for a range of audiences. As a member of the V&A Exhibitions Committee, David Anderson contributed to the development of V&A exhibitions policy and planning. Each exhibition team has an educator whose job it is to represent the audience and co-ordinate the accompanying educational programme. In the case of the British Galleries there are four educators involved.

4.7.2 *British Galleries:* Gail Durbin has continued on the concept team of the project where she has worked on interpretation, scheduling and has organised a training programme for the research assistants and curatorial assistants.

4.7.3 Morna Hinton, David Judd and Colin Mulberg have all been working full time on this project, each attached to a period team. With their teams they have developed ideas for the interpretative devices that will go into the galleries. In addition, Morna has played a leading role in developing text guidelines for all gallery text, working with the text group. She has also been responsible for managing the on-going programme of audience research. Colin has co-ordinated the work of the project's disability consultants, Earncliffe Davies Associates, and is preparing to run jointly with them a series of focus group sessions on the needs of visitors with disabilities. David has helped raised issues on cultural diversity and representation in the British Galleries.

4.7.4 *Grinling Gibbons and the Art of Carving:* Celia Franklin represented the Education Department on this team. Sponsorship by Glaxo Wellcome enabled the Department to develop an extensive and innovative programme to accompany the exhibition. This included bookable and drop-in events to attract a wide variety of audiences including: families; first time visitors; tourists; visitors with specialised interests in Gibbons, carving, historic houses or art and design of Gibbons' period; and specialists in the field.

4.7.5 *A Grand Design: the Art of the Victoria and Albert Museum:* Celia Franklin represented the Department on this exhibition team and is co-ordinating the Department's event proposals, which include drop-in, booked and community activities.

4.7.6 *The Arts of the Sikh Kingdoms:* Hajra Shaikh represented the Department on this team. She co-ordinated the extensive education programme of events and activities and planned a programme specifically for the South Asian community. This also entailed preparing text about education events for a dual-language flyer used on community outreach, for the marketing/education leaflet and for the panel outside the exhibition. The Marketing Department sought advice on the use of dual language material representing the Sikh community's needs in the Museum and on the use of appropriate images for the publicity material. Along with Eithne Nightingale and Deborah Swallow, Hajra Shaikh developed an innovative outreach strategy for the Sikh exhibition which is covered elsewhere in this report.

4.7.7 *Art Nouveau:* Anna Salaman has been co-ordinating proposals from the Education Department. A full programme has been developed including study days, a conference, a teachers' evening, tours for the visually impaired, gallery talks, youth and community projects and adult and family gallery events.

4.7.8 *Victorians:* Francis Pugh became Education Department representative on the exhibition project team for *The Victorians, Makers of the Modern World* which will open in April 2001.

4.7.9 *Brand.New:* Eithne Nightingale is the Education Department representative for *Brand.New*. She is both coordinating the education programme alongside the exhibition and working with the co-curators of the exhibition in developing individual and group interviews with different communities, material from which will be integrated into the exhibition.

4.7.10 *Canon Photography Gallery:* Fahmida Shah took over from Dorothy Rowe in August 1998 as the Department representative on this exhibition team. She co-ordinated the extensive and innovative programme of activities presented to Canon in October 1998. She prepared the text about the education events for the Canon Photography Gallery marketing leaflet and also co-ordinated the first year of the Education display outside the Canon Photography Gallery.

4.7.11 *Silver Gallery Phase 2:* Anna Salaman was the Education co-ordinator for Phase II of the Silver Galleries. She developed and evaluated three drawers for children, which will be included in the main gallery displays.

4.7.12 *Pewter Gallery:* Anna Salaman assisted with the label text in the newly refurbished Pewter Gallery.

4.7.13 *The Spiral:* During this financial year the main focus of work on *The Spiral* was to get planning permission for the project (which was obtained in November 1998) and to raise funds to enable work on the project to continue. Both of these activities have involved the Education Department only in a supporting role. Meanwhile David Anderson and Caroline Lang continued to

run consultation meetings with key target audiences for The Spiral and their representatives, a process successfully concluded in June 1998. The Spiral is not just a new building. It also represents a substantial shift in museological thinking and development. This was encapsulated in *Spiral: Rationale and Value*, a discussion document of about 60 pages, written by David Anderson, which attempted to identify and capture the significance of The Spiral for its audiences and for the V&A. The booklet was based on a wide range of discussions on The Spiral that had taken place within the V&A over the last two years, as well as consultation with external groups.

5. OUTREACH PROGRAMMES

5.1 Introduction

5.1.1 This year has seen the development of a range of outreach strategies including the establishment of collaborative and mutually beneficial relationships with such national organisations as N.I.A.C.E. (National Institute for Adult and Continuing Education). We have worked closely with the Royal Borough of Kensington and Chelsea and other local authorities, e.g. over the development of the youth project and the language and literacy project, as well as with youth and community organisations both within the Museum and within their own localities.

5.1.2 The major temporary exhibition *The Arts of the Sikh Kingdoms* offered an unprecedented opportunity, under the South Asian programme, to encourage the participation of the Sikh community in Great Britain, who presently number 500,000. The Adult and Community Education Section worked closely with the Indian and South East Asian Department and with the Sikh community in devising and implementing effective strategies to attract new audiences to the Museum from across the country.

5.1.3 Clearly this work is at the heart of the Department of Culture, Media and Sport's aim to widen access and to create a more inclusive society. It is important that we build on good practice already established, working effectively with others both within and outside the Museum to broaden and sustain the involvement of new audiences.

5.2 Shamiana: The Mughal Tent

5.2.1 30 panels from the Mughal tent were exhibited at St Paul's Church, London from 7 to 31 May 1998. The display was considered a great success attracting 2,614 visitors. The exhibition was supported by a substantial education programme organised by the Church, including a number of all-day textile workshops attracting adults and children. The visitors book for this exhibition showed the appreciation of the local Tower Hamlets community and there was a delightful article in *Church Building* magazine describing the event:

"...In what must be hoped will be something of a social rite of passage for the church, this exhibition of Indian tapestry binds at a fell swoop several vital strands of understanding and good dialogue, not only inter-culturally – including both race and religion – but architecturally and theologically as well..."

Tom Melhuish, 'Shamiana: The Mughal Tent in the East End' published in *Church Building* July/August 1998

5.2.2 40 panels were exhibited at Kelvingrove Art Gallery and Museum in Glasgow from 9 October 1998 to 4 January 1999. To date Kelvingrove has displayed the largest number of Shamiana panels in one showing. The 40 panels were impressively hung in the museum's central entrance hall, and so were seen by every one of the 188,376 visitors.

5.2.3 12 panels were exhibited at Slough Museum from 1 March to 30 April 1999, attracting 961 visitors. Slough Museum organised a number of events in conjunction with the Shamiana panel display. In particular Easter holiday workshops for children looked at various textile design techniques. Some of the children attending these activities had originally been involved in the making of panels by two local schools, Montem and Godolphin Infants.

5.2.4 The 3 panels displayed at the Clocktower, Croydon from 13 March to 26 March 1999 included the panel made by the Croydon-based Bangladesh Welfare Association who were proud to see their work exhibited at their local museum. This exhibition, attracting 598 visitors, stimulated renewed interest in the Mughal Tent project.

5.2.5 Work was begun on designing the book *Shamiana: The Mughal Tent*. This has entailed co-ordinating information on group participants, selecting quotes for each panel that reflect how the project has affected people's lives, and commissioning Naseem Khan to edit articles by Shireen Akbar for the introduction of the book. Each of the 56 panels will be illustrated in full colour.

5.2.6 The Shamiana Project Coordinator continues to keep in touch with the community groups and organisations that were involved in the making of the panels. Contacts have been informed of where the exhibition tour is going and have been provided with copies of any related publicity. Group leaders also inform the V&A of any continued work related to the Shamiana project. For example the group who made the panel *Glimpses of Pakistan*, based in Karachi, have recently made their third panel called *Legends of Pakistan*.

Shamiana project and touring exhibition

	96/97	97/98	98/99
Loan of Mughal tent videos	0	9	0
Exhibitions of the Mughal tent	0	4/ 97,549	4/ 192,909

5.3 South Asian outreach

5.3.1 Six general outreach visits (unconnected to specific programmes or projects) were conducted throughout the year to South Asian groups based in Camden, Merton, Newham, New Malden, Kensington and Southall.

5.3.2 As the *Poster Art* programme was relatively small, South Asian groups were contacted by phone, fax and post only.

5.3.3 Three pre-exhibition visits were conducted to Asian elders' groups in connection with

the *Elsewhere* exhibition reminiscence programme.

5.3.4 The aim of the South Asian jewellery project is to encourage South Asian groups to use the rich resource of the V&A, in particular the Indian collections, as inspiration to design and make their own jewellery. Through the project, which is at a developmental stage, eight youth and community groups participated in taster sessions both at their centre and at the Museum. The groups consisted of four girls' groups, two women's groups and two college groups (including a class in English as a second language).

