

Victoria and Albert Museum

**EDUCATION DEPARTMENT
ANNUAL REPORT 1999/2000**

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1. SUMMARY

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

1.2. The year was one of intense activity with the development of the Learning Strategy - Creative Connections; increased reporting in relation to the Funding Agreement with DCMS; major initiatives attracting new audiences, as in the temporary exhibition *The Arts of the Sikh Kingdoms*; and the management and development of core programmes.

1.3 **Booked programmes.** In-service courses for teachers, Whole School Professional Development Days for teachers, as well as courses, conferences, study days and lectures are all core activities for the Museum. There have been a number of significant developments this year including in particular: a photography course for visually impaired people; a revised Modern Art Year Course; and a joint V&A/Institute of Education research project, funded by the DfEE, examining ways of giving teachers the confidence of using museums and galleries as a learning resource. Several new initiatives for adult and community education groups have also developed, including *Inspired By the V&A* - a competition for adult learners studying arts and crafts; language and literacy workshops for refugees and literacy students; web design, multi-media and photography workshops for young people; and workshops targeted at Chinese and South Asian groups during major festival celebrations and alongside temporary exhibitions.

1.4 **Unbooked programmes.** The number of people who attended drop-in events increased from about 64,500 to almost 79,000. One of the most significant successes of the year has been receipt of the Gulbenkian Award for the Most Imaginative Education Work in 1999, for the V&A Back-Pack tours. Significant major drop-in events included *Wish.you.were.here* - a digital camera project - and a full programme of activities during the temporary exhibition *The Arts of the Sikh Kingdoms*. Development of gallery resources included interactives in the 20th Century Gallery, a computer interactive in the Canon Photography Gallery, production of further gallery trails and, importantly, the prototyping and production of interpretative devices for the British Galleries. Members of the Education Department played an active role on all temporary exhibition teams and on other major initiatives, including the Canon Photography Gallery and the Contemporary Programme.

1.5 **Outreach programmes.** *The Arts of the Sikh Kingdoms* temporary exhibition provided an unprecedented opportunity to work with the Sikh community across the UK. An extensive and targeted outreach marketing strategy, involving active participation of Sikh organisations and individuals across the country, resulted in a high percentage of Sikh visitors to the exhibition (over 60% of the total 119,000 visitors) of whom over 70% were first time visitors to the V&A and over 40% were first time visitors to any museum or gallery. The Punjabi language was used in both the outreach programme and in the exhibition booklet. The exhibition *Shamiana: The Mughal Tent* continued to tour the country and indeed the opening of the exhibition at Cartwright Hall in Bradford was planned to coincide with the launch of the publication *Shamiana* which showed all 56 textile panels in full colour with information on each group. Other outreach initiatives were in relation to the Diwali and Mid-Autumn festivals and in preparation for work with new audiences, including the African Caribbean community in connection with the Carnival programme, and with inter-faith organisations over the *Sacred Spaces* project. A feasibility study looking at V&A and other resources with a view to potential programmes for working with Travellers and Romanies was also undertaken.

1.6 Public booking and information services. There was an increase in both the number of individuals and the number of groups booked into the Museum. There was a slight decrease in the number of primary school pupils, compensated for by an increase in the number of secondary school pupils. There was a large increase in the number of South Asian groups (almost 15,000 compared to around 2,000 the previous year) in response to the temporary exhibition *The Arts of the Sikh Kingdom* which attracted 23,580 people in groups. This no doubt contributed significantly to the overall increase in people in group bookings from the previous year (113,155 as opposed to 102,848). There was also a significant increase in the total number of individuals booked into the Museum (98,663 as opposed to 79,621). A new development for the information services aspect of our work this year has been the requirement to answer queries emanating from the V&A website.

1.7 Services for the museum sector. Requests continue for information and advice from UK and international government departments and agencies, national museum organisations and individual museums and professionals. The nature of these requests range from playing a leading role in two new publications produced by or for Government, *A Netful of Jewels* and *A Common Wealth*, participation in discussion groups set up by DCMS on social inclusion issues, to more practical advice on the establishment and running of family and adult programmes.

1.8 Research and development. An important focus for research by the Department in 1999 - 2000 was the British Galleries project, with extensive programmes of formative research into text and interpretation. Conferences continue to offer opportunities for the presentation of new research into the Museum's collections and as a forum for innovative debate. Other research focussed on: audience needs, as in the survey by and for young people; on visitors with visual and hearing impairments; on evaluation of services, such as the family programme; and on ways of working with under-represented audiences, as in the European Union Socrates-funded project, *Museums, Keyworkers and Lifelong Learning*.

1.9 Services to the Museum. The Department provided 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 increase of nearly 42% on room bookings illustrates the need for more and better teaching and lecture space at the V&A. The audio-visual service is increasingly in demand for a range of events run by the Contemporary Programme. As a first step into e-publishing, the Department Editor transferred six booklets for teachers onto the web.

1.10 Financial development. The year saw a significant rise in sponsorship, in particular from DCMS for access initiatives and HIF for cultural diversity and the USA. However, programmes generated from this funding suffer from a lack of long term investment. Both total expenditure and staffing costs rose due to the Museum's success in attracting funds for access programmes.

1.11 Staffing. The department's staffing has remained relatively stable except for the departure of Anna Salaman who spent 2 1/2 years running events programmes for adults and families. The year saw a stabilisation and rationalisation of the staffing structure of the Administration Section. The post of Head of Formal Education remained vacant as it was not possible to make an appointment.

2. INTRODUCTION

2.1 This financial year appears on the surface to have been one of continuity rather than change: staffing (see section 10) remained relatively stable, while generated income (Section 11) continued at the level of earlier years, at around a quarter of a million pounds.

2.2 These continuities are genuine, but they mask some changes. There was a significant expansion of programming from both the Adult and Community Education and the Gallery Education sections. The decision by the V&A to allocate to our community work £35,000 of the Museum's annual £200,000 from DCMS for access initiatives (along with funding from the HLF Access initiative) added to the resources available for community programmes.

2.3 Most importantly, the Division also initiated a consultation process which involved most V&A departments in contributing ideas for a new Strategy for Learning. The result was a mass of ideas from across the Museum - some excellent. These proposals enriched the Strategy (which was due to be completed in the following financial year, 1999 - 2000).

2.4 Overall, it has become apparent that, as the Museum's educational work expanded in range and volume, the resources available to deliver are now inadequate. Changing this situation remains a priority.

3. BOOKED PROGRAMMES ---

3.1 Introduction

3.1.1 The Museum provided a wide range of booked educational services for diverse audiences including schools, colleges, specialists and practitioners, community groups and adult learners.

3.1.2 Of special significance this year has been the funding by the DfEE's Museums and Galleries Education Programme of a joint V&A/Institute of Education research project. This aims to identify the most effective and sustainable way of giving teachers the confidence and skills they need to use museums and galleries as a learning resource. This project is expected to be of relevance to museums, schools and teacher training institutions in the UK.

3.1.3 The findings of the Young People's survey informed the development of a range of innovative programmes in photography and multi-media, including a newsletter designed by and for young people. New developments included the piloting of the successful competition *Inspired by the V&A* targeted at adult learners, and the development of language and literacy programmes for adult students of ESOL (English for Speakers of Other Languages). Both *The Arts of the Sikh Kingdoms* and the development of festivals such as Chinese New Year involved collaboration between sections in the Education Department and with other departments across the Museum

3.2 Programmes for schools and teachers

3.2.1 **In-service training for teachers.** Courses are run at the V&A to encourage teachers to use both this and other museums in teaching 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 the 2000 - 2001 programme.

3.2.2. The three evenings for educators were very well supported. Two evenings enabled educators to explore new temporary exhibitions and hear talks by the exhibition curators. The third was organised in partnership with the Department of Textiles and Dress and included outside professional practitioners who both demonstrated their skills in the arts and crafts and discussed how the V&A collections inspired their work and could be used to support pupils' creative development. The District Inspector for Maths from Kensington and Chelsea LEA contributed to a course on the National Numeracy Strategy, a new government education initiative and the theme of a course for teachers of Key Stages 1 and 2.

3.2.3 Curators from the Far Eastern and Textiles and Dress departments also contributed to courses. Two courses were run as part of the Sunday Programme, one of which was run jointly with Apsley House. The Bethnal Green Museum of Childhood loaned objects for a course run in collaboration with the National Art Library focussing on their special collections. Coverage of the programme appeared in several educational journals and magazines, including the *Times Educational Supplement*, *Junior Education*, *Child Education* and *Art and Craft*.

3.2.4 Of the 14 courses offered, 12 ran and these were attended by a total of 588 individuals. Evaluation forms showed an overall very high level of satisfaction.

INSET courses run 1999/2000 (numbers of teachers)

Arts of the Sikh Kingdoms: Evening for Educators (205)

Textiles and Dress: Evening for Educators (187)

A Grand Design: Evening for Educators (89)

Maths at the V&A (9)

Portraits with a Difference (16)

Japanese Art and Culture (9)

From Portrait to Biography: joint course with Apsley House (8)

Pattern and Shape (8)

Chinese Art, Culture and New Year Celebrations (11)

Sculpture in Hand (13) and (11)

Stories, Pictures and Objects (6)

3.2.5 Whole School Professional Development Days and courses for initial teacher training.

Three primary schools booked days on which the whole staff attended a course tailored to their individual needs. These days bring staff together in a focused and enjoyable way to look at museum-related educational projects. Participant evaluations were very positive. One session, on using the Museum in art and design education, was run for newly qualified teachers from the Institute of Education.

3.2.6 The DfEE research project. Funding totalling £89,907 was procured from the DfEE's *Museums and Galleries Education Programme* to run a major research project in collaboration with the Art and Design Academic Group at the Institute of Education.

3.2.7 The aim of this two-year project (running from January 2000 to December 2002 and entitled *Creative Connections*), is to research the importance of the Museum as a site and source for the further professional development of teachers, identifying the most effective and sustainable way to give teachers the confidence and skills they need to use museums and galleries as a learning resource. The research will examine teachers' perceptions of their support and training needs with the aim of developing a model for effective INSET, encouraging good practice in museums, schools and teacher training institutions. This includes the setting up and monitoring of an accredited professional development scheme with the IoE for secondary Art and Design teachers.

3.2.8 Two managers were appointed to run the project, one based at the IoE and the other at the V&A. Phase one of the research was begun in January 2000 with a questionnaire survey of teachers' involvement with museums and galleries. This was sent to teachers in 60 secondary schools in the Greater London area. It is anticipated that the final project report will have national implications for the achievement of good practice in the use of museums and galleries as a learning resource.

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

Title	97/98	98/99	99/2000
INSET courses	23 (11 ran)/ 228	11 (9 ran)/ 139	11 (9 ran)/ 91
Preparatory sessions for 50 schools project	-	4/ 97	-
Joint teachers and lecturers evening	1/ 150	3/ 539	3/ 481
Whole School	7/	3/	3/

Title	97/98	98/99	99/2000
Professional Development Days	104	71	42
Courses for PDCs, ITT and overseas teachers	3/ 65	4/ 44	1/ 15
Conferences and seminars for teachers	1/ 135 ¹	-	-
School teaching or workshop sessions in the galleries	4/ 119	48 days/ 1530	-

3.3 Adult academic and general programmes

3.3.1 The adult courses programme delivers 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 continues to provide a formal environment in which independent adult learners can focus on particular aspects of the Museum's collections. In the report year 1999 - 2000, the programme slowly gained ground after significant staff changes during the previous year. Under the direction of Amanda Sharkey, the Courses Organiser, the established programme was successfully delivered and new short courses introduced.