5.3.5 The V&A and the London Institute collaborated over the development of the project by jointly offering a course of six sessions. These will be tailored to the needs of individual groups and will utilise the V&A's collections and the London Institute's computer facilities, ending with an exhibition of work by the students at the V&A. Targeted outreach and practical sessions was due to begin in September 1999.

5.3.6 An innovative outreach strategy, in particular utilising a mobile display stand and the involvement of Sikh volunteers, was developed to raise awareness amongst the Sikh community about the exhibition *The Arts of the Sikh Kingdoms*.

5.3.7 This strategy entailed developing a Sikh mailing list (in excess of 1,100 names of Sikh individuals, groups and organisations were gathered); designing and mounting a display of A1 image and text panels for use by V&A staff to promote the exhibition and the education programme at Sikh festivals, gurdwaras and events around the country; and training Sikh volunteers at an 'Information Session' at the V&A to raise awareness amongst their own communities across the country.

5.3.8 The Information Session for Sikh volunteers was held at the Museum on 12 December 1998. Sikh individuals representing Birmingham, Coventry, Essex, Kent, London areas, Middlesex, Nottingham, Slough, Warwick, Watford and West Midlands attended the session. Presentations were given by V&A staff on the exhibition, the education programme and the booking system, backed by general information on the Museum. The volunteers were given packs consisting of posters; slides of artefacts; education, exhibition and booking information; a map of the V&A and *Today* and *Events* leaflets. 40 people attended the session.

5.3.9 Consultation with members of the Sikh community during the Information Session produced several good ideas on promoting the exhibition. The V&A was advised to contact local authorities with a high proportion of Sikh residents who in turn could pass on the information to various departments within the local Council, i.e. arts and leisure, education, race relations, equality units, etc. Targeting schools with both Sikh and non-Sikh children was a particular concern. Consequently the ten local authorities with the highest Sikh population were contacted, many of whom offered to use their own networks and mailing lists to promote the exhibition, e.g. through local S.A.C.R.E.s (Standing Advisory Council for Religious Education). Information from the meeting about

various Sikh websites and appropriate press and media contacts were communicated to the V&A Press and Marketing Departments.

5.3.10 The need for extensive outreach for this major exhibition to celebrate the 300th anniversary of the birth of the 'khalsa' necessitated a teamwork approach between staff of the Adult and Community Education Section and the Indian and South East Asian Department.

5.3.11 The documentation of the South Asian Handling Collection has been completed. The collection is properly stored for ease of access and portable cases have been purchased to take it to community centres. A programme of handling sessions is being developed for the general visitor to the Nehru Gallery of Indian art. In addition, a special programme of outreach visits is being planned to introduce South Asian community groups to the Indian collections and to the Museum through the handling collection.

	96/97	97/98	98/99
South Asian general outreach sessions	?/ 20	6/ 175	1/ 15
Jewellery outreach sessions			11/ 120
Reminiscence outreach sessions			5/ 100
Sikh volunteer information session at the V&A.			1/ 40 ¹
Displays/stalls at Sikh festivals/gurdwaras			3/ 1,200
Presentations/talks about <i>The Arts of the Sikh Kingdoms</i>			3/ 120
Events held by Sikh volunteers			14/ 1,187 ²

5.4 Chinese outreach

5.4.1 Alice Wong, the Chinese Arts and Community Education Officer, returned to Hong Kong in March 1997. Consequently no outreach with the Chinese community took place until the appointment of Christine Chin, who took up her post in December 1998.

5.4.2 Christine was invited to give presentations on what the V&A could offer and on forthcoming plans of her work at various New Year celebrations in Camden, Milton Keynes,

¹ Also noted in Booked Programmes

² Not recorded on VISTA. These are the only ones notified to us. The actual amount is probably much higher

Hackney and Islington. Because of her extensive networks within the Chinese community, she was also invited to several high profile events organised by various community associations, e.g. Ming Ai Association, Yang Chou Chinese Organisation, Chinese in Britain Forum.

5.4.3 Workshops on lantern-making in preparation for the Mid-Autumn Festival procession and celebrations (September 1999) were held at Chinese Saturday schools during March 1999. Outreach to Chinese groups and the Chinese Embassy resulted in visits to the Museum during March 1999 by the Chinese National Healthy Living Centre and a group of Chinese tourists (noted in Booked Programmes).

Chinese outreach

	96/97	97/98	98/99
Sessions at Chinese Saturday schools			1/ 200
Workshops at old people's homes			1/ 10
Presentations/talks at New Year celebrations			4/ 1,000
Presentations/talks at Chinese associations/forums			3/ 500

5.5 Young people's outreach

5.5.1 Letters were written to all London local authority youth officers outlining the aims of the Young People's Project and asking to meet with any officers who would like to discuss possible collaborations. Fahmida Shah, the Young People's Officer, and Eithne Nightingale, Head of Adult and Community Education, met with Heads of Youth Service in Camden, Kensington and Chelsea, Westminster (the three boroughs in closest vicinity to the V&A Museum), Hackney and Waltham Forest. Discussions centred on approaches that would work successfully with young people, possible mutual benefits and effective ways of working collaboratively with the youth sector. It was decided to work with Kensington and Chelsea over the development of the survey project and with Camden, Westminster and Kensington and Chelsea over the development of a newsletter project. It was also felt important to develop work with an outer London borough, namely Waltham Forest.

5.5.2 Following these meetings, Fahmida Shah was invited to give presentations to several meetings of youth workers. This was in addition to the more informal sessions she held with young people themselves and their youth workers, inviting them to become involved in various aspects of the project.

5.5.3 Following our work at a local youth centre in Kensington and Chelsea, the One Step Project, a young woman on the New Deal scheme worked for several months as a volunteer on the

youth programme.

5.5.4. Links were established with the London Borough of Waltham Forest who are developing a Young People's Forum which aims to increase young people's participation in the arts. The project plans to involve young people in the production of a video which will be used as part of the peer education programme within Waltham Forest and neighbouring boroughs.

Outreach for the Young People's Programme

	96/97	97/98	98/99
Project presentations to youth workers			3/ 82
Informal sessions with young people/youth workers at youth centres			6/ 56

5.6 Other outreach

5.6.1 Eithne Nightingale established contact with the National Institute of Adult and Continuing Education to seek their support in sponsoring and promoting the competition for part-time adult learners, *Inspired by the V&A*. Text and images were prepared for Adult Learners' Week national promotional material and separate information sent out in January 1999 to approximate 500 providers of adult and community education across the country. This resulted in both individuals and institutions arranging for independent or group visits to carry out initial design work for submissions in April 1999. These visits are reflected in the bookings figures. Additional outreach visits were made to groups who wanted more information on the project, e.g. the Refugee Council Training Centre in Brixton, and links were established with adult and community education providers who would be willing to provide music performances to launch the exhibition. Curators were approached for advice on judging the competition and on display of the objects.

5.6.2 Two visits were made to the Traveller's Education Project in Hackney to discuss the proposed feasibility study on working with travellers and/or collections which reflect travellers' cultural heritage.

5.6.3 Work began with curatorial departments on identifying objects of significance to the following faiths: Judaism, Christianity, Islam, Hinduism, Jainism, Sikhism, Buddhism, Shinto, Daoism. These were grouped according to various themes: rites of passage - birth and childhood, marriage, death and burial; prayer; contemplation and meditation; the Divine Presence; instruction; dramatic ritual; and domestic space. These are to be used as a resource for a project which will encourage different faith organisations to explore the relationship between sacred spaces in the Museum and sacred spaces within their own communities.

5.6.4 Links were established with the Hackney African Caribbean Elderly Group and arrangements made for them to view prints and photographs by artists and photographers of African

Caribbean origin.

5.6.5 Discussions began with organisations working with refugees and literacy students over the forthcoming Language and Literacy Project.

5.6.6 The work with targeted groups both within and outside the Museum is being regularly photographed and has been used in several V&A publications.

Other outreach

	96/97	97/98	98/99
<i>Inspired By</i> outreach sessions			2/ 16

6. PUBLIC BOOKING AND INFORMATION SERVICES

6.1 Introduction

6.1.1 The Bookings Section deals with all educational group and individual bookings. In 1998/99 the Section made bookings for 182,469 individuals to visit the galleries and exhibitions and to use the Lunchroom facilities. The Section also offers a telephone information service that receives a large number of general enquiries. The staff has an important role and frequently acts as first line of contact between the Museum and the public.

6.2 Self-guided visits

6.2.1 There were 3,310 groups (102,848 people) booked into the Museum through the Education Department of which 2,609 were for self-guided visits. Of the 81,728 people in the self-guided groups, 4,140 were paying individuals.