3.3.2 **Year Courses.** The year-long courses continued to attract a good student base. *The Arts of Late Medieval and Early Renaissance Europe 1250 - 1500* completed its sixth successful year and entered its seventh. A slight average fall in attendance occurred during the summer term. However, student numbers increased over the subsequent terms, restoring course stability.

3.3.3 The second year course, *Modern Art: the Visual Arts in the 19th and 20th Centuries*, has run for ten years. Due to a significant drop in enrolment during the previous year, this course was re-designed to focus on the earlier period of 1720 - 1920. The new course, entitled *The Visual Arts in Europe 1720 - 1920*, was introduced in September 1999 generating a growing interest among students, with enrolment reaching 69 during its first term.

3.3.4 Up to 30 students a year enrol for the Year Courses' certificate option programme. This provides students with a firm base of knowledge and skill to allow them to apply to study further at other institutions such as Christies, the Courtauld Institute and Birkbeck College.

3.3.5 **Short courses.** Short courses delivered this year included a fourth annual study day for Open University students on the Enlightenment course, organised in partnership with Jane Wess from the Science Museum.

3.3.6 The four-day course on the *Meaning of Medieval Art: A Study of Iconography and Symbolism*, proved to be very popular. Students' comments included the following: 'A helpful mix of slide lectures and gallery talks; a good reminder of the quantity and quality of the V&A collection...'. 'Excellent lecturers - presentation, planning, contact and timing were extremely good.'

3.3.7 The *V&A Asian Arts Evening Course*, organised in close collaboration with the Far Eastern Department, successfully entered its fourth year. This course explored the arts of China, Korea and Japan. Audience feedback was mostly positive: 'Anna Jackson's gallery talk was outstanding. Her knowledge of the collection of Japanese art is impressive.'

¹ Number of participant days

3.3.8 The *Still Life* short lecture course (3 - 17 October 1999) provided a fresh insight into this familiar genre, examining the relationship of still life subjects to the way they have been represented by art and craft traditions. Students' comments were very favourable: *'Well researched and thought-provoking lectures by Leslie Stevenson excellent textile tour by Imogen Stewart and excellent tour of William Morris collection by Claire O'Mahony.'*

3.3.9 *Bound Images* (3 October - 21 November 1999). This practical course used the galleries and collections as inspiration for image-making through a variety of approaches. Students comments were very positive: *'A wonderful opportunity to see the Museum's collection in a new light.'*

3.3.10 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 Spain and Japan. The course was very well received: *'A very well-organised course, full of content. What makes the course so special and unique is the comprehensive coverage of the history of art from the 1500s to the present day. This was very well done.'*

Courses run in 1999/00 (number of days) (number of tickets sold per day)

The Arts of Medieval and Renaissance Europe 1250 - 1500, 1999/00 (12 days summer term)

(44/50/50/55/50/45/45/45/43/47/46/44)

Modern Art: the Visual Arts in the Nineteenth and Twentieth Centuries, 1999/00 (12 days summer term)

(27/24/30/28/26/27/29/29/28/25/24/24))

Day of Enlightenment, Open University Study Day, 1999 (1 day) (64)

The V&A Summer Course 1999, *The History of Art and Architecture in the West* (20 days)

(69/69/70/67/64/63/62/61/57/54/51/54/58/52/54/55/48/45/50/51)

The Arts of Medieval and Renaissance Europe 1250 - 1500, 1999/00 (13 days autumn term)

(48/46/47/50/48/46/47/46/49/48/49/48/64)

The Visual Arts in Europe 1720 - 1920, 1999/00 (13 days autumn term)

(72/68/69/67/69/69/68/69/68/68/69/68/68)

The Asian Arts Evening Course – East Asia: the Arts of China, Korea and Japan (10 evenings)

(47 students enrolled. Details of attendance on each session of the course was lost during transfer of data from DOS to Vista Windows format)

Sunday Course Still Life (part of Sunday Extra), October 1999 (3 afternoons)

(30/28/27)

Sunday Course Bound Images: Drawing for Sketchbooks at the V&A, October 1999 (8 days)

(23/22/25/22/21/23/23/23)

The Arts of Medieval and Renaissance Europe 1250 - 1500, 1999/00 (12 days spring term)

(55/56/59/59/58/59/56/58/55/58/54/53)

The Visual Arts in Europe 1720 - 1920, 1999/00 (12 days spring term)

(72/67/70/72/70/68/67/66/68/69/66/64)

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

	97/98	98/99	99/00
Year Courses (average termly recruitment)	2/ Med & Ren YC 61/63/68 Mod YC 45/62/52	2/ Med & Ren YC 57/49/53 Mod YC 28/47/41	2/ Med & Ren YC 47/49/57 Mod YC 27/69/68
Summer Course (total number of people recruited)	1/ 223	1/ 172	1/ 260
Short Courses (total number of people recruited for all short courses)	3/ 217	3/ 532 ³	4/ 266
OU events	3/ 662	1/ 44	1/ 64
Formal Education Evening Courses (average weekly recruitment) Courses held with NADFAS	1/ 40	1/ 43	1/ 47

3.3.11 **Conferences and study days.** Supporting major Museum projects is a key function of the Conferences and Study Days programme. The major international conference *What's the Object? Museums of Applied Arts Re-Appraised* was planned to coincide with the showing of *A Grand Design* and examined the history of museums of applied art, assessing their contemporary relevance. A very different event, the study day *1960s Photography: Pop, Art and Fashion*, underlined the continuing importance for the Museum of the series of exhibitions in the Canon Photography Gallery.

3.3.12 Conferences and study days continue to provide extensive coverage of contemporary art, craft and design. This year four events were substantially contemporary in emphasis. They ranged from the conference *An Urban Renaissance? The Visual Arts and Urban Regeneration*, the first in a series of events on architecture and the built environment, to the study day *Designing Identity: Border-Crossing Between Art, Furnishing and Dress*, notable for its lively contributions from artists and designers including Sonia Boyce and Yinka Shonibare. Both occasions attracted a large number of students as well as younger professional and amateur practitioners – a factor which also explains the continuing success of John Allen's study days, *Design for Knitting* and *The Art of the Stitch*.

3.3.13 A broad range of introductory days enabled enthusiasts, collectors and others to gain more detailed insight into both temporary and permanent Museum displays. The Far Eastern Department's Chinese collections were strongly represented with two important study days relating to temporary displays, *Prestigious Pots: Chinese Ceramics from the Yuan and Early Ming Dynasties* and *The East is Red: Politics, Art and Culture in the People's Republic of China*. The Textiles and Dress Department also featured prominently with *Patterns of Fashion*, the extremely successful memorial day for the costume historian Janet Arnold, and two linked study days on the neglected subject of men's fashion, held under the banner *The Man of Fashion*. The

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

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 which accommodates less people.

other days were *Casts and Copies*, an examination of the historical context of the Museum's Cast Courts, and *Expressionism and Modernity: Function and Meaning in German Expressionist Prints*, which provided an in-depth study of the Print Room's fine collection of Expressionist prints.

Conferences and study days	Attendance
<i>Patterns of Fashion: Janet Arnold and the Art of Costume Design</i> , Study day, 24 April 1999	292
<i>Casts and Copies</i> , Study day, 12 June 1999	68
<i>Prestigious Pots: Chinese Ceramics From the Yuan and Early Ming Dynastie</i> , Study day, 23 June 1999	129
<i>The Man of Fashion: Menswear this Century</i> , Study day, 10 July 1999	57
<i>The Man of Fashion: Pre-Twentieth Century Menswear</i> , Study day, 25 September 1999	103
<i>The East is Red: Politics, Art and Culture in the People's Republic of China</i> , Study day, 24 October 1999	100
<i>What's the Object? Museums of Applied Art Re-Appraised</i> , Conference, 6 - 7 November 1999	414
<i>Design for Knitting</i> , Study day, 20 November 1999	291
<i>1960s Photography: Pop, Art and Fashion</i> , Study day, 27 November 1999	250
<i>Expressionism and Modernity: Function and Meaning in German Expressionist Prints</i> , Study day, 22 January 2000	92
<i>An Urban Renaissance? The Visual Arts and Urban Regeneration</i> , Conference, 5 February 2000	103
<i>Designing Identity: Border-Crossing Between Art, Furnishing and Dress</i> , Study day, 18 March 2000	183
<i>The Art of the Stitch</i> , Study day, 25 March 2000	300

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

Title	97/98	98/99	99/00
Conference and symposia ⁴	3/ 807	6/ 2,283	2/ 517
Study days ⁵	11/ 1,911	10 1,489	10/ 1,865
Lectures	3/ 152	0	0

⁴ Number of participant days

⁵ Number of participant days

3.3.14 Special events. Two booked poetry performances were included in the Poetry Festival programme, funded by the Contemporary Programme. The first, a Saturday afternoon performance by Michael Donaghy, attracted a small specialist audience who knew Michael's work. The second event, held on Sunday afternoon, enjoyed Roger McGough's poetry. This attracted a hundred visitors. Although advertised as bookable events, the majority of the audience purchased their tickets on the day.

Performances (numbers of events) (numbers of tickets)

Michael Donaghy (2) (23)

Roger McGough (1) (100)

Summary of special events

Title	97/98	98/99	99/00
Booked workshops and demonstrations	10/ 333	3/ 34	-
Booked family events	0	2/ 270	-
Performances			3/ 123

3.3.15 Inspired By the V&A. Part-time adult learners studying art, crafts, design and media were invited to submit works inspired by the V&A collections. Over 150 entries were received from across the country and 50 were displayed either in the front cases of the V&A or alongside the object that inspired them. The initiative was celebrated by a full day's performance of adult education music groups in the Dome, including gospel choirs, Moroccan bands and chamber orchestras. There was an evening launch during Adult Learners' Week in May where all participants were invited and the winners for each section, based on the various curatorial departments, received prizes and certificates presented by Alan Tuckett, Director of the National Institute for Adult and Continuing Education, and Paula Ridley, Chair of V&A Governors. A printed trail of objects displayed in the galleries was available from reception during the three month period the objects were on display. This was popular with general V&A visitors as well as with friends, families and fellow students of those who had entered the competition.

Comments of people who participated were very positive: *'I do believe that the V&A took last evening a wonderful and crucial step towards making its priceless treasures part of the everyday life of artists and craftspeople and the public.'*

About the launch, one visitor commented: *'I love the V&A. It is very inspirational but on that day it came alive. The cultural buzz, enhanced by the music, made it an extra special visit.'*

The initiative was an excellent example of both internal and external collaboration between Education and the various curatorial departments who assisted with the selection of objects and the display, and with NIACE who helped promote the initiative to adult and community education practitioners across the country.

It was decided to repeat the initiative and consequently information for the 2000 competition was distributed in December 1999. Both individuals and groups of adult learners started to visit the Museum from January 2000 for inspiration for their work for the forthcoming competition.

Title	97/98	98/99	99/00
Inspired by the V&A introductory tour			4/ 12
Inspired by the V&A Self-guided			34/ 216
Inspired By competition			1/ 150
Celebration of adult learners music day			3/ 357
Launch of competition			1/ 388

3.3.16 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	99/00
Formal Education gallery talks	125/ 2,677	84/ 1,774	60/ 1,269	37/ 674
Formal Education slide lectures	4/ 270	1/ 50	1/ 300	1/ 300
Charged gallery talks	66/ 1,691	70/ 1,470	45/ 961	36/ 863
Charged packages	24/ 339	0	0	0
Charged slide lectures	7/ 282	18/ 1,233	18/ 900	4/ 103

3.4 Programmes for visitors with disabilities

3.4.1 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.

3.4.2 The programme of talks for deaf people, offered in both Sign Supported English and in British Sign Language, continued. It covered a range of subjects from *The Arts of the Sikh Kingdoms* and *Constable's Paintings* to introductions to *A Grand Design* and *Art Nouveau*.

3.4.3 Talks for visually impaired visitors also continued to include a range of subjects offered either as touch tours on specific subjects or as introductions to new exhibitions. In August the first

photography course for visually impaired people was held in the Museum. Photographer Eric Richmond tutored a group of nine people. They produced black and white pictures of the Sculpture Court which were displayed outside the Canon Gallery of Photography. Students reported that the course helped them to learn about photography and gave them greater access to the collections. One student found that putting her pictures into a powerful magnifier improved her vision of the sculpture.

3.4.4 Sound enhancement equipment was purchased at the end of the last financial year. Aimed predominantly at those with hearing difficulties but available to anyone who wishes to use it, the equipment is offered to participants in every gallery tour and talk. The equipment includes three radio-microphones which work in conjunction with five neck loops for visitors with hearing aids, and thirty headsets for hearing impaired visitors. The system is ideal for use at the Museum where guides' voices may be difficult to hear if there are other background noises in a gallery, or if the tour group is very large.

3.4.5 A training programme was set up to introduce the guides and lecturers to the new facility and how to use it. Although there was resistance from some guides and lecturers, the system was successfully introduced in October 1999. The equipment is being maintained by Visitor Services.

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

	97/98	98/99	99/00
Sign language public talks for deaf people	3/ 16	7/ 12	3/ 7
Public talks for visually impaired people	11/ 114	12/ 97	10/ 105
Practical courses for visually impaired people	1/ 2	0	2/ 18
Groups with visual impairments taught	4/ 30	3/ 74	0
Groups with learning difficulties taught	1/	0	0
Groups with multiple disabilities taught	⁶	4/ 52	1/ 10
Sessions given elsewhere to disabled groups	0	4/ 120	0
Occasions on which the V&A escorts have assisted ⁷	18/ 162	18/ 162	17/ 152

⁶ Not recorded separately

⁷ Not recorded in Vista

3.5 Young People's Programme

3.5.1 Survey project. This survey, carried out by young people on how the Museum could respond to young people's needs and interests, was completed in June. In the same month the young people presented the findings to the V&A's senior managers and to representatives of Kensington and Chelsea Royal Borough. In July one member of the survey team presented the results to professionals from across the UK and abroad at the Museum Association's seminar, *Museum and the Learning Age*. The youth programme continues to draw on the results of the survey to help plan future activities.

3.5.2 Newsletter project. The second issue of *V&A Voices*, a newsletter by and for young people, was designed and printed involving young people from the Royal Borough of Kensington & Chelsea, Westminster and Waltham Forest boroughs. There have been various unanticipated outcomes of this project. Westminster Youth Service has now acquired resources to produce its own newsletter whilst still contributing to *V&A Voices*. Waltham Forest has started to work with its local museum, writing an article for *V&A Voices* based on young people's review of a temporary exhibition at Vestry House.

3.5.3 Photography workshops. Earlier this year the Department initiated a project to explore the issue of youth identity using the medium of creative photography. In its first phase, young people explored their identity through photographing different parts of the body – hair, face, hands etc. Their work was displayed in the Museum for six weeks from June 1999. Later in October the Department ran week-long workshops which encouraged young people to make a photographic record of street-style fashion.

3.5.4 Website project. A six-day web design course was organised for young people to design a web page about the exhibition *A Grand Design* for the V&A's main site. Evaluation of the course by young people has further revealed their interest in using the Museum as a resource through the medium of new technology.

3.5.5 Behind the Scenes. Summer universities for young people are a regular service provided by a hundred or more youth services across the country. For the first time we proposed a *Behind the Scenes* session for young people taking part in Camden Summer University. Plans are underway to work with other summer university providers in developing this initiative.

3.5.6 The youth programme also examined ways of widening young peoples' participation in the Museum through linking in with the Government's *New Deal* initiative. As part of a joint initiative between the V&A and the Kensington & Chelsea youth scheme *One Step Project*, a young woman from the *New Deal* programme worked with the Education Department as a volunteer from January to July 1999.

Summary of programmes for young people (sessions or groups/people) ⁸

	97/98	98/99	99/2000
Survey project		11/ 95	3/ 35
Newsletter project		4/ 120	17/ 170
Photography workshops: Youth Identity			6/ 84
Grand Design web site project			6/ 60
Fashion & Identity photography workshops			4/ 48
'Behind the Scenes' – Camden Summer University			3/ 14

3.6 Chinese programme

3.6.1 ***Prestigious Pots exhibition.*** The Sing Tao Chinese Newspaper published details of the exhibition and related programmes and an interview by Rose Kerr, curator of the *Prestigious Pots* exhibition. The programme, on three consecutive Sundays in June, consisted of Master Artist Fu Hua's talk and demonstration of Chinese painting; a demonstration by Mrs S.N. Smith on applying Chinese painting to ceramics; a talk on Chinese ceramics by Ming Wilson from the Far Eastern Department; and a performance of Guzheng music and a demonstration of the Chinese musical instrument, erhu, provided by The Rhythm Chinese Folk Orchestra. Participants included the President and members of the Oriental Painting Society. All the above events were well received by both Chinese and non-Chinese participants.

3.6.2 ***Mao: from Icon to Irony.*** Chinese community groups from China Town, Newham, Hackney, Haringey, Lambeth, Camden and Islington booked in to see the film *East is Red*. The Lecture Theatre was full with many elderly Chinese, but also some young people. Following the film, most groups visited the exhibition, taking a particular interest in the fashion and other objects from the Mao period. 25 people, including the fashion designer Qu Lei Lei and Andrew Bolton, curator of the exhibition, enjoyed a demonstration of calligraphy and a recital of Mao's poems which prompted peoples' reminiscences through both stories and songs.

3.6.3 ***New Moves: Chinese art conference at the V&A.*** The main aim of this conference was to highlight the present position of overseas Chinese artists and the future direction for Chinese art from an international perspective. Fashion designer Jimmy Choo and Hou Hanrou, a Chinese curator of the *City on the Move* exhibition at the Hayward Gallery, Manchester, were invited to speak. A panel of British Chinese artists spoke about their experiences of working in Britain. 280 mainly young people attended including representatives of the Arts Council of England and the London Arts Board. The event was extensively covered by Chinese newspapers and periodicals. Through this event we have an up-to-date mailing list of British-based Chinese artists and those interested in Chinese art, including young people. The conference was organised in collaboration with Jessie Lim and Grace Lau from Fusion Arts and the Chinese Arts Centre.

3.6.4 ***Chinese Mid-Autumn Festival.*** This event, which took place in September 1999, consisted of two parts. The first part was a lantern procession with lion dance, cymbals, gongs and drums leading the Chinese community and school children from near the Albert Hall to the Museum's main entrance. Four hundred participants followed the lion into the Pirelli Gardens

⁸ Number of events and participant days

where people were offered moon-cakes and listened to Chinese music. Later that evening Chinese school children and professional artists contributed to the Chinese Cultural Variety Show performed in the Lecture Theatre.

The event was covered by Sing Tao, the Chinese section of the BBC World Service and by Westminster and Pimlico News.

3.6.5 Chinese New Year Festival: Year of the Dragon celebrations. Ten workshops and demonstrations, plus an afternoon of performances to celebrate the Year of the Dragon, were held over three weekends in February 2000. These included the art of making Chinese tea by Paul Lim; painting, interior design and feng shui by Joe Ong; five elements of longevity and Chinese calligraphy by Kenny Chin; and a Tai Chi demonstration with audience participation led by Lim Chiew Ah.

3.6.6 Chinese and Korean celebrations of the Lunar New Year. The Chinese and Korean communities have many similar customs, including the Lunar New Year. It was decided, therefore, that both communities would collaborate over a joint celebration of the Year of the Dragon in the Lecture Theatre. Children and adults from the Korean community performed games, traditional songs, martial arts and music dressed in strikingly colourful costumes. Young children from Tzu Chi Chinese school, led by their teacher Mrs Sing, sang and performed a New Year greeting. The lion dance was performed by students of the London School of Economics. Four artists from China and the British-based dancer Tina Chen contributed to a varied programme of Chinese performances.

3.6.7 Chinese New Year collaborative initiatives. An Inset day was held in January 2000 to support teachers in celebrating Chinese New Year in the classroom. All teachers were asked to come dressed in red. The seminar room was decked with traditional New Year decorations and artefacts, transforming it into an oriental class room. All teachers participated in a range of activities, including paper-cutting, ribbon and lion dance.

3.6.8 Chinese Late View. One of the Late View evenings at the V&A was dedicated to the celebration of Chinese New Year. This began with a New Year talk by Rose Kerr, dance by Tina Chen and performances by The Rhythm Chinese Folk Orchestra and The Essex Hong Kuan Lion Dance group. Christine Chin gave a demonstration of paper cutting and traditional dance, inviting members of Late View onto the stage to join in the celebrations and to participate in the dancing.

Summary of Chinese programmes (events/people)

	97/98	98/99	99/00
Workshops		1/ 22	
Group bookings		2/ 50	
Activities alongside temporary displays			4/ 322
New Moves - Chinese Arts Conference			1/ 280
Festival activities			6/ 800

3.7 South Asian programme

3.7.1 ***The Arts of the Sikh Kingdom education programme***. The aim of the programme for this exhibition was to communicate the richness and diversity of both the arts and culture that the exhibition displayed. It included a series of designated practical art workshops, storytelling sessions and music workshops for South Asian youth and community groups.

3.7.2 The South Asian Officer also gave a total of 12 talks in Urdu on the exhibition and on the Nehru Gallery and worked with staff in the Education Department and Visitor Services to facilitate visits to the exhibition for many of the larger Sikh groups who required extra assistance.

Summary of South Asian programme (events/people)

	97/98	98/99	99/00
Gallery talks for South Asian community and education groups	7/ 132 ⁹	1/ 12	12/ ¹⁰ 570
Practical workshops for South Asian community	27/ 387	12/ ¹¹ 163	20/ ¹² 591
Events and demonstrations	1/55	-	10/ ¹³ 3350
Members of South Asian community at training day for volunteers		1/ 40	
Handling sessions for South Asian community		1/ 11	4/ 488

3.8 Cross-cultural initiatives

3.8.1 **Sacred Spaces**. The aim of this project was to encourage different faith communities in Britain – comprising Buddhists, Jains, Muslims, Christians, Hindus, Jewish, Sikhs and those with a secular belief – to link sacred objects in the Museum with sacred objects in their communities through the medium of photography. This was developed as part of a strategy to encourage cross-cultural understanding and to sustain the participation of communities with whom we had previously worked – Chinese and South Asian

3.8.2 Different faith groups were invited to a meeting to discuss the project. Meanwhile objects of religious significance to the different faiths and relating to different themes – rites of passage, celebration, instruction, festivals etc – had been identified as resource material. Photographers, many of them from different faith communities, were appointed to work with the groups in introducing them to the project and the V&A collections and photographing sacred spaces or sacred objects within their own communities.