6.2.2 The overall number of booked self-guided visits was down by about 9% on the previous year's figure in terms of the number of groups, and by around 3% in the overall number of visitors.

6.2.3 There was an increase in the level of bookings by art colleges, universities and further education groups. Primary schools on the other hand recorded a decrease of about 12% in comparison with the previous year. This may be a direct result of the closure of the British Galleries which would normally have been visited by schools to complement the national curriculum study of the Victorians.

6.2.4 The Booking Office arranges free entry for teachers, lecturers and other group leaders. In the course of the year 136 people/62 groups made use of this service.

Summary of group bookings by group type (groups/people)

	96/97	97/98	98/99
Schools	1,381/ 45,974	1,429/ 48,358	1,404/ 48,424
Universities	485/ 11,807	458/ 11,945	504/ 12,924
Art colleges ¹	159/ 5,029	132/ 4,326	154/ 5,310
FE colleges	419/	437/	464/

¹ Includes amalgamation of Art Colleges and Arts Organisations categories

	96/97	97/98	98/99
	10,203	11,028	12,590
Adult groups	345/ 7,669	378/ 8,535	336/ 8,670
Other ²	78 ³ / 10,566	513/ 13,268	448/ 14,930
Total groups	3,182/ 93,814	3,347/ 97,460	3,310/ 102,848

Summary of self-guided visits (groups/people)

	96/97	97/98	98/99
Total self-guided visits	2,375/ 74,534	2,769/ 84,358	2,509 / 81,728
Charged groups included in the above figure	128/ 2,854 ⁴	146/ 3,654	153/ 4,140

Numbers of people visiting the Museum by group type

Visitor type	96/97	97/98	98/99
Groups			
Adult education, non-formal, Museum-related	1,267	1,333	2,255
Adult education, non-formal, non-Museum related	1,862	2,016	2,209
Adult education, formal, commercial	1,808	2,228	2,000
Adult education, formal, public	2,732	2,958	2,206
Art colleges	5,029	4,326	5,310 ⁵

² Excludes V&A staff making bookings for rooms

³ This figure appeared in the 1996/97 report but must be an error

⁴ Introduction of charging 1 October 1996

⁵ Shows amalgamation of Art Colleges and Art Organisations

Visitor type	96/97	97/98	98/99
Children and youth groups	663	440	436
Chinese community	933	99	310 ⁶
FE colleges	10,260	11,028	12,590
Language schools	760	573	777
Miscellaneous	479	177	76
Museum groups	131	120	150
Pre-school	44	128	456
Primary schools	14,495	11,291	9,988 ⁷
Secondary schools	31,422	37,067	38,436
South Asian community	102	651	274 ⁸
Special needs	555	737	666
Teacher training	272	118	-
Tourist groups	1	5	40
Unidentified	-	948	-
Universities and HE colleges	11,807	11,945	12,924
Unknown	299	103	894
Organisers ⁹			
Access organisations	132	97	48
Arts organisations	728	834	¹⁰
Asian organisations	73	130	1,399 ¹¹

⁶ Some of the visits previously listed under Chinese organisations may have been categorised under Chinese community groups. These two categories are to be merged in the new VISTA programme

⁷ The closure of the British Galleries probably accounts for the drop in visits by primary schools

⁸ Some of the visits previously listed under South Asian community groups may have been categorised under Asian organisations. These two categories are to be merged in the new VISTA programme

⁹ This chart has been generated by our computer booking system VISTA. The division into groups and organisers is required by the computer. Organisers are coordinators who do not generally visit a museum but encourage others to do so

¹⁰ Included in Arts Colleges figures

¹¹ Some of the visits previously listed under Asian organisations may have been categorised under Asian community groups. These two categories are to be merged in the new VISTA programme

Visitor type	96/97	97/98	98/99
Blue badge guides	-	-	1,000
Chinese organisations	40	-	1,540 ¹²
Coach operators	34	-	-
Commercial organisations	622	656	440
Conference organisers	-	125	80
Education/exam	101	104	305
Embassies	-	12	-
Foreign language tours	-	19	97
Funding organisations	-	-	6
Inbound handling agencies	-	-	74
Libraries	-	4	12
Professional or academic organisations	190	661	249
Specialist art tour operators	1,432	1,284	369
Tour operators	2,546	2,505	4,074
Unidentified	65	544	-
Unknown	84	133	1158 ¹³
V&A departments	2,566	712	1,077
Various unknown codes generated by VISTA	-	91	-
Total number of people booked into the Museum in groups	93,814	97,422	102,848
Total number of individuals booked into the Museum	46,348 ¹⁴	48,385 ¹⁵	79,621
GRAND TOTAL	140,162	145,845	183,546

¹² Some of the visits previously listed under Chinese organisations may have been categorised under Chinese community groups. These two categories are to be merged in the new VISTA programme

¹³ Combined figure of unknown groups and organisers

¹⁴ Summary includes 2,146 people booked into Late View Jan – March 1997. NB Also first full year of Family Programme

¹⁵ Includes 10,190 people booked into Late View in the full year. The drop in figures elsewhere in the programme can be accounted for by the reduction in the Chinese Gallery events, fewer teachers courses and falling attendance at introductory tours

6.3 Lunchroom

6.3.1 In the second full year of its operation, the Lunchroom in the Boilerhouse continued to provide a useful facility for groups with cloakroom amenities and an eating area, accommodating up to 164 people per half hour. In addition, an educational group receptionist advises and supports groups, distributing booklets and programmes as appropriate. Although the number of groups booked into the facility dropped by about 17%, the overall number of individuals showed an increase of around 8%.

Summary of bookings for the Lunchroom (groups/people)

	96/97	97/98	98/99
Lunchroom bookings - groups	333/ 18,019 ¹⁶	631/ 27,071	522/ 29,978

6.4 Gallery bookings

6.4.1 On the basis of requests made at the point of booking, we are able to compile a record of the most frequently used facilities. The Dress Collection continues to be the most popular gallery. This year's figures reflect the closure of the British Galleries. The new Canon Photography Gallery proved a popular new space. With the appointment of the Chinese Arts Education Officer, the Tsui Gallery began to re-establish itself as a popular destination.

Galleries most visited by booked groups 1998/99

Gallery	Gallery number	Number of groups 96/97	Number of groups 97/98	Number of groups 98/99 ¹⁷
Dress Collection	40	703	615	454 ¹⁸
Nehru Gallery	41	284	244	263
Toshiba Gallery	45	139	185	207
20 th Century	70 - 74	257	263	195
20th Century Study Collection		186	230	181

¹⁶ The old Lunch Room was closed from the beginning of the financial year until a temporary facility was opened in the Pirelli gardens in June. The new facility in the Boilerhouse opened 1 October 1996.

¹⁷ This information is not available on the new VISTA. These figures are from the old VISTA so may not include all information

¹⁸ This drop in visits is probably accounted for by the closure of the British Galleries

Gallery	Gallery number	Number of groups 96/97	Number of groups 97/98	Number of groups 98/99 ¹⁷
Tsui Gallery	44	268	136	175
Photography Gallery		-	-	169
Cast Courts	46 a and b	205	209	162
Textiles	100 - 101	-	-	151
Islam	42	231	154	150
Textiles	96-99	179	188	147
Textiles: embroidery	109	-	119	108
Print Room	503	133	99	90
Medieval Treasury		-	-	75
Britain 1750-1820	121-126	108	73	73
Britain 1715-1750	57-58	97	72	72
Italy	11 - 20	-	-	72
Ceramics: Islam	133	76	90	58
Ceramics: British porcelain	140	76	78	48
Britain 1500-1715	52-56	112	92	0
Britain 1820-1900	118-120	246	175	0

6.5 Exhibitions

6.5.1 The major exhibitions for the year were *The Power of the Poster*, *Aubrey Beardsley and Grinling Gibbons* with the *Power of the Poster* proving to be the year's most popular exhibition. Although the new Canon Photography Gallery was initially set up by the Department as a temporary exhibition space, it was later subsumed into the list of bookable permanent galleries.

Summary of exhibition group bookings 1995-1998 (groups/people)

Year	Dates	Exhibition	Groups	People in groups
1998/9	2.04.98 – 26.07.98	<i>Power of the Poster</i>	308	8,666
	26.11.98 – 31.3.99	<i>Photograph: An Independent Art</i>	82	1,999
	26.11.98 – 31.3.99	<i>Photography - Cartier Bresson</i>	19	657

Year	Dates	Exhibition	Groups	People in groups
	22.10.98 – 24.1.99	<i>Grinling Gibbons</i>	107	3,448
	8.10.98 – 10.1.99	<i>Aubrey Beardsley</i>	127	3,632
	25.3.99 – 31.3.99	<i>Arts of the Sikh Kingdoms</i>	7	282

Underlying figures for group visits once bookings for the most popular exhibition are removed

	96/97	97/98	98/99
Total groups	3,182 ¹⁹ / 93,814	3,347/ 97,460	3,310 102,848
Number of people in groups visiting the most popular exhibition	13,631	10,167	8,666
Underlying figures for groups ²⁰	2,288/ 80,183	2,896/ 87,293	3,002/ 94,182

6.6 Box Office

6.6.1 The Box Office provided information and ticket sales for education events and the Late View programme. It processed 16,139 tickets in total, Late View accounting for 10,447, or 65% of the total, and education events for 5,692 or 35%²¹.

6.7 Information and advisory service

6.7.1 Schools publications

¹⁹ Figure comes from 'Annual attendance by group type' report minus 'individuals,' and removal of 745 V&A staff making bookings

²⁰ Excludes individuals who join or book public tours, events and courses. Figure is generated from total group bookings minus group bookings for the most popular exhibition that year

²¹ It is not possible to obtain this information from the new VISTA. These figures are based on the old VISTA and may not therefore contain all information

Both *Introducing the V&A: a Guide to the Collections for Teachers* and *Introducing the V&A: Essential Information for Teachers* were updated in the last year.

Summary of publications available for schools

	96/97	97/98	98/99
Items for sale	Victorians Dress Print Room Sculpture 20th Century Gallery + William Morris poster pack	Victorians Dress Print Room Sculpture 20th Century Gallery William Morris poster pack + The Renaissance Japanese Art and Design Textiles	Victorians Dress Print Room Sculpture William Morris poster pack + The Renaissance Japanese Art and Design Textiles
Free items for teachers (excludes promotional material)	Nehru Guide Plant Motifs Tudors and Stuarts European Ornament Tsui Pack 20th Century Gallery Using the V&A for GCSE & A-Level Coursework Victorian Social Life Accessories Vicki and Albo Drawing in Museums The Glass Gallery Jewellery and Adornment Museum Conservation New Publications Using the V&A at Key Stage 1 Constable	Nehru Guide Plant Motifs Tudors and Stuarts European Ornament Tsui Pack Using the V&A for GCSE & A-Level Coursework Victorian Social Life Accessories Vicki and Albo Drawing in Museums The Glass Gallery Jewellery and Adornment Museum Conservation Using the V&A at Key Stage 1 Constable New Publications Raphael's Acts of the Apostles: a brief history for teachers Raphael's Acts of the Apostles: information and ideas for teachers	Nehru Guide 20th Century Gallery Plant Motifs (out of stock Feb '99) European Ornament Tsui Pack Using the V&A for GCSE & A-Level Coursework Victorian Social Life Accessories Vicki and Albo Drawing in Museums The Glass Gallery Jewellery and Adornment Museum conservation Using the V&A at Key Stage 1 Constable Raphael's Acts of the Apostles: a brief history for teachers Raphael's Acts of the Apostles: information and ideas for teachers New publications Maths and Islamic Art Visiting the V&A Information for Teachers Courses for Teachers

6.7.2 **Enquiries.** The booking administrators dealt with over 13,500 calls during the year. In addition, information about the V&A's education services was provided via the automated attendant telephone system and the Museum's website.

6.7.3 We receive two types of written requests for information. The first, seeking details about our educational programmes, are processed with our telephone promotional requests.

6.7.4 The second include specific enquiries relating to the Museum's collections and need individual replies. There were 400 such written enquiries in 1998/99, an increase of 6% on the previous year. They mainly related to Victorian Britain, textiles and dress and general enquiries about the collections.

Written enquiries by subject area

Textiles and dress	116
General enquiries	95
Victorian	77
India	30
Courses/ RCA	23
Posters	18
Other museums	15
William Morris	10
20 th century	5
China	3
Tudors and Stuarts	2
Courses for Teachers	2
Photography	2
Inset courses	1
Comment slips	1
Total	400 (does not include telephone replies)

6.7.5 **Mailings** This year we showed an increase of 6% over the previous year in the total volume of promotional/information material dealt with by the Department, recording an overall figure of 166,147 items. The figure comprises targeted mailings initiated by the Department, including such things as the *Events* and *Courses for Teachers* booklets. Alongside this were direct requests for information from educators and members of the general public interested in the Department's courses and activities and in the Museum as a whole.

Summary of information provision

	96/97	97/98	98/99
Individuals/institutions sent information on request ²²	16,103	6,369 ²³	²⁴
Total no. of different promotional and information-driven Education Department publications available for distribution and no. of those produced by other departments	116/ 29	97/ 24	²⁵
People on mailing list and, from 94/95, on VISTA database ²⁶	25,155 individuals/ 8,491 groups and organisers	34,503 individuals/ 11,373 groups & organisers ²⁷	²⁵
Telephone calls to Administrative Office	19,000	21,400	13,500 ²⁸
Written enquiries responded to	470	525	400
Items of info/promotional material mailed out	181,000	156,256	166,147

²² From 1995/96 the figure given is the number of mailing requests handled through VISTA

²³ We cannot explain the apparent drop here. There appears to be an error but staff who generated the figures previously are not available

²⁴ This report is no longer available on the new VISTA system

²⁵ This report is no longer available on the new VISTA system

²⁶ Figures from VISTA systems configuration file

²⁷ Figure generated on 10 July 1998

²⁸ We are unable to explain this significant drop in telephone calls

7. SERVICES FOR THE MUSEUM SECTOR

7.1 Introduction

7.1.1 As a national museum with an international status, the V&A is expected to contribute to museological developments in the UK and abroad and has always had a special identity as an educational institution. The Education Department continues to have an active national and international professional role. This is a result of the Department's strong contribution to professional meetings, publications and research (see Appendices 1, 2 and 3); of its reputation as a centre for innovative educational work; and of the emphasis placed by central Government on education and access in its policies for museums.

7.1.2 This active professional role brings two benefits. The first is that the Museum contributes significantly to and influences development of the sector as a whole. The second is that the V&A can be perceived by Government to be addressing its key agendas at a national level which, as well as education and access, also includes the development of links between national and non-national museums.

7.1.3 As in previous years, in the absence of an official authoritative source of advice to Government on museum education, the Department among others in the museums sector, is having to give an exceptionally high level of support to Government in development of its policies. This is beneficial to the V&A at one level, but remains a substantial pressure on the Department at a time when it remains short of management capacity.

7.2 Government

7.2.1 During the latter part of 1998, the second printing of the first edition of *A Common Wealth* was exhausted. In view of the continuing demand from the UK and overseas for copies of the report, the Department of Culture, Media and Sport decided to commission David Anderson to write a second edition, incorporating all of the major policy changes and initiatives relevant to museum education that had occurred since 1997. This work was undertaken in January 1999 for publication in the summer of that year. Despite the short time available for research, all major museum and education agencies in the UK were consulted and invited to provide information on developments over the previous year. The rewrite represented a major task, and the resulting document is significantly different in both format and content from the earlier edition.

7.2.2 At the same time, the Head of Education was asked to be a member of two Government advisory committees: the first for the DfEE's Museum and Gallery Education Fund, the second for the DfEE's pilot programme for study support in museums. In addition, DCMS asked the Head of Education, together with Professor Bruce Royan of the Scottish Cultural Resources network, to represent the museum sector on a Working Group on Content for the Library and Information Commission's report *Building the New Library Network* which was published by the LIC in November 1998.

7.2.3 Twice during the year David Anderson was asked to attend meetings with Alan Howard and Charles Clarke, Ministers at DCMS and DfEE respectively. He was also invited by Lord Puttnam to a meeting with DfEE Ministers and officials.

7.3 Museum sector

7.3.1 David Anderson acted as judge for the Gulbenkian Foundation/Irish Heritage Council-funded *Irish Museum of the Year Award*. He also served with Caroline Lang as a member of the advisory group for the Campaign for Museum Learning, an organisation formed by the Museums Association to take forward the recommendations of *A Common Wealth*, and to promote museum and gallery education more widely.

7.3.2 Fahmida Shah and Eithne Nightingale gave advice to Carin Reinders, Director of Nederlands Textielmuseum on setting up a project similar to the Shamiana project at the V&A.

7.3.3 Fahmida Shah organised a visit to the Adult and Community Section for colleagues from the museum and social work sector in Germany, an initiative requested by the Neighbourhood Museum in Berlin. Their main focus of interest was the development of informal community education in museums across the UK. A series of external visits was organised for the group to highlight the developments in other national and local museums, as well as to see some cultural and community organisations participating in initiatives in the UK.

7.3.4 Fahmida Shah organised 'A Behind the Scenes at the V&A' tour for the winners of the Baltimore Museum of Art competition 'A Grand Challenge', a high school art contest designed as part of the education initiative related to *A Grand Design: The Art of the Victoria and Albert Museum*.