⁹ About Colours of the Indus

¹⁰ About The Arts of the Sikh Kingdoms (Urdu)

¹¹ Includes reminiscence and Museum - based Jewellery workshops

¹² In relation to the Arts of the Sikh Kingdoms

¹³ In relation to the Arts of the Sikh Kingdoms

3.9 Language and literacy project

3.9.1 This was a collaborative project with Kensington and Chelsea College to develop a Language and Literacy programme targeted at both literacy students and English Speakers of Other Languages (ESOL). Tutors from Kensington and Chelsea developed learning materials for both pre-sessions based at the College and for gallery tours and workshops at the V&A. A week's Summer School was held in the V&A during July with students both from Kensington and Chelsea College and from London Connection – a homeless project for refugees based in Charing Cross. A further project was held during the Autumn half term. Students from Ethiopia, Somalia, Spain, Lebanon, Bangladesh, Eastern Europe, Ireland and the UK learnt language and literacy through talks, videos, worksheets, games, story writing and discussion.

3.9.2 Evaluations indicated that students, many of who had not visited a museum previously, had benefited from the project: *"Being in a different environment, touching, seeing and listening plays a big part in learning It's much more enjoyable than getting it from books or videos..... I have got more confidence of speaking English and listening. I learnt different accents of the U.K."* The tutors from Kensington and Chelsea commented: *"The Museum offers a fantastic resource for language acquisition and should be exploited fully and modules developed for each gallery."*

3.9.3 In addition to the week's intensive courses, the Language and Literacy Project is developing materials based on seven galleries which can be used by groups of visiting ESOL students who will also receive an information pack for pre and post-visit language work. These materials are to be piloted during Adult Learners Week in May 2000.

3.10 Work with other ethnic minorities

3.10.1 A Hackney Caribbean elderly group visited the Print Room to look at the collections of printings, drawings and prints by artists or photographers of African Caribbean origin. This was followed by a tour of the exhibition *The Arts of the Sikh Kingdoms*.

3.10.2 The *Creating Sparks* festival took up a proposal to invite Notting Hill Carnival groups to design a costume on the themes of the festival, drawing on the collections in both the V&A and the Science Museum – see Outreach.

	97/98	98/99	99/2000
Sacred Spaces			12/ 113
Hackney Caribbean Elderly			1/ 15
Language and Literacy project			10/ 75

3.11 Work with adult and community education staff. Sixteen people from Hackney Community College visited the V&A to see how it could be used as a cultural resource for work with diverse communities in the East End of London.

	97/98	98/99	99/2000
Hackney Adult and Community Education Staff			1/ 16

4. UNBOOKED PROGRAMMES AND SERVICES

4.1 Introduction

4.1.1 Visitors to the V&A are offered the most extensive programme of drop-in activities to be found at any museum in the country. At least six introductory tours and one gallery talk are offered every day the Museum is open. The family programme is offered every Saturday and Sunday as well as every day during half-terms and state school holidays. Demonstrations and handling sessions are run every Saturday. With renewed emphasis being placed on the visitor experience within the Museum, many special events are run by this Department and others to complement temporary exhibitions or to mark special celebrations.

4.1.2 This year we have increased the number of people at our drop-in events from about 64,500 to almost 79,000. We have continued to reverse the downward trend in people who join our introductory tours which is very pleasing at a time when general visitors to the Museum have been falling.

4.1.3 The Back-Pack tours have been one of the outstanding successes of the year. Receipt of the Gulbenkian Award for Most Imaginative Education Work in 1999 acknowledged their appeal and versatility in a formal manner. The real mark of their success, however, has been the flood of back-pack schemes that have spread through the museums of the United Kingdom subsequent to the award. This has been a good example of how a national museum can fulfil its role by first providing an excellent service for its own visitors and then providing a model that regional museums can use and adapt.

4.1.4 It is clear that an increase in the number of events does not necessarily lead to an increase in the number of visitors subscribing to the programmes. Our task, therefore, is to look carefully at the balance of our programmes with respect to different audiences, probably shifting more emphasis to what we provide for the adult learner.

4.1.5 Within the Museum there has been an increasing focus on collaboration between departments leading to an improved service for visitors. The Contemporary programme has provided the successful *Fashion in Motion* series. Several departments within the Museum have contributed to the success of *Museums Month*. *The Arts of the Sikh Kingdoms*, a major temporary exhibition which was successful in attracting a high proportion of the Sikh community, involved departments from across the Museum and in particular Visitor Services, Education and the Indian and South East Asian Departments, in supporting the programme of activities and receiving groups, particularly from the Sikh community.

4.2 Promotion of drop-in programmes

4.2.1 Press and Marketing play a crucial role in promoting our events. The *Today* leaflet was therefore re-designed, reducing the number of months covered from five to four, and its name changed to *What's on at the V&A*. There is to be a further review of the publication as, due to the expanding programme, the publication has become increasingly unwieldy.

4.2.2. A poster advertising all of the drop-in programmes was designed and distributed to museums and libraries in the London area. Also a photographer was commissioned to take photographs of events for the Education Department, Press and Marketing. The result is a set of over sixty, high-quality photographs for use in publicity material.

4.3 Talks and tours

4.3.1 Introductory tours. Visitors continue to have a choice of six daily introductory tours and seven on Wednesdays. By offering a more regular service we have continued to reverse the downward trend in the number of visitors going on tours. 20% more people went on tours this year than last, and the average number of people per tour increased from 10.7 to 12.1. It was encouraging that there was an increase in take-up despite the drop in numbers of general visitors.

4.3.2 There are currently forty seven guides. This work is all done on a volunteer 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 the collections, seminars and visits. This year each guide was also asked to produce a new twenty-minute tour which had to include an item from the Eastern Collections, a photograph, a contemporary item and a 'touch' object. A list of all the objects chosen was compiled, providing an impressive list of the guides' research.

4.3.3. Gallery talks. Specialist gallery talks are held every day. In February 2000 we changed the time from 14.00 to 13.00 to enable people to attend during their lunch hour. We hope that the subsequent 6% decrease in the number of participants is temporary. The range of subjects reflects the entire collections including special displays. The speakers are either members of staff or outside lecturers who have specialist knowledge. We have a history of giving talks in other languages but attendance has been irregular. This year, therefore, we ceased the talks in Spanish and Italian in favour of offering more regular talks in French and German. We have yet to see what impact this has on recruitment.

4.4. Demonstrations and handling sessions

4.4.1 Demonstrations continue to take place every Saturday afternoon from 14.00 - 17.00. An amplification system has noticeably improved the provision, and many visitors stay watching and talking to the practitioners for over an hour. A workbench and stool were specially designed and purchased for use in the gallery demonstration programme. The new bench is suitable for use by a variety of practitioners from carvers and metalworkers to print makers and artists. This flexible resource has made the presentation of the demonstrations more professional.

Visitor comments include: *'Format good – simply, informal, not overwhelming, friendly. Splendid idea. More of the same please – all crafts – hands-on' (Basket weaving)*

'Whilst it is most interesting looking at the works of art held in the V&A, these demonstrations provide the onlooker with a sense of being present at the creative period and establishing contact with the artist. I hope they continue.' (Wood-carving with Colin Manntripp)

'The lady was fascinating and was so interesting that one and a quarter hours flew by.' (Chinese calligraphy with Xiao Lau Lu)

4.4.2. A programme of handling sessions based on the South Asian handling collection took place in the Museum from February to October 2000, utilising the South Asian Handling collection. It was hoped to attract both a general audience and to encourage South Asian community audiences to participate in events taking place in the Nehru Gallery. A leaflet was distributed to promote special booked sessions for South Asian community audiences. Two sessions successfully took place during this reporting period with further sessions planned until October 2000.

Drop-in demonstrations and handling sessions 1999/00 (number of events/) (number of people)

Miniature Painting (Anita Chowdhary) - 4/330
 Damascening (Geoff Casbard from Holland & Holland) - 2/165
 The Kirtan: Vaisakhi Festival Songs (Ragi Gurdial Singh ji Rasai and Sons) - 1/120
 Phulkari Activity (Surjeet Husain) - 2/273
 Diamond-Point Stipple Engraving (Susie Kennett-Brown) - 1/161
 Making Mosaics (The Mosaic Workshop) - 2/372
 Ikebana - Japanese Flower Arranging (Sumie Takahashi) - 2/320
 Hat-Making (Meike Dalal-Laurenson) - 4/705
 The World of Gemstones (Irena Maria Varey) - 2/280
 Restoring Stained Glass Windows (Glasswork Studios) - 4/476
 The Three Different Ages of Music (Surinder Singh Matharu) - 2/545
 Gilding Wood (Christine Powell) - 2/100
 Wearing Kimonos (Noriko Sato) - 2/405
 Lace-Making (Pat Read and Marian Stubbings) - 2/232
 Islamic Calligraphy (Efdaluddin Kilic in collaboration with Ottoman Nakis -Hare and Warehouse Artists Studios) - 2/237
 Shoe Making (Paul Thomas) - 3/580
 Carpet Weaving (Michael Learoyd & Noreen Roberts) - 2/388
 Japanese Tea Ceremony (Mr & Mrs Kimura and the Urasenke Foundation) - 2/395
 Handling Silver (Geoffrey Kelsey) - 2/126
 Handling Enamel Boxes (V&A Curators) Handling enamel boxes (Judith Crouch) - 2/532/53
 Patchwork and Quilting Techniques (Deirdre Amsden) - 2/240
 Diwali: Rangoli (Shobna Haria) - 3/1130
 Diwali: Henna Hand-Painting (Kusum Kalia) - 2/330
 Diwali: Annakot (Gita Thacker) - 2/265
 Caring for your Collection (V&A Conservation staff) Caring for your collection (Clare Battison from Paper Mounting Conservation, Christine Powell from Gilding Conservation and V Gordon from Ceramic Conservation) - 1/360 -1/360
 17th Century Woodcarving (Christine Palmer from Carvers & Gilders of London) - 2/84
 Handling Artefacts from the Sikh Faith (Surjeet Husain) - 2/207
 Handbag-Making (Emily Jo Gibbs) - 2/277
 Contemporary Wood-Carving (Colin Mantripp) - 2/326
 Chinese Painting and Calligraphy (Xiao Lan Gu) - 3/220
 Silversmithing and Jewellery-Making (Vannetta Seecharran) - 2/60
 Making and Printing Woodcuts (Amanda Lebus) - 2/105
 Making and Painting Ceramics (Sara Roberts) - 2/243
 Japanese Basket-Weaving (Mary Butcher) - 2/198
 The art of plaster-casting (Al Johnson) - 2/275
 Handling Tiles (David Judd) - 2/75
 Tudor Health and Beauty (Jo Castle) - 2/188

4.5 Major drop-in events

4.5.1 **wish.you.were.here** Hugely varied and imaginative work was created during the digital camera project *wish.you.were.here*, which ran for 22 days from 25 July to 15 August. Nearly three thousand people took part in the event, and evaluation forms revealed that 100% of the visitors enjoyed the activity. 93% of the participants visited the Canon Photography Gallery, a key element of the event. It is clear that visitors had looked extremely closely at the Lady Hawarden photographs and had used them to inspire their own work. Everyone went away with a copy of a

postcard they had designed. They also had the opportunity to send it via e-mail to a friend. All visitor work was displayed on the V&A website, with the facility to e-mail any image for as long as the site was available.

Visitor comments include: *'Loved it! An innovative way for adults to participate in events that are usually only for children.'*

'Fantastic idea, great fun, very helpful people.'

'I am fascinated by this technology and it was wonderful to have the opportunity to use it and for free – a real bonus! Thank you – I really enjoyed the experience'.

4.5.2 The Arts of the Sikh Kingdom activities. A full programme of Sikh-related events and activities took place daily during the Easter holidays in the Nehru Gallery of Indian art. On-going demonstrations of Phulkari embroidery, miniature painting and metal inlay technique took place at the weekends. A highlight was the Kirtan, where Vaisakhi festival songs were performed by Ragi Gurdyal Singh ji Rasai and his sons, the day before the Sikh festival, Vaisakhi. Over a hundred visitors stayed the full hour of the performance, many of whom joined in with the singing. In addition there were two major public performances of the Punjabi folk dance, Bhangra, and the Sikh martial art-form, Gatka, held in the Lecture Theatre and in the Pirelli Gardens. These were developed to encourage the participation of Sikhs and non-Sikhs alike.

4.5.3 A Grand Design gallery activities. Activities which took place in November, December and January complemented the temporary exhibition *A Grand Design*. Adult visitors had the opportunity to watch and talk to art, craft and design practitioners first hand during the series of demonstrations *Makers Today*. Demonstrations included woodcarving, handbag-making, Chinese painting and calligraphy, jewellery-making, making and printing woodcuts, and making and painting ceramics. These demonstrations were enjoyed by over a thousand adult visitors.

4.5.4 Poetry festival. A Poetry Festival was organised as part of the Contemporary programme. The programme ran over a weekend and included nine poetry readings in the galleries on both Saturday and Sunday. Readings lasted approximately 15 minutes with 30-minute intervals and were researched and performed by Poetry Unlimited. The most popular readings were those in the busiest galleries such as the Dress Collection and Canon Photography Gallery. Audience figures ranged from 10 to 35 for each performance.

Four one-hour workshops in both Haiku and Poetry were run in the galleries on both days of the Festival. Haiku was the most popular of the two workshops attracting 90 participants. Many visitors enjoyed listening to the discussion led by the workshop leader rather than actually writing. The Poetry workshop was less popular with 55 participants. Those who did participate in the workshops expressed their preference for a longer bookable event.

4.5.5 Sunday Extra programme. Sunday Extra was a major collaborative exercise on the part of the Department with everyone contributing. An enhanced programme of activities, including booked and drop-in activities, was run over eight consecutive Sundays. This included art and craft workshops, performance, storytelling, demonstrations and gallery talks, poetry workshops and some booked events targeted at young people, South Asian and Chinese community groups. The Back-Pack tours and Activity Cart were also available.

Major drop-in events 1999-2000 (days) (people)

wish.you.were.here (22) (2899)

Arts of the Sikh Kingdom (figures recorded under generic types of activity)

A Grand Design (figures recorded under generic types of activities)

Poetry festival (2) (398)

Sunday Extra (figures recorded under generic types of activities)

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

	97/98	98/99	99/00
Total introductory tours	1,688/ 16,654	2004/ 21,443	2138/ 25,888
Total gallery talks	295/ 4,555	327/ 5,316	358/ 4,982
Total foreign language talks of which:	13/ 43	23/ 64	12/ 132
French	3/6	6/31	9/128
German	4/15	6/12	3/4
Italian	2/8	6/9	-
Spanish	4/14	5/12	-
Drop-in workshops and demonstrations	15/ 1,031	-	-
Drop-in demonstrations and handling sessions	0	51/ 7,654	80/ 11,108
Major drop-in events	0	24/ ¹⁴ 4,592	24/ 3,216 ¹⁵

4.6 Family programme

4.6.1 The family is a powerful learning unit and we have therefore developed our programmes to encourage adults and children to work together rather than to offer something simply for children.

4.6.2 Our programme is designed to encourage families to engage with the collections in an active and enjoyable way and to make the Museum a more friendly place for family groups. The programme receives very positive comments from participants.

4.6.3 **The Activity Cart.** The Activity Cart attracted almost 14,000 visitors over the year and continues to be the core provision for the family programme, running every Sunday and Bank Holiday of the year and daily during state school holidays. Repeat visiting is encouraged through a small booklet where children collect an ink-stamp for each gallery they complete. This has proved to be very popular. Activity sheets were developed for the Sculpture and Architecture Gallery, now an additional venue for the Cart, and were launched in March 2000.

Visitor comments include: *The Chinese Dragon...you would have to go and find it and then after you had finished the drawing, you actually take a closer look at this carpet which the Chinese*

¹⁴ Includes Going Graphic, Photocopy Art and Capturing Moments

¹⁵ Includes wish.you.were.here and the Poetry Festival

Dragon was on and all the things around it and then we got quite interested in the carpet and the design of the dresses they had.' (girl, 11)

4.6.4 Special activities for families. Special activities for families are run once a month and regularly during half-terms and school holidays. A full programme of Sikh-related events and activities took place daily during the Easter holidays in the Nehru Gallery of Indian art to complement the temporary exhibition *The Arts of the Sikh Kingdom*. They included Sikh stories, demonstrations of turban tying, handling sessions of Sikh artefacts and Sikh-related textiles, and making activities of cushions and beaded wristbands. These events were enjoyed by over 2,600 visitors.

4.6.5 A week of Korean activities was run in October half-term. Families learnt two types of Korean rhythms on loud percussion instruments, processing around the gallery. Other events were *Games and Stories from Korea*, which included a masked performance of a traditional Korean story, and fan-making.

4.6.6 Activities which took place in November and December complemented the temporary exhibition *A Grand Design*. Actors in the Cast Courts performed songs and rhymes about objects in the V&A, much to the evident amusement of the visitors. Art events included *Calendar 2000* and *The Past and the Present*, a particularly effective event where participants chose an old object and a related new object to interpret in collage form. Half-term in February 2000 took the theme of *Body Matters*.

Special Activities for Families 1999/00 (name of event leader) - number of events/number of people:-

Turban Tying/Storytelling (Roop Singh, Mr H Gill) - 8/1,668
Handling Sikh Textiles (Mary Spyrou) - 2/156
Colourful Cushions (Vannetta Seecharan) - 2/332
Make a Beaded Wristband (Vannetta Seecharan) 3/237
Handling Sikh Artefacts (Mary Spyrou) - 2/241
Well-Heeled Footwear (Paul Thomas) - 1/57
Chinese Lanterns (Christine Chin) - 1/45
V&A Silhouettes (Sally Ashworth) - 2/74
Kabutar Puppet Theatre, marionettes - 4/364
Dragon Boat Festival (Hidy Sin-Man Yue and the Step Out Dance Company) - 2/148
Medieval Music (Richard York) 1/167
Tudor Music and Dance (James Bisgood) - 1/242
Sunday Extra Storytelling (Robert Lagnado, Fiona Collins & Arti Prashar) - 8/695
Korean Rhythms (Musicians from SOAS) - 2/488
Korean Games and Stories (Hae-jung Son) - 2/247
Making Korean Fans (Amanda Lebus) - 1/77
Diwali: Storytelling and Making Masks and Lamps (Fiona Collins, Arti Prashar, Vannetta Seecharan, Robert Lagnado & Margaret Bateson-Hill) - 2/403
A Grand Design: Points of View (John Bassett & Julie Gamble) - 3/376
Calendar 2000 (Elizabeth Major) - 1/65
The Past and Present (Gary Hutson) - 4/216
Chinese Lucky Red Packet 1/270 Hidy Sin-Man Yue and the Step Out Dance Company) - 1/270
Embossing the Body (Al Johnson) - 2/343
Musical Bodies (Amanda Lebus) - 2/288
Adorning the Body (Vannetta Seecharan) - 2/237
Dressing the Body (Julia Pelletier) - 2/139
Wire Hand Sculpture (Vannetta Seecharan) - 1/99

4.6.7 Activity Back-Packs. In 1999 we were awarded the Gulbenkian Prize for Most Imaginative Education Work by the Museums Association for our pioneering Back-Packs. The Award was presented to Celia Franklin by HRH Prince Charles at a ceremony at the National

Gallery in December. Part of the reason they were selected was that they were felt to be an idea that could be copied by other museums and since the award there have been a series of similar packs offered at museums round the country.

4.6.8 To coincide with the award, two new Back-Packs were launched in December. This not only provides greater choice for visitors but has pleased families who expressed the need for more packs, having previously used the initial four. One of the new packs is *Chinese Treasures*, designed for use in the Tsui Gallery of Chinese art and design. It is hoped this pack will encourage families participating in the Chinese Community Programme to start using the drop-in family programme. *Metal Detector*, the second new Back-Pack, provides hands-on activities for the Ironwork Gallery. The Back-Pack Cart now regularly offers 30 packs for families to use and on busy days this number is extended to 36.

4.6.9 The Activity Back-Packs receive much praise from families visiting the Museum for the first time and from return visitors who have come specifically to use the packs. We note, however, that an increase in occasions on which they have been offered has not brought about a proportionate increase in users and this situation will be kept under review.

Visitor comments include: *'It was fun and I learned a lot too'.*

'Excellent idea, we'll be back'.

'An excellent idea to focus young peoples energies'.

Summary of attendance at Family Programme (days run/ people)

	97/98	98/99	99/00
Activity Cart (Sunday and bank holidays)	52/ 7,823	38/ 3,962	50/ 6,451
Activity Cart (holidays)	36/ 5,464	52/ 7,333	76/ 7,210
Family events	29/ ¹⁶ ?	38/ 3,962	70/ ¹⁷ 10,052
Activity Back-Packs	4/ 176 ¹⁸	78/ 7,377 ¹⁹	105/ 7,338

4.7 Festivals

4.7.1 Diwali, the festival of light, was taken as the theme for a series of drop-in events and activities centring around The Nehru Gallery of Indian art. The secular aspect of Diwali as an Asian celebration was developed to enable participation by Hindus and non-Hindus from the South Asian community as well as non-Asian audiences. The events ranged from demonstrations of rangoli and henna hand-painting to practical art activities and a major performance by young people from the Swaminarayan School in Neasden (see Outreach).

¹⁶ Figures not kept separately.

¹⁷ Includes Sunday Extra performances

¹⁸ Figures for trial in Spring half-term

¹⁹ From May 1999

Due to the success of the programme, the Education and the Indian and South East Asian departments are considering establishing Diwali as an annual event.

4.7.2 Both the Chinese Mid-Autumn Festival and New Year celebrations were held in the Museum attracting significant numbers from the Chinese community (see Booked Programmes (Chinese Programme) and Outreach).

4.8 **Gallery resources.** Further gallery resources have been developed in line with our policy of improving the visitor's experience and helping make the Museum more accessible to a broader range of learning styles and visitor types. The resources are intended to 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. They range from printed items to interactives built into the galleries.

4.9 **20th Century Gallery interactives.** This particularly lengthy project was completed in March this year with the installation of four low-tech interactive devices into the 20th Century Gallery. For the most part, the curatorial departments played an advisory role with the Education Department generating the content, design brief, text, images, prototypes, and organising evaluation and installation of the final interactives.

4.9.1 The four interactives, aimed at adult learners and students aged fourteen and above, include: an audio explaining why two designers chose to create two unusual chairs; a magnetic activity encouraging visitors to design their own Modernist room; a lift-flap activity to help visitors make links between objects and the inspirations for their design; and a handling activity asking visitors to identify hand-made and man-made objects.