7.4 Museology courses

7.4.1 The partnership between the Institute of Education, the V&A and the British Museum to provide an MA course in *Museums and Galleries in Education* continued with recruitment of a sixth cohort of 20 students in September 1998. Demand for places remains high and it is evident that there is the potential for the Institute to extend the course in a number of ways, including stronger research and PhD programmes, short courses and distance learning initiatives. Caroline Lang once again was lead tutor for the V&A on the course, while David Anderson continued to do some teaching and contributed to course planning and development. Other Museum staff contributed as tutors for individual sessions.

7.4.2 The Education Department also provided support for other museum studies courses whose students visited the V&A. These included the Reinwardt Academic in Holland, University of Leicester students and heritage interpretation students from St Mary's College, University of Surrey.

7.5 Other courses

7.5.1 Nicholas Nelson, a student from the MA in Museums Studies course at the University of Leicester, was attached to the Department for eight weeks. He attended Department and exhibition meetings and participated in the development and running of a drop-in programme. He contributed to the recording and evaluation of *Going Graphic*, wrote statistical reports on the tours and talks programme and helped compile the Activity Back-Packs.

7.6 Other institutions and people

7.6.1 A wide range of UK and overseas institutions and people approached the Department for advice during 1998/99. Overseas institutions included the Alberta Museum Association (Canada), the University of Alberta (Canada) and the Irish Heritage Board. UK institutions included Education Extra (a charity set up to encourage out-of-school study support for children); the British Museum; the National Maritime Museum; the Science Museum; the Design Museum; the Tate Gallery, Liverpool; the Natural History Museum; the Sheffield Museums Trust; Whitgift School, Croydon; the Heritage Lottery Fund; Channel 4 Television; The Nuffield Trust; the Museum Documentation Association; the National Art Collections Fund; and the Campaign for Learning.

7.6.2 External interest in the family and adult gallery programmes has been consistent over the year. Visitors seeking advice have included: Alison McArdle, Irish Museum of Modern Art; Christian Walt, University of Greenwich; Sandra Jones and Dorothy Gaynor, Grosvenor Museum, Chester; Lee Fulton, museum consultant; Catherine Halcrow, Science Museum; Bas da Koning, Maritime Museum, Rotterdam; education staff, Walsall Museum and Art Gallery; Alison Cox, Tate Gallery; Sophie Ward, Theatre Museum; Peter Kinsey, Bethnal Museum of Childhood; Beatrice Quette, Union Centrale des Arts Decoratifs, Paris; Liz Smith, London Transport Museum; Daniel Wormald, Natural History Museum; and Veronica Sekules and Sophie Dawson, Sainsbury Centre.

7.6.3 Visitors to the Department to study the drop-in programme and gallery resources included Dr Linda K Armane-Cooper from the British Museum and Gillian Wilson from the Tate Gallery. Advice on educational resources was also given by post or email to: Lisa DeSantis, Canberra Museum and Gallery, Australia; Ellen Cutler from Harford Community College; and Dale Milliken of Autry Museum of Western Heritage. Marie Dubrille, an MA student at the Courtauld Institute, visited Morna Hinton to discuss the British Galleries.

7.6.4 Other visitors to the Department included Lord Puttnam of Queensgate; the US arts educator, Larry Friedlander; Rita Klages, a museum educator from Berlin; Alka Raghuvanshi, a visiting researcher fellow from India; Karin Reinders from Nederlands Textielmuseum; Joanne Hirsch, editor of the US *Journal of Museum Education*; Leonie Milliner, Director of Education, Royal Institute of Architects; David Powell, Education Officer, and colleagues from the Vasa Museum in Stockholm, Sweden; John Hillman, Head of Education Policy, BBC; Diane Spence of the *Times Education Supplement*; Yoko Chikira, a Japanese museum curator; and Mr Kojima, a Japanese museum curator who visited the Far Eastern Department. Visitors to the Department to study the access programme included: Jessica Finch, disability advisory panel, Fitzwilliam Museum,

Cambridge; Michihiro Kojima, National Museum of Japanese History; Kevin Hetherington, Brunel University; Janet Patch, Apsley House; Rebecca Tolputt, Westminster Adult Education Service; and students from Buckinghamshire, Newcastle, Surrey and Nottingham Trent Universities and HM The Tower of London.

8.1 Introduction

8.1.1 The Education Department has put increasing emphasis on research and evaluation as an integral part of its work. This has focussed particularly on two fields; national developments in museum gallery education (of which *A Common Wealth*, DNH, 1997 was a manifestation), and exhibition and gallery design for learning, together with research and evaluation work by the Gallery Education Section for the British Galleries. Over the year, Education staff have also contributed widely to professional meetings and publications on a wide range of other museum-related subjects.

8.1.2 The emergence of The Spiral as a major museum project has also forced the whole institution, including the Education Department, to rethink its work, including its research programmes.

8.2 Research and evaluation

8.2.1 The last annual report of the Education Department noted problems caused by the lack of consistent data on V&A visitors over the last decade. This has now been rectified to some extent by the publication in May 1998 of a *Survey of Visitor Research at the V&A, 1986-1996*, a report prepared by Sara Selwood of the Policy Studies Institute for the V&A to a brief drawn up by the Education Department. As a result of this project, the Museum has a much clearer profile of its visitors, though a number of gaps and inconsistencies were also found. These include the fact that no specific data on non-visitors has been compiled; the Museum (like the rest of its sector) had non-standard classification of audiences; some groups, particularly children and young people, are consistently omitted from surveys; and some subjects for research (such as certain types of visitor, visitor behaviour in galleries, the nature of visitor learning, the impacts and outcomes of the museum experience, and how to improve visitor orientation) are rarely sought. This survey has, then, provided a benchmark for future research, as well as an indication of that done in the past.

8.2.2 Once again, the Department made use of 'by-invitation' seminars as a form of research in order to identify best, or most innovative, practice in the field. The majority of these were run in support of The Spiral project (see Appendix 2).

8.2.3 The Spiral also provided a focus for another research project. Undertaken for internal discussions only, this was an analysis of the significance and potential of the project. The document *The Spiral: rationale and value* was completed in June 1998. It drew together the results of the Museum's own work and research in the museum and education sectors, to attempt an intellectual response to the architectural concepts of the architect, Daniel Libeskind.

8.2.4 1997/98 had been a very active year for the Department in terms of research activity. 1998/99 proved to be just as active, as can be seen by the large number of publications and

conference papers produced (see Appendices 1 and 2). This contribution includes subject and collection research, but for the most part is in the field of museology and education.

8.2.5 The Adult and Community Section participated in SOCRATES, a European-funded research project exploring *Museums, Key Workers and Lifelong Learning*. It represents a partnership between Ireland, Sweden, Portugal, Luxembourg, Austria and the University of Surrey, the purpose of which is to explore the methodology in the various countries regarding the role of key workers or intermediaries in promoting lifelong learning through museums. 550 questionnaires were distributed to museums across the UK to investigate to what extent they are aware of, make use of, and support key workers as mediators with their audiences. A total of 11 key workers were also interviewed to find out how people act as links between museums and their public, whilst at the same time identifying their needs for support and training which could help them become more effective in their role. The V&A Newsletter for Young People Project became the case study for the SOCRATES project. A website has also been set up for the project by the University of Surrey to disseminate widely the results of the research.

8.2.6 **Testing the proposed content of the British Galleries.** Morna Hinton managed a series of focus groups for the British Galleries Project. There were a total of ten groups: one for each of the project's target audiences (Schools, Families, FE/HE, Ethnic Minority Visitors, Foreign Visitors, Specialists, Independent Learners, Local Residents) and two for non-visitors. The purpose of the groups was to test the proposed content of the galleries using graphic stimulus material and case studies of some of the displays.

8.2.7 **Talks and tours.** Celia Franklin managed an evaluation report on our talks and tours programme. Produced by Park Lane Research, it revealed a number of issues that are being taken into consideration in the development of the service. On the whole, visitors seemed to be very pleased with the service provided, particularly that of the introductory tours. Areas for improvement included: moving the time of the gallery talks to a lunchtime slot; ensuring that the titles of the talks were easily understandable; and actually making information about the tours and talks more freely available. Many visitors did not know about the service, or indeed had experienced problems trying to find out about it. New posters advertising the service and the meeting place have been instigated as a result of the evaluation.

8.2.8 **Promotion of drop-in programmes.** Over the six-week summer holiday an experimental, daily list of events was given to every visitor to see if this increased the number of participants in our programmes. The evaluation of this trial revealed that distribution was not always consistent, as only 33% of visitors received the leaflet. However almost a quarter of tour participants had used it to plan their day, whereas only 13% of families used it to find out what was happening in the Museum. It was concluded that such a leaflet could be beneficial when there are more activities going on in the Museum, but only if distribution was effective.