4.9.2 Initial observations show visitors using the interactives, discussing them with their companions, drawing people into the displays and spending longer in the gallery which they previously ignored or used as a corridor.

4.10 **Canon Information Unit programme.** The results of the evaluation of the introduction of a computer interactive to the Canon Photography Gallery were forwarded to Canon with recommendations for alterations to be made and future development. It was satisfying to see that the content of the programme proved to effectively engage visitors, although there were several elements of screen layout and graphics which required amendment.

Visitor comments include: *'I liked the way the sound came from over-head and encompassed you in it.'*

'I enjoyed hearing other people's views.'

'It gave me a new insight.'

4.11 **Family trails.** There will be nine trails available for families from April 2000. This year saw the production of an *Arms and Armour Family Trail* and a *Sculpture Family Trail* which will be printed for use in the new financial year. The *Gothic Family Trail* is the only other trail which is not currently available. This was due to the planned conversion of the Medieval Treasury to a Contemporary Gallery. The objects were replaced in the Nehru Gallery enabling the *Indian Family Trail* to be used once again. This was heavily promoted and well used by Sikh and other communities during the period of *The Art of the Sikh Kingdoms* exhibition.

Visitor comments include: *'I liked the trail, it was more, like, adult' (boy, 10).*

'I thought it was good ...the parents were given an extra note so that we could guide them in the right direction' (mother).

Printed resources available to drop-in visitors

	97/98	98/99	99/00
Family trails	Korea Gothic	Korea Gothic Silver Christmas Trail (2 nd edition)	Korea Gothic Silver Christmas Trail Tapestries Chinese Animals Nehru Gallery Trail translated into: Urdu Bengali Gujarati Punjabi Hindi Arabic
Adult trails	-	Investigating wood	Investigating wood

4.12 Gallery and exhibition developments

4.12.1 The Department is becoming more involved with the development of galleries and exhibitions. This process has been helped by the provision of clear budgets well in advance of openings and increased emphasis on improving the visitor's experience.

4.12.2 *The British Galleries:* Gail Durbin has continued to be a member of the Concept Team and Morna Hinton, Colin Mulberg and David Judd have continued as educators on the period teams. Briefs for the interpretative devices have been completed and we have moved into a period of prototyping and production.

4.12.3 Colin Mulberg has co-ordinated the work of the project's disability consultants, Earncliffe Davies Associates, and has run three focus groups with them on the needs of visitors with disabilities. He has also produced access guidelines for the British Galleries in conjunction with Earncliffe Davies Associates.

4.12.4 Morna has been working on the production of audio programmes for the new galleries. The audio programmes are *Talking about Art/Design* and *Telling Tales*. The *Talking about Art/Design* programmes completed within the period of the annual report entailed historical commentary on a single object or type of object, for example 18th century views of Canova's statue of the Three Graces, or 19th century views of objects designed for churches. *Telling Tales* audio programmes tell stories depicted on objects such as Aeneas' flight from Troy, shown on a silver dish, or a story about an object, for example the love story behind a painted screen by Lawrence Alma-Tadema.

4.12.5 The text guidelines that Morna has developed in conjunction with a working group of other colleagues from the British Galleries Project will be instrumental in ensuring that labels and panels in the new galleries are accessible and relevant to visitors. The guidelines set out rules for

style, word length and other text-writing issues and will be vital in ensuring consistency amongst many different text-writers. The first edition of the guidelines was produced in December 1999.

4.12.6 Morna has also been working on developing briefs for a range of other interpretative devices, in particular drawing activities and Lift the Label, a series of simple questions about objects that can be answered by close observation. The answers are hidden under a flap.

4.12.7 The programme for the post-opening education programme has been agreed and work has started on planning publications, activities and events.

4.12.8 *A Grand Design: the Art of the Victoria and Albert Museum*: Celia Franklin represented the Department on this exhibition team and co-ordinated the Department's event proposals, which included drop-in, booked and community activities as well as the transfer of teachers' publications to the web, funded by the exhibition's sponsors.

4.12.9 *Art Nouveau*: Anna Salaman co-ordinated proposals from the Education Department. A full programme was developed to run from April 2000, and included study days, a conference, a teachers' evening, tours for the visually impaired, gallery talks, youth and community projects, and adult and family gallery events.

4.12.10 *Silver Gallery*: Anna Salaman was the Education co-ordinator for Phase II of the Silver Galleries. She has developed and evaluated three drawers for children, which will be included in the main gallery displays. She also worked on the spoons handling area. The Gallery opened in February 2000.

4.12.11 *Contemporary programme*: Celia Franklin is representing the Department for this on-going programme of displays, events and activities. Attending weekly meetings she advises on educational aspects of potential programmes including their accessibility and target audiences. She has co-ordinated the Education Department's involvement in and responses to booking and mailing requests, assistance for specific event organisation and promotion of activities through current promotional leaflets and posters.

4.12.12 She has been specifically involved in the planning for future events including: Creating Sparks – a festival of art and science; The Pink Wall – a visitor response event; A Contemporary Christmas; a Ron Arad installation; an artist in residence proposal; Serpentine Collaboration; and a tents exhibition (now postponed). Other contributions from the Department include planning for: Drop-in Design Debates; Design Forum discussions; Fashion in Motion add-ons; Carnival costume displays; and on-going education programmes which fit the Contemporary remit.

4.12.13 *Canon Photography Gallery*: Fahmida Shah continued to represent the Department on the Canon Project Team. She co-ordinated the Department's annual programme of events for the financial year and a schedule for the Education events display outside the Canon Photography Gallery. Amanda Sharkey took over the role during Fahmida Shah's maternity leave between December 1999 and April 2000.

4.12.14 *Brand.new*: Eithne Nightingale worked with others in the department to develop an innovative and participatory programme of activities for the exhibition *Brand.New*. This included the planning of some pre-exhibition photography workshops where people in both the East and West End of London were invited to have their photograph taken by a V&A photographer with a brand of their choice. This was to be used in the development of the micro site for the exhibition advertising the forthcoming education activities.

5. OUTREACH PROGRAMMES

5.1 Introduction

5.1.1. This has been an innovative year in the development of outreach initiatives, both building on previous successes and expanding the work to incorporate new audiences.

5.1.2. *Shamiana: The Mughal Tent* continued to tour throughout the year; the book with full colour illustrations of all panels was launched and plans commenced on both design and content of a website.

5.1.3. *The Arts of the Sikh Kingdoms*, attracting a high proportion of the Sikh community across the country, demonstrated the success of the outreach strategies over the previous year. According to a survey of visitors to the exhibition a high proportion of Sikh visitors – 41% (individual visitors) 59% (group visitors) – had never previously visited any museum, and 73% (individual visitors) and 74% (group visitors) had never previously visited the V&A. The gurdwara (Sikh temple) was the main source of information for 31% of individual visitors, followed by V&A posters (29%), the press (25%) and word of mouth (23%).

5.1.4 In many cases it is difficult to separate the outreach activities from Museum-based activities as many projects and programmes incorporate the two elements. For the Chinese Mid-Autumn Festival there is an extensive outreach programme to Chinese supplementary schools where children prepare lanterns and moon cakes for the festival at the V&A.

5.1.5 Some of the projects held were targeted at new audiences for the V&A. Carnival with the African Caribbean communities and the excellent feasibility study on Romanies and Travellers are two examples.

5.1.6 One of the projects, Sacred Spaces involving different faith communities in linking sacred objects in the Museum to sacred spaces in their community, was developed to foster cross-cultural understanding.

5.1.7 The development of effective partnerships is central to the effectiveness of outreach in the context of a national museum. The co-operation of the youth and community sector, post-16 education providers and the Interfaith Network have all been key in both sustaining existing audiences and working with new audiences. Participation in the Socrates project, *Museums, Keyworkers and Lifelong Learning*, has contributed to an increased understanding of the role of key workers in these different sectors in developing effective outreach strategies.

5.2 Shamiana: The Mughal Tent

5.2.1 As part of the on-going Shamiana exhibition tour, 15 textile panels were exhibited at New Walk Museum & Art Gallery in Leicester from 17 July to 26 September. The panels, *Islamic Panel 1* and *Islamic Panel 2* made by groups in Leicester, were two of the first panels to be made for the Mughal Tent project. This was, therefore, a wonderful opportunity for the local community to celebrate the work in their home town. New Walk Museum & Art Gallery organised a number of textile workshops for parents and children to coincide with the exhibitions.

5.2.2. Eight panels, including the two panels created by Bradford groups, were exhibited at Cartwright Hall Art Gallery in Bradford from 16 October to 2 January. Cartwright Hall had chosen to show the Shamiana exhibition at the same time as a large display of Sikh banners on

tour from Glasgow. The two exhibitions were launched on the same evening attracting a lively gathering of Bradford's Asian community.

5.2.3 The book *Shamiana: The Mughal Tent* was published in September 1999. This 176-page publication shows all 56 textile panels in full colour with information on each of the groups, including quotes from participants. 300 complimentary copies were sent to the groups, tutors, government ministers, museum professionals and other relevant organisations. A number of the people who received the book commented on how it is a fitting celebration of both Shireen Akbar's work and the creative skills of the participants.

Some of the responses include: *'It was a unique project and this publication will not only record its success but also take it to a wider audience as a permanent record of the exhibition.'* Jane Gordon Clark, The Friends of the V&A, 1999.

'It is a very handsome publication and will make a timely contribution to the work we are doing to establish a Cultural Access Forum for museums staff in the region. The project has become widely known as an example of good practice and I am sure that we can draw lessons from it at a regional and local level.' Babara Woroncow, Director, Yorkshire & Humberside Museums Council, 1999.

5.2.4. The Shamiana Project Co-ordinator, Julie Cornish 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 details of the exhibition tour, sent related publicity and are informed of future plans including the Shamiana website project.

5.2.5 Plans have begun with regards to putting the Shamiana project onto the web. The Shamiana Project Co-ordinator has re-addressed the brief following consultation with members of the Indian and South East Asian Department and the Information and System Services Department. It is envisaged that the website will be launched in Spring 2001.

Shamiana project and touring exhibition

	97/98	98/99	99/00
Loan of Mughal Tent videos	9	0	0
Exhibitions of the Mughal tent (locations/attendees)	4/ 97,549	4/ 192,909	2/ 41,528

5.3 South Asian Outreach

5.3.1 **Jewellery project.** The development of this project began in 1997 focussing on research of the Indian collections and deciding on jewellery materials, techniques and sessions appropriate for teaching and learning in community venues. Once the resources were in place, contact was made with youth and community groups in the London area. The groups were offered both community-based one-off taster sessions and a series of sessions including a visit to the V&A to draw from objects on display. A particularly challenging aspect of this project was that none of the participants had been introduced to jewellery-making in the past.

5.3.2 A collaboration was also developed with Tower Hamlets Summer University for a summer course in jewellery to take place at Tower Hamlets College in August 2000.

5.3.3 **Diwali Festival programme.** Outreach was built into the very successful gallery-based Diwali programme by developing links with the Swaminarayan Temple and the Swaminarayan School in order to encourage and support them in preparing for a major performance by young people in the Nehru Gallery of Indian art. Both the Temple and School were highly supportive as they felt that they were contributing to making South Asian culture more widely understood to a broader audience.

5.3.4 **Handling sessions programme.** The promotional leaflet for the handling collection was used to promote special booked sessions for South Asian community audiences at the V&A and to encourage South Asian community groups to book a handling session in their centre.

5.3.5 **Vaisakhi competition.** A competition to design a card celebrating the Sikh festival of Vaisakhi was developed to follow on from the Sikh exhibition, and to mark Vaisakhi 2000. A flyer and letter was developed to advertise the competition and circulated to Sikh and other South Asian groups.

5.3.6 **Sikh exhibition.** Outreach to the Sikh community continued both prior and during the exhibition of the *Arts of the Sikh Kingdoms*. This entailed visiting gurdwaras and community centres to talk about, or distribute information on, the exhibition, including mounting mobile displays; liaising with volunteers from the Sikh community who had attended the initial training day and who brought groups of the Sikh community to the exhibition; liaising with the young Sikh volunteers who set up a Sikh Help Desk during the exhibition; and supporting other museums and community centres who utilised V&A material in developing their own exhibitions to celebrate the 300th anniversary of the khalsa.

5.3.7 The outreach did not finish with the exhibition. Staff from the Education and the Indian and South East Asian departments liaised with the Exhibitions Department and various community organisations and museums in loaning out the exhibition panels as a resource for local museum or community displays and exhibitions. All this work pinpointed the need for strategies to sustain the participation of and involvement in the Museum of the Sikh community.

Summary of South Asian outreach programme (events/people)

	97/98	98/99	99/00
Practical workshops for South Asian community	28/ 387	12/ 163 ²⁰	41/ 310
Events and demonstrations	1/ 550	0	3/ 1,200 ²¹
Members of South Asian community at training day for volunteers		1/ 40 ²²	
Handling session		1/ 11	1/15

5.4 Chinese Outreach

5.4.1 In May the Chinese Community Education and Arts Officer visited Islington Community Centre, introducing 100 members to V&A exhibitions, collections and events.

5.4.2 London Qing Hua School, Ealing Chinese School, Ming Tak Chinese School, Hounslow Chinese School and Lambeth Chinese Association School participated in lantern and moon cake workshops in preparation for the Mid-Autumn Festival. These workshops proved successful in handing down the festival traditions to the next generation and involving teachers, school children and parents in preparing for the lantern procession to celebrate the Mid-Autumn Festival at the V&A.

5.4.3 There is considerable scope for extending the outreach to Chinese community centres and indeed several centres have asked to participate in the outreach aspects of Mid-Autumn and other festivities next year.

Chinese Outreach

	97/98	98/99	99/00
Sessions at Chinese Saturday schools		1/ 200	5/ 220 ²³
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	1/ 100 ²⁴

²⁰ Includes reminiscence and jewellery workshops

²¹ For Arts of the Sikh Kingdoms exhibition. Includes outreach at festivals.

²² For Arts of the Sikh Kingdoms exhibition

²³ For Mid-Autumn Festival

²⁴ Islington Community Centre

5.5 Young People's Outreach

5.5.1 The Museum invited young people from the London Borough of Waltham Forest to participate in a second edition of the newsletter, monitoring and evaluating the effect of the increased distance from the V&A on an outer London group. In fact the outcome was positive in that Waltham Forest Youth Service used this opportunity to develop IT resources in their own borough, working with a V&A tutor to deliver at least four sessions in their own youth centre in order to complete the newsletter.

5.5.2 4,500 copies of the second edition of V&A Voices, the newsletter created by and for young people, were freely distributed to thirteen London local authorities.

5.5.3 The Young Peoples' Officer attended youth workers meetings in three London local authorities. In November the V&A's youth initiative was presented to around 250 young people at a youth conference in Waltham Forest.

	97/98	98/99	99/2000
Newsletter Project Outreach			2/ 26
Project presentations to youth workers		3/ 82	
Informal sessions with young people/youth workers at youth centres		6/ 56	
General outreach			1/ 250
Distribution of the <i>V&A Voices</i>			13/ 4,500

5.6 Outreach for cross-cultural initiatives

5.6.1 Sacred Spaces

In relation to the Sacred Spaces project, photographers from diverse faith communities worked with the different faith groups in producing images of sacred spaces or sacred objects within their own communities which had some resonance with sacred objects in the Museum.

5.6.2. Eithne Nightingale worked with a Jewish youth group at West London Synagogue, photographing the interior of a Moorish-influenced Victorian synagogue near Marble Arch; Keith Wyncoll from Gravesend and Eithne Nightingale worked with members of the Sikh community in Gravesend and with volunteers from *The Arts of the Sikh Kingdoms*; Jamoula McKean brought together a group of people from north London interested in the secular aspect; Jenny McEnzie of McEnzie Heritage photo library - an archive of black images - worked with a multi-cultural group from the Western Buddhist Order; Erol Bent - also from McEnzie Heritage and a well-known photographer of black churches - worked with both a Church of England School and an Apostolic Pentecostal Church in Lewisham. The last was a particular challenge as the Church perceived any objects of religious significance as interfering in the relationship with God. Andrew Spira from the Metalwork Department and Eithne Nightingale did presentations on the project and on Christian objects in the Museum to both a class at Northbrook Church of England School and to the whole congregation at the Bibleway Tabernacle. Plans were also initiated to work with an Islamic group in Gravesend.

Sacred Space Outreach	97/98	98/99	99/2000
Christians			4/ 388
Jewish			9/ 75
Secular			2/ 15
Buddhists			2/ 36

5.7 Outreach in the African Caribbean community

The Adult and Community Education Section approached the Notting Hill Carnival Trust and London Arts over a proposed initiative under the Creating Sparks programme. A leaflet inviting Carnival groups to design a costume inspired by the V&A, Science and Natural History collections was sent to all Carnival bands. As this initially elicited little response, Carnival bands were approached individually to gauge their interest and enthusiasm in the project and it was decided to proceed with a Carnival project independent of the Creating Sparks programme.

5.8 Work with the Traveller community

Dr Donald Kenrick and Olga Apostolova were commissioned to undertake a feasibility study on working with Romanies and Travellers. They produced an impressive document outlining background information on patterns of migration, other cultural initiatives in relation to Romanies and Travellers, relevant resources within and outside the V&A and proposals for programme and education initiatives. The findings were presented to a group of curators and educators within the V&A, who agreed to identify those proposals which they would like to discuss further with key organisations and individuals in the Romany and Traveller community.

6. PUBLIC BOOKING AND INFORMATION SERVICES

6.1 Introduction

6.1.1 Group and school bookings, event ticketing and information services are provided by the Bookings Office, the Box Office and Groups Reception within the Administration Section. This front-line service deals with large numbers of learners, community, group and individual visitors. In this financial year the Section made bookings for 113,155 individuals to visit the galleries and exhibitions and to use the Lunch Room facilities. The telephone information service received many general enquiries.

6.2 Self-guided visits

6.2.1 There were 3,453 groups (113,155 individuals) booked into the Museum through the Education Department of which 2,754 were for self-guided group visits. Of the 90,717 individuals constituting the self-guided groups, 5,005 were paying individuals. All of these figures show an increase on last year – overall groups by 4 %, individuals within groups by 10 % and self-guided groups by 11%.

6.2.2 The 11% increase in self-guided group bookings is the result of increased numbers of visitors in the group categories children and youth groups, museum groups, South Asian and Chinese community groups, other ethnic community groups and adult education groups. Secondary school groups also showed a slight increase. The methods of classification of groups on the Vista database were streamlined in this financial year. As a consequence it is hard to completely evaluate continuity for all sectors. However, it is possible for some group sectors and this simplification of groups will allow for easier reporting and analysis next year.

6.2.3 Free entry as preliminary visits for teachers/lecturers/group leaders showed total bookings at 86 this year with 195 visitors. These figures are an increase on last year.

Summary of group bookings by group type (groups / individuals in groups)

	96 / 97		97 / 98		98 / 99		99 / 00	
Schools	1381	45974	1429	48358	1404	48424	1366	48533
Universities ²⁵	485	11807	458	11945	504	12924	478	12180
Art Colleges ²⁶	159	5029	132	4326	154	5310	0	0
FE Colleges	419	10203	437	11028	464	12590	429	11469
Adult Groups	345	7669	378	8535	336	8670	338	7723
Art Organisations ²⁷	0	0	0	0	0	0	120	3676
Other	78	10566	513	13268	448	14930	722	29574
Total Groups	2867	91248	3347	97460	3310	102848	3453	113155

Summary of self-guided visits (groups / individuals in groups)

	96 / 97	97 / 98	98 / 99	99 / 00
Total Self-Guided Visits	2375 / 74534	2769 / 84358	2509 / 81728	2754 / 90717
Total Charged Groups (included in figure above)	128 / 2854	146 / 3654	153 / 4140	135 / 5005

²⁵ This includes HE Colleges

²⁶ Art Colleges are now incorporated into further or higher education

²⁷ This category was included in Arts Colleges up to 99/00 but now stands alone as a category.

Numbers of people visiting the Museum by group type

Groups	96 / 97	97 / 98	98 / 99	99 /00
Adult Education, non-formal, museum-related	1267	1333	2255	0
Adult Education, non-formal, non-museum - related	1862	2016	2209	0
Adult education, formal, commercial	1808	2228	2000	0
Adult education, formal, public	2732	2958	2206	0
Art Colleges	5029	4326	5310	0
Children and Youth Groups	663	440	436	1133
Chinese Community	933	99	310	421
FE Colleges	10260	11028	12590	11469
Language Schools	760	573	777	0
Miscellaneous	479	177	76	0
Museum Groups	131	120	150	2746
Pre-Schools	44	128	456	114
Primary Schools	14495	11291	9988	8371
Secondary Schools	31422	37067	38436	40162
South Asian Community	102	651	274	14843 *
Special Needs	555	737	666	741
Teacher Training	272	118	0	0
Tourist Groups	1	5	40	0
Identified	0	948	0	0
Universities and HE Colleges	11807	11945	12924	12180
Unknown	299	103	894	0
Organisers	0	0	0	0
Access Organisations	132	97	48	0
Arts Organisations	728	834	0	3676
Asian Organisations	73	130	1399	0
Blue Badge Guides	0	0	1000	0
Chinese Organisations	40	0	1540	0
Coach Operators	34	0	0	0
Commercial Organisations	622	656	440	387
Conference Organisers	0	125	80	0
Education / Exam	101	104	305	0
Embassies	0	12	0	0
Foreign Language Tours	0	19	97	0
Funding Organisations	0	0	6	0
Inbound Handling Agencies	0	0	74	0
Libraries	0	4	12	0
Professional or Academic Organisations	190	661	249	0
Specialist Art Tour Operators	1432	1284	369	0
Tour Operators	2546	2505	4074	0
Unidentified	65	544	0	0
Unknown	84	133	1158	0
V&A Departments	2566	712	1077	0
Various unknown codes generated by Vista	0	91	0	0
Adult and Community Interest Group	0	0	0	2941
Adult Education (Curriculum)	0	0	0	4782
Afro-Caribbean Community Groups	0	0	0	0
Central Government	0	0	0	313
Local Government	0	0	0	209

Media	0	0	0	38
Other Ethnic Community Groups	0	0	0	134
Teachers, Lecturers, Community Workers, Youth Workers	0	0	0	396
Tour and Tourist Organisations	0	0	0	8099
Total Number of People Booked into the Museum in Groups	93,814	97,422	102,848	113155
Total Number of Individuals Booked into the Museum	46,348	48,385	79,621	98663
Grand Total	140,162	145,845	183,546	211818

* The significant increase is because of South Asian visitors to the temporary exhibition *'The Arts of the Sikh Kingdoms'*.