9. SERVICES TO THE MUSEUM

9.1 Introduction

The Department provides a wide range of services to the Museum, in addition to those it provides directly to the public. These range from bookings of educational spaces for internal or external events and activities, or provision of audio visual equipment to contributing to the training of staff and volunteers, audio-visual production, editorial services, and provision of slides for lectures. In addition, the Department manages the Education Resource Centre, an under-used but invaluable staff resource, and certainly the best source of publications on visitor studies and museum and gallery education in the UK.

9.2 Room booking

9.2.1 The Department's new meeting room facility, the Bernard Leach Seminar Room, has proven a popular space since its opening in January 1998 and is already the most internally booked facility.

Summary of room bookings by space (groups/percentages of total room bookings)

	96/97	97/98	98/99
Lecture Theatre	334 31%	301 26%	243 21%
Jean Muir Seminar Room	377 34%	307 26%	197 17%
Education Studio	218 20%	98 9%	131 11%
Education Study Room	168 ¹ 15%	270 23%	229 20%
Bernard Leach Meeting Room 1 ²	n/a	135 12%	293 26%
Cecil Beaton Meeting Room 2 ³			57%
Total room bookings	1,097	1,159	1,150

¹ Education Study Room open for first full year

² Available for the first time in January 1998

³ This ceased to be available on 6 July 1998

Summary of booking of spaces (groups/ percentages of total bookings)

	96/97	97/98	98/99⁴
Total room bookings	1,097 ⁵	1,159	1,150
Education Department	681 62%	537 46%	-
Other departments	399 36%	608 52%	-
Outside organisers	17 2%	14 2%	-

Summary of bookings for all spaces by department

	96/97	97/98	98/99⁶
Education	681	-	-
Health, Safety & Security	118	-	-
Collections	42	-	-
Buildings & Estates	51	-	-
Special Events	52	-	-
Public Affairs	34	-	-
Social events	18	-	-
Friends	22	-	-
Research	5	-	-
Directorate	13	-	-
Personnel	8	3	-
Outside hire	17	16	-
			-

⁴ The new VISTA is not available to report on room usage by V&A departments (and non-V&A departments)

⁵ Education Study Room available for first whole year. Board Room and B&E meeting room closed

⁶ The new VISTA is not available to report on room usage by V&A departments (and non-V&A departments)

	96/97	97/98	98/99⁶
Conservation	10	19	
Major Projects	14	54	-
Development	4	7	-
NAL	2	7	-
VAE	0	4	-
Finance	-	10	-
Milburns	-	2	-
ISS	-	5	-
V&A/RCA course	-	18	-
Public Services	-	-	-
Far Eastern	-	-	-
Indian and South East Asian	-	-	-
Metalwork	-	-	-
Paintings, Drawings and Prints	-	-	-
Textiles and Dress	-	-	-
Theatre Museum	-	-	-
Ceramics and Glass	-	-	-
Other	3	-	-
TOTAL	1,097	1,159	1,150

Room usage expressed as a % of the days available

	96/97	97/98	98/99
Lecture Theatre - % days in use	65%	62%	54%
- % weekdays	76%	75%	68%
- % weekend days	36%	30%	19%
Jean Muir Seminar Room - % days in use	73%	67%	47%

	96/97	97/98	98/99
- % weekdays	85%	83%	55%
- % weekend days	45%	27%	27%

9.3 Improvement of facilities

9.4 Other booking services for the Museum

The Department continues to handle bookings for the V&A Friends' packaged tour programme. Uptake on the programme was down on the previous year with a total of 50 Friends making bookings from the programme's 29 tours.

9.5 Audio-visual services

9.5.1 The section has continued to provide audio-visual assistance to all sectors of the Museum, including technical support in the teaching spaces and provision and operation of equipment around the Museum. Ian Whittlesea has been acting Audio-Visual Officer throughout most of this year.

9.5.2 Technical support has been provided for the Education Department on both Year Courses, the Summer Course, the Asian arts programme on Wednesday evening and the wide-ranging lecture and study days throughout the year. Additionally we have provided technical assistance for Late View and external users. We have provided equipment and services to departments other than Education on 123 occasions providing 103 equipment loans and public address systems. We also provide audio and video recording, tape copying and editing. We made a video record of the Director for use in a CD-ROM for the Training Department. Technical support was given to the Exhibitions programme during this period.

Summary of audio-visual services

	96/97	97/98	98/99
Videos made	-	1 Larsson	1 Director for training (CD ROM)
Audio tapes made	-	2 Theseus and the Minotaur Explorer	0
Services, advice,	124	159	219

	96/97	97/98	98/99
assistance in teaching spaces ⁷			
Public address system	11	11	10
Services to the Museum including loan of equipment	93	127	123

9.6 Resources Centre

9.6.1 The Education Resources Centre continues to provide books, journals, audio-visual and digital materials to staff within the Education Department and throughout the Museum, and loans slides to those lecturing for the Museum. These materials were used regularly throughout the year.

9.6.2 In the year 1998/9, 164 books were loaned to 81 borrowers and 1,691 slides to 75 borrowers. Besides serving the needs of our Departmental staff, we lent books and slides to The Directorate, Research, Furniture and Woodwork, British Art and Design Galleries team, PDP, Sculpture and Visitor Services. Students from the Institute of Education's MA course Museum and Galleries in Education continued to use the Resources Centre as a reference facility, by special arrangement.

9.6.3 Janet MacLachlan, providing maternity cover for the Resources Officer, set up the archive of photographic images of the work of the Education Department. This includes colour and black and white images of events and publications by the Department, supplementing the Picture Library collection.

9.6.4 Ron Parkinson, Curator of Paintings, PDP, donated his collection of slides to the Department on his retirement in April 1999.

9.6.5 When Stella Harpley, Resources Officer, returned from maternity leave she began work on a feasibility study to research the possibility of opening the Resources Centre to individuals as a reference source. Such individuals would be responsible for the learning of others (teachers, tutors, parents etc.) through the V&A, or would be studying the educational role of museums (museum professionals, museum studies students etc.). A report on the results of this study will be produced in September 1999.

Summary of loans from the Resources Centre (borrowers/loans)

	96/97	97/98	98/99
Loan of books	77/	104/	81/

⁷ Includes Late View

	96/97	97/98	98/99
	482	255	164
Loan of slides	80/ 1,102	108/ 2,037	75/ 1691

9.7 Training of staff

9.7.1 Imogen Stewart gave nine training sessions to colleagues on access routes and on meeting visitors with disabilities. We also opened the V&A Guides Inset Training Programme to volunteers who work on the Information and Friends Desks. The voluntary guides gave tours to 49 new members of the Friends of the V&A.

9.8 Guides and lecturers

9.8.1 Voluntary guides, registered freelance lecturers and Education staff have helped the Friends, Special Events and Development with tours and gallery talks for fund-raising events. Ten members of staff and five lecturers from the register of freelance lecturers were specially trained by the Education Department to give tours of the Grinling Gibbons exhibition to guests of Glaxo Wellcome. 41 tours were given to an approximate total of 620 people.

9.9 Editorial

9.9.1 The Department Editor was responsible for the production of around 40 publications in the course of the year. His responsibilities involve all aspects of the production cycle, including the maintenance of a house style; preparing and editing texts for both Education and other V&A publications; liaising with internal V&A staff, the Museum's typesetters and design studio and external designers and printers; and co-ordinating the publication and reprinting of a range of leaflets, posters, booklets and brochures to promote education and other activities at the Museum.

9.9.2 Within the Education Department he co-ordinated the editing, designing and printing of *Events at the V&A* and *Today at the V&A* (now titled *What's On*) which each appear three times during the year, giving comprehensive details of all bookable and walk-in education and other activities at the Museum. In addition, he co-ordinated the text and internal design and print of 22 promotional leaflets for individual events, including the *Courses for Teachers* booklet promoting the Museum's INSET courses, as well as booklets for the Summer and Year Courses and other leaflets for the visually impaired.

9.9.3 The range of Family Trail leaflets was extended with the addition of a *Wood Trail*

9.9.4 The Editor contributed editorial copy to the Museum's publication *V&A Magazine*, as well as liaising with the Museum's design studio in the production of a number of individual promotional leaflets published by other Museum departments.

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10. STAFF

10.1 Introduction

The Department once more suffered from vacancies in key posts, a continuing obstacle to development of its work.

10.2 Administration

10.2.1 During Suzanne Shimmin's absence on maternity leave and following her subsequent resignation, Jim Divers became Acting Head of Administration and Ian Whittlesea became Acting Audio-Visual Officer.

10.2.1 Christabel Clark left at the end of May and Marilyn Greene took over the duties of General Office Assistant until Janet MacLachlan returned in November.

10.2.2 The Finance Officer's post was covered on a temporary basis by Christine Gallaher and then by Mary Guyatt until the appointment of Esther Garratt in November. Esther was appointed in a dual role as Finance Officer and Group Receptionist. Yasmin Hales staffed the Group Reception area with other members of the Section until Esther's appointment.

10.2.3 Ann Bonney left to work in a legal practice in August 1998, and was replaced by Lucy MacGregor as Secretary to the Head of Education, with an extended role to develop the education pages on the V&A's website.

10.3 The Adult and Community Education Section

10.3.1 Eithne Nightingale was appointed Head of Adult and Community Education in July 1998, to fill a vacancy left by Shireen Akbar's sad death a year earlier.

10.3.2 At the same time, Fahmida Shah was appointed Community Education Officer for Young People - a new post funded by the Lloyds TSB Foundation.

10.3.3 Later in that year Christine Chin joined as Chinese Arts Education Officer, a post funded by Mr T.T. Tsui, ready to develop a field left without activity since Alice Wong returned to Hong Kong in March 1998.

10.3.4 Julie Cornish joined the Section in January 1999 as co-ordinator (three days a week) of the Shamiana project.

10.3.5 Hajra Shaikh, the only full time post holder in the Section at the beginning of the year, continued in her post as South Asian Arts Education Officer, funded by the Paul Hamlyn Foundation.

10.4 Gallery Education Section

10.4.1 The section has been very fortunate this year in having a stable staff. Gail Durbin heads the Section as well as being deputy head of the Education Department, and Morna Hinton, David Judd and Colin Mulberg work full-time on the British Galleries. Celia Franklin is responsible for gallery resources, Anna Salaman for the family programme and demonstrations for adults and Imogen Stewart runs the introductory tours, gallery talks and access programmes.

10.5 Formal Education Section

10.5.1 Dorothy Rowe's appointment as a lecturer at Roehampton Institute meant that for much of the year the Courses Tutor post was vacant, a function covered by Rebecca Merry with assistance from Michelle Thomas who was employed on a temporary contract.

10.5.2 Janet Maclachlan moved to the Formal Education section to cover for the Resources Officer, Stella Harpley, while the latter was on maternity leave.

10.5.3 Susan O'Reilly resigned as Head of Formal Education in October 1998. The Department will find it difficult to get a replacement who has management, collections, education and museums experience and skills.

Summary of complement of established posts as of 31 March 1999

	96/97	97/98	98/99
Total fte posts	24	26.7	27.8
HOD	1	1	1
Department secretary	1.5	1.5	1.6
Administration	8	8	8
Adult and Community	4.6	3.8	4.6
Gallery Education	4.5	7	7
Formal Education	4.4	5.4	5.6

11. FINANCIAL DEVELOPMENT

11.1 The most significant development in 1998/99 was the large increase in sponsorship of Education Department programmes. This reflected the growing commitment of sponsors to funding museum and gallery education; it also reflected an increasing willingness on the part of the V&A to make education a priority. Over recent years, sponsored programmes (such as *Going Graphic*, *50 Schools Elsewhere* and the *Young People's Programme*) have been among the most innovative run by the Department, and have helped to attract further sponsorship for the V&A as a whole.

11.2 The Formal Education Section is the main generator of income for the Education Department. In 1998/99 the Section was without a Head of Section from halfway through the year, and without a Courses Organiser for almost the whole year. The absence on maternity leave of the Head of Administration, who was normally responsible for co-ordinating marketing and promotional work, made it even more difficult for the Department to sustain its initial income target of £238,333 for the year. In the event, the shortfall was very small – less than £6,000 as the total income achieved was £232,544. This was a real achievement.

11.3 The gaps in staffing and consequent cancellation of longer-term investment (in evaluation programmes for example) resulted in a steeper fall in expenditure in relation to the target. Total expenditure was £364,645 against a target of £396,333.

11.4 As a consequence in particular of the recruitment of staff to new or vacant posts in the Adult and Community Education Section, many of them sponsored, staffing costs increased from £588,744 in 1997/98 to £670,336 in 1998/99.

11.5 As noted above, there was a significant increase in sponsorship of the work of the Education Department. This was the first full year of the Canon-funded photography education programme (£40,000) and ABSA funding of £25,000 enabled the Museum, in association with Canon, to run the *50 Schools Elsewhere*. Sponsorship of exhibition projects enabled the Museum to allocate £25,000 for education programmes of the *Power of the Poster* exhibition, £20,000 for *Grinling Gibbons* and £5,000 for *Aubrey Beardsley*. Sponsorship of the South Asia, Chinese and Young People's programmes (including staffing) totalled £54,000.

11.6 The Department was active in fundraising on behalf of the Museum's education programme, as well as supporting the wider V&A fund raising initiatives. David Judd was successful in raising funds for a research trip to North America for himself, Colin Mulberg and Morna Hinton, with generous grants from the Baring Foundation and Museums and Galleries Commission. Eithne Nightingale initiated a bid for the Heritage Lottery Fund's Access Programme, for submission in the 1999/00 financial year; this will be directed to sustaining audiences the Museum has already worked with, as well as attracting new audiences.

11.7 The V&A Education Department remains (so far as we are aware) the most financially self-sufficient department of its kind among all the major UK museums. Despite the

developments of the last year, however, the Museum does not yet have major sponsorship of new facilities, such as the Clore Foundation has supported at the National History Museum, the British Museum and other major national museums. The Spiral will fill this gap to some extent, but this is five years away and in the meantime the V&A's innovative programmes are not supported by the kind of facilities the public needs if it is to get full access to the Museum and to learn through the collections. We hope that there can be a change of funding priorities to enable a greater investment to be made.

Year	Income				Expenditure		
	Grant in aid	Sponsorship	Generated income	Gross income	Expenditure exclusive of salaries	Salary costs	Gross expenditure
96/97	603,373	67,000	349,398	919,771	327,913	591,858	919,771
97/98	665,854	53,000	217,342	936,196	347,452	588,744	936,196
98/99	659,537	144,000	232,544	1,036,081	365,645	670,336	1,036,081

APPENDIX 1 : PUBLICATIONS 1998 - 1999

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Shah, Fahmida. Clued in. NIACE. 'Museums seek to reach out' Issue 4, November 1998

APPENDIX 2 : PROFESSIONAL LECTURES AND CONFERENCE PAPERS 1998/99

Anderson, David. [Co-ordinator /Chair] The Spiral and Its Audiences. Presentations at a series of consultation seminars for representatives or experts on priority audiences for the V&A's Spiral extension, held at the Victoria and Albert Museum, London: Artists' in Residences, 28 April 1998.

Anderson, David. [Co-ordinator /Chair] The Spiral and Its Audiences. Presentations at a series of consultation seminars for representatives or experts on priority audiences for the V&A's Spiral extension, held at the Victoria and Albert Museum, London: Designers/art historians, 26 May 1998.

Anderson, David. [Co-ordinator /Chair] The Spiral and Its Audiences. Presentations at a series of consultation seminars for representatives or experts on priority audiences for the V&A's Spiral extension, held at the Victoria and Albert Museum, London: Schools, 17 June 1998.

Anderson, David. Museums as Centres of Learning. Keynote speech at Annual Conference of the Association of independent Museums, at the Thakeray Medical Museum, Leeds, on 8 May 1998.

Anderson, David. [Keynote speaker] Museum Education: Comparing the United Kingdom and the United States. Presentation at a by-invitation seminar organised by George Washington University, Virginia, USA, and held at the Conference Centre, Los Angeles, on 10 May 1998.

Anderson, David. [Keynote speaker] The Schooled and the Unschooled. Lecture organised by the Büro für Kulturvermittlung, Vienna, Austria, and presented at the Büro, on 26 June 1998.

Anderson, David. [Keynote speaker] Experiments: Education at the Victoria and Albert Museum. Lecture organised by the Büro für Kulturvermittlung, Vienna, Austria and presented at the Büro, on 27 June 1998.

Anderson, David. [Keynote speaker] Experiments and Effects. Lecture at the conference One Year On.... An Update on *A Common Wealth*, organised by the Museums Association and held at the V&A Museum, on 29 June 1998.

Anderson, David. [Keynote speaker] Museums and Learning. Presentation at Cultural Education, a by-invitation seminar organised by Whitgift School, Croydon at Whitgift School for arts organisations and local educational policy-makers on 14 July 1998.

Anderson, David. [Convenor/chair] Museums and Well-being. Introductory presentation at the by-invitation seminar, Museums, Health and Education for representatives of the museum and health sectors, organised by the V&A Museum and held at the V&A Museum on 3 September 1998.

Anderson, David. [Proposer of motion] Speaker at the closing debate of the conference The Cultural Grid: Content and Connections, organised by the Museum Documentation Association at the University of Manchester, 11 September 1998.

Anderson, David. [Chair] Access and Learning: Key issues. Presentation at a by-invitation seminar organised by Sheffield Galleries and Museums Trust at Sheffield Hallam University on 30 September

1998.

Anderson, David. A Common Wealth. Presentation at Museums and Education, a conference organised by the North East Museum Service at the City Arts Centre, Newcastle on 1 October 1998.

Anderson, David. [Keynote speaker] Museums as Educational Institutions. Lecture at Museums and Learning: Transcending the Boundaries, the annual conference of the Alberta Museums Association, held at the Crowne Plaza-Chateau Lacombe Hotel, Edmonton, Alberta, Canada on 22 October 1998.

Anderson, David. Creating a National Framework: The importance of museums in learning. Lecture at Museums and Learning: Transcending the Boundaries, the annual conference of the Alberta Museums Association, held at the Crowne Plaza-Chateau Lacombe Hotel, Edmonton, Alberta, Canada on 22 October 1998.

Anderson, David. [Keynote speaker] Lifelong Learning. Lecture at the Kathy Callow Memorial Lecture, an annual lecture with associated sessions at the conference Lifelong Learning, organised by the Dorset Museums Association in memory of Kathy Callow, a former curator in Dorset, held at Church House, Wimbourne, Dorset on 14 November 1998.

Anderson, David. Forging Learning Partnerships: Introduction and summing up. Speaker at Forging Learning Partnerships with Museums and Galleries, a seminar organised by the Campaign for Learning through Museums and sponsored by the Campaign for Learning and the Museums Association at the Victoria and Albert Museum, London, on 30 November 1998.

Anderson, David. Contributor to the by-invitation seminar, Cross-Boundary Thinking: Galleries, Museums, Libraries and Health, organised by the Nuffield Trust and held at the Nuffield Trust, London, on 9 February 1999.

Durbin, Gail. Encouraging interaction between child and carer: the development of the family programme at the V&A. Paper presented to ICOM/CECA Conference, Melbourne Convention Centre, 13 October 1998.

Durbin, Gail. Education in the museum: providing for our audiences. Lecture to students and staff, Bishop Grosseteste College, Lincoln, 6 November 1998.

Durbin, Gail. Making museums more visitor-centred. Lecture given to Arts Administration MA students at City University, Department of Arts Management, London, 1 February 1998.

Franklin, Celia. With Morna **Hinton**, Colin **Mulberg**, Anna **Salaman** and Fahmida **Shah**. The V&A family programme: set-up, resources and organisation. Workshop given at GEM training day on Facilities for families, Science Museum, 20 May 1998.

Franklin, Celia. With Anna **Salaman**. The V&A family programme: set-up, resources and organisation. Lecture given to Diploma in Heritage Interpretation students from St Mary's College,

Strawberry Hill at the Victoria and Albert Museum, 16 December 1988.

Franklin, Celia With Anna **Salaman**. The V&A family programme: adult and child working in a museum. Lecture to MA Museum Studies students from the University of Leicester, 11 March 1999.

Hinton, Morna. Talk about experience of running an EC-funded project (the Raphael Tapestry Project) at the South Eastern Museums Service, 12 May 1998.

Hinton, Morna, with Celia **Franklin**, Colin **Mulberg**, and Anna **Salaman**. The V&A family programme: set-up, resources and organisation. Workshop given at GEM training day on Facilities for Families, Science Museum, 20 May 1998.

Mulberg, Colin, with Celia **Franklin**, Morna **Hinton**, , and Anna **Salaman**. The V&A family programme: set-up, resources and organisation. Workshop given at GEM training day on Facilities for families, Science Museum, 20 May 1998.

Salaman Anna, with Celia **Franklin**, Morna **Hinton** and Colin **Mulberg**. The V&A family programme: set-up, resources and organisation. Workshop given at GEM training day on Facilities for families, Science Museum, 20 May 1998.

Salaman, Anna. Running Going Graphic at the V&A. Talk given at the GEM conference, York. September 1998.

Salaman, Anna. Going Graphic: an educational event at the V&A. Paper given at a Chart Conference (Computers and the History of Art), V&A, September 1998.

Salaman, Anna. With Celia **Franklin**. The V&A family programme: set-up, resources and organisation. Lecture given to Diploma in Heritage Interpretation students from St Mary's College, Strawberry Hill at the Victoria and Albert Museum, 16 December 1988.

Salaman, Anna. With Celia **Franklin**. The V&A family programme: adult and child working in a museum. Lecture to MA Museum Studies students from the University of Leicester, 11 March 1999.

Salaman, Anna. Going Graphic – a digital event at the V&A. Paper given at the CAL99 conference, Institute of Education, March 1999.

Shah, Fahmida. Access and Availability: The Mughal Tent Project at the Victoria and Albert Museum. Paper presented at the International Convention of Asia Scholars, Noordwijkerhout, The Netherlands on 26 June 1998.

Shah, Fahmida. Guest lecturer on the use of culturally specific objects in museum education for INTERACT – Freelance educators in collaboration with Museums, Galleries and Heritage centres

across the East Midlands at Derby Industrial Museum on 8 September 1998.

Stewart, Imogen. Figure drawing in Medieval English Embroidery. Paper given to Costume Society Symposium on Religious Dress, Norwich, 5 April 1998.

Stewart, Imogen. Lord and Lady Clapham and fashionable dress of the 1690s. Paper given to participants in a National Gallery Study Day, London on 6 June 1998.

APPENDIX 3: AUDIENCE RESEARCH REPORTS

The British Galleries Project at the V&A: are people in tune with new plans for the interpretation?
Qualitative research with visitors and non-visitors. The Susie Fisher Group, August 1998.

APPENDIX 4: OTHER PROFESSIONAL ACTIVITY

Chin, Christine joined a panel of 7 others to judge a children's art competition sponsored by the Chinese newspaper, *Sing Tao*.

Cornish, Julie acted as consultant to Adaptive Technologies Ltd, who are a young and innovative company producing leading-edge interactive media, software authoring tools and web sites for heritage, educational and corporate clients.

Durbin, Gail took part in a study visit from 2 to 5 June 1998 with the Concept Team and Team Co-ordinators of the British Galleries to look at interpretation in Stockholm at the Modern Art Museum, Architecture Museum, Mint Museum, Royal Armouries, Medieval Museum, City Museum, Nordiska Museum, Vasa Museum, Museum of Antiquities, and National Museum, Skansen.

Durbin, Gail went on a study visit from 2 to 18 October 1998 to New Zealand to see Te Papa and to Australia to see The Australian Museum, Sydney, Museum of the History of Sydney, Museum of Contemporary Art, Canberra, National Gallery of Art, Canberra, and the War Memorial, Canberra. This was followed by taking part in ICOM/CECA Conference in Melbourne for which a grant from ICOM (UK) was received.

Durbin, Gail took part in a study visit from 28 to 29 November 1998 with Anna Salaman to Amsterdam to look at family programmes and general gallery education. Museums visited included the Rijksmuseum and the New Metropolis.

Durbin, Gail took part in a study visit with Christopher Wilk and Sarah Medlam from 22 to 29 January 1999 to look at display and interpretation at the Getty Museum, the Museum of Jurassic Technology, Minneapolis Institute of Arts, Walker Arts Centre, Minneapolis, and the Wiseman Museum, Minneapolis.

Franklin, Celia organised a study visit in which all members of the Gallery Education section participated from 2 to 4 November 1998. Visits were made to Walsall Museum and Art Gallery, Wolverhampton Art Gallery, Tate of the North, The Conservation Centre, Liverpool, Walker Art Gallery, Manchester Museum of Science and Industry, Nottingham Castle Museum to look at examples of gallery education.

Hinton, Morna represented the Department at meetings of engage, the National Association for Gallery Education.

Judd, David acted as convenor for the Group for Education in Museums (London Area).

Mulberg, Colin acted as a committee member of the Group for Education in Museums.

Mulberg, Colin edited the GEM newsletter.

Mulberg, Colin continued as a committee member of the Institution of Engineering Designers.
Nightingale, Eithne served as a member of the Lifelong Learning Forum of the Royal Borough of Kensington and Chelsea.

Nightingale, Eithne acted as co- judge of the Group Adult Learner's Award organised by the Further Education Development Agency.

Salaman, Anna represented the Department at meetings of engage, the National Association for Gallery Education.

Salaman, Anna took part in a study visit from 28 to 29 November 1998 with Gail Durbin to Amsterdam to look at family programmes and general gallery education. Museums included the Rijksmuseum and the New Metropolis.

Shah, Fahmida served as a member of the Steering Committee for the Outset Project which will develop inter-linked economic, training, educational, social and cultural opportunities for young people in the London Borough of Waltham Forest.

Shaikh, Hajra participated in forums to discuss the development of the Dominion Centre, Southall into an arts centre for the local Asian community

Stewart, Imogen served as Honorary Archivist of the Costume Society of Great Britain.

Education Department Staffing as at 31 March 1999