6.3 Groups Reception and Lunch Room

6.3.1 The groups reception and Lunch Room continue to provide a welcome facility for groups with a cloakroom and eating area. In addition the groups receptionist advises and supports groups providing information and leaflets. This space accommodates up to 160 people per half hour. The figures this year show a decline in numbers of individuals using the lunchroom by 4%. However, the numbers of groups being handled by the reception has increased by 18% which is a substantial increase on the previous year. This may well reflect the popularity of the major exhibitions being held in the Museum and their applicability for group attendance.

	96 / 97	97 / 98	98 / 99	99 / 00
Groups reception bookings	333 / 18019	631 / 27071	522 / 29978	615 / 28839

6.4 Gallery bookings

6.4.1 This year, as in previous years, the Dress Collection proved to be the most requested gallery for booked group visits and activities. Other primary galleries, such as the Nehru Gallery of Indian art, the Islamic Collection, The Tsui Gallery and the Cast Courts, all showed increased levels of activity in comparison to the previous few years. Although some groups, mainly schools, request specific galleries at the point of booking, other groups prefer to leave their visit plans open and less structured and are consequently not reflected in the table below.

Gallery	Gallery Number	96 / 97 Total Groups	Number of Groups 97 / 98	Number of Groups 98 / 99	Number of Groups 99 / 00
Dress Collection	40	703	615	454	475
Nehru Gallery	41	284	244	263	326
Cast Courts	46a - b	205	209	162	267
Tsui Gallery	44	268	136	175	239
Islam	42	231	154	150	220
Toshiba Gallery	45	139	185	207	203
Medieval Treasury	43	-	-	75	164
20 th Century	70 – 74	257	263	195	148
Photography Gallery	38	-	-	169	131
Raphael	48 a	-	-	-	120
Print Room	503	133	99	90	109
Textiles	96 - 99	179	188	147	97
Sculpture	51				96
20 th Century Study Collection	103 - 106	186	230	181	94
Textiles	100 - 101	-	-	151	82
Glass	131	-	-	-	74
Best of British	62	-	-	-	72
Korea	47	-	-	-	68
Europe / America	8 - 9	-	-	-	63
Textiles : embroidery	109	-	119	108	57
Europe Jones Collection	1 - 7	-	-	-	55
Sculpture & Architecture	50 a – 50 b	-	-	-	50
Italy	11 - 20	-	-	72	49
Jewellery	91 - 93	-	-	-	48
Sculpture	62	-	-	-	45
Europe 1100 – 1450	22 – 24	-	-	-	32
Musical Instruments	40 a	-	-	-	32
Europe 1500 – 1600	21 – 21a	-	-	-	30
Tapestries	94	-	-	-	29
Ceramics: Islam	133	76	90	58	24

Ceramics: British Porcelain	140	76	78	48	2
Britain 1750 – 1820 (Closed 99/00)	121 - 126	108	73	73	
Britain 1715 – 1750 (Closed 99/00)	57 - 58	97	72	72	
Britain 1500 – 1715 (Closed 99/00)	52 - 56	112	92	-	
Britain 1820 – 1900 (Closed 99/00)	118 - 120	246	175	-	

6.5 Exhibitions

6.5.1 The major exhibitions this year were *The Arts of the Sikh Kingdom* and *A Grand Design*. A large number of South Asian community groups booked into the Sikh exhibition and this is reflected in the substantial figure of 23,580 individuals attending in groups below.

Summary of major exhibition group bookings

Dates of Exhibition	Exhibition	Total Groups	Numbers in Groups
25/03/1999 – 25/07/1999	Arts of the Sikh Kingdom	436	23,580
14/10/1999 – 16/01/2000	A Grand Design	129	3,828
10/02/2000 – 17/09/2000	Breathless !	14	244

Total of group visitors excluding those booked for the major exhibitions

	96 / 97	97 / 98	98 / 99	99 / 00
Groups Visiting Major Exhibitions	13,631	10,167	8,666	579 / 27,652
Groups Not Visiting Major Exhibitions	2,288 / 80,183	2,896 / 87,293	3,002 / 94,182	2,874 / 85,503
Total Groups	3,182 / 93,814	3,347 / 97,460	3,310 / 102,848	3,453 / 113,155

6.6 Box Office

6.6.1 During the financial year the Box Office processed a total of 14,275 tickets. The Wednesday evening Late View programme accounted for 58% or 8,406 tickets, whilst the Education Department courses and study days constituted the remaining 42% or 5,869 tickets. The overall level of tickets processed reflects the busy nature of the Museum's sole Box Office, with a daily average of 55 enrolments across the broad spectrum of programmes on offer.

6.7 Information and advisory service

6.7.1 Schools publications

Summary of publications available for sale to schools

96 / 97	97 / 98	98 / 99	99 / 00
Victorians	Victorians	Victorians	Victorians
Dress	Dress	Dress	Dress
Print Room	Print Room	Print Room	Print Room
Sculpture	Sculpture	Sculpture	Sculpture
20 th C Gallery	20 th C Gallery	20 th C Gallery	20 th C Gallery
William Morris Poster Pack	William Morris Poster Pack	William Morris Poster Pack	William Morris Poster Pack
-	The Renaissance	The Renaissance	The Renaissance
-	Japanese Art & Design	Japanese Art & Design	Japanese Art & Design
-	Textiles	Textiles	Textiles

Summary of publications available free to schools

96 / 97	97 / 98	98 / 99	99 / 00
Nehru Guide	Nehru Guide	Nehru Guide	Nehru Guide
Plant Motifs	Plant Motifs	Plant Motifs (out of stock Feb 99)	Plant Motifs (out of stock Feb 99)
Tudors & Stuarts	Tudors & Stuarts	-	-
European Ornament	European Ornament	European Ornament	European Ornament
Tsui Pack	Tsui Pack	Tsui Pack	Tsui Pack
20 th C Gallery	-	20 th C Gallery	20 th C Gallery
Using the V&A for GCSE & A Level Coursework	Using the V&A for GCSE & A Level Coursework	Using the V&A for GCSE & A Level Coursework	Using the V&A for GCSE & A Level Coursework
Victorian Social Life	Victorian Social Life	Victorian Social Life	Victorian Social Life
Accessories	Accessories	Accessories	Accessories
Vicki & Albo	Vicki & Albo	Vicki & Albo	Vicki & Albo
Drawing in Museums	Drawing in Museums	Drawing in Museums	Drawing in Museums
The Glass Gallery	The Glass Gallery	The Glass Gallery	The Glass Gallery
Jewellery & Adornment	Jewellery & Adornment	Jewellery & Adornment	Jewellery & Adornment
Museum Conservation	Museum Conservation	Museum Conservation	Museum Conservation
	Using the V&A at Key Stage 1	Using the V&A at Key Stage 1	Using the V&A at Key Stage 1
	Constable	Constable	Constable
		Raphael a brief history for teachers	Raphael a brief history for teachers
		Raphael information and ideas for teachers	Raphael information and ideas for teachers
New Publications	New Publications	New Publications	New Publications
Using the V&A at Key	Raphael a brief history for teachers	Maths & Islamic Art	
Stage 1	Raphael information and ideas for teachers	Visiting the V&A	
Constable		Information for Teachers	
		Courses for Teachers	

6.7.2 Enquiries

The Education service dealt with approximately 50 email enquiries from the V&A website which was a new service started in this financial year. Requests for information generated from our telephone enquiries service were processed as promotional requests. Unfortunately it is not possible to provide a figure for telephone enquiries as the switchboard system was changed during the year, and the new system no longer identified the number of calls to individual numbers.

The Department's written enquiries service dealing with requests for information about the Museum collections processed the following letters. This shows a decrease of written enquiries by 50%. This may be explained in part by letters relating to particular collections being more effectively routed through to the collection concerned for direct response.

Written enquiries by subject area, 1999 - 2000

	1998 - 1999	1999 - 2000
Textiles & Dress	116	29
General enquiries	95	73
Victorians	77	62
Indian	30	3
Adult courses / RCA	23	6
Posters	18	5

Other museums	15	9
William Morris	10	7
China	3	3
Tudors & Stuarts	2	6
Courses for teachers	2	4
Photography	2	1
20 th century	5	0
Inset course	1	0
Comment slips	1	0
Total	400	208

6.7.3 Mailings

The total volume of mailings throughout the year was 129,919 items. Although, at first glance, the figure shows a drop of 21% on the previous year, this was due to a more rationalised and targeted approach to the bulk mailing aspect of the Division.

7. SERVICES FOR THE MUSEUM AND RELATED SECTORS

7.1 Introduction. The V&A again made a contribution through its support for Government initiatives, visitor research and its advisory services to other museums.

7.2 Government

7.2.1 The Division played a leading role in two new publications produced by or for Government: *A Netful of Jewels*, published by the Conference of National Directors (1999); and the second edition of *A Common Wealth*, published by The Stationery Office on behalf of the Department of Culture, Media and Sport (1999). David Anderson was co-author of the first, and author of the second.

7.2.2 Fahmida Shah was a member of the discussion group set up by the DCMS to develop the framework for a social inclusion policy for museums, galleries and archives. David Anderson, Eithne Nightingale and Fahmida Shah contributed to the DCMS document *Centre for Social Change: Museums, Galleries and Archives for All*.

7.3 Museum sector

7.3.1 Gail Durbin was visited by Barbara-Decker Franklyn of the St Louis Art Museum, Missouri; Barbara Reed of The Gilbert Collection, Somerset House, London; and Hadwig Krautler of the Österreichische Galerie, Belvedere, Vienna to discuss professional developments, and by Donna Bradon and Gretchen Overhiser of the Experience Section, the Henry Ford Museum, and Greenwich Village of Dearborn, Michigan visited to discuss the British Galleries.

7.3.2 Morna Hinton was visited by Cassie Hershel-Shortland, Head of Exhibitions at Reading Museum who was interested in the way the British Galleries Project was organised. She was contacted by telephone/e-mail by Elisabet Olofsson, a curator at the Swedish Postal Museum in Stockholm, and Sally MacDonald, Head of Collections at the Petrie Museum in connection with research she had commissioned into gallery text. She was also contacted by Gaby Porter, a museum consultant, about her work on learning styles.

7.3.3 Hajra Shaikh attended the Asianist Curators meeting at the British Museum in September 1999 to discuss a proposal for a 'Workshop on Interpreting Asian Culture.'

7.3.4 Eithne Nightingale visited Cartwright Hall, Bradford with Susan Stronge, Curator of the exhibition *The Arts of the Sikh Kingdoms*, to present the main themes of the exhibition and the education programme, and visited Warwick Museum with Dr Deborah Swallow, Senior Curator of the Indian and South East Asian Department, to open an exhibition on Sikhism which incorporated several images from the V&A collections.

7.3.5 Eithne Nightingale and Hajra Shaikh assisted both Harrow Arts Centre and Portsmouth Museum in the development of exhibitions to celebrate the 300th year of the birth of the khalsa through the loan and reproduction of images and panels from the exhibition *The Arts of the Sikh Kingdoms*. Eithne Nightingale and Hajra Shaikh participated with staff from ISEAD in connection with the development of strategies to attract the South Asian community to Osborne House, Isle of Wight.

7.3.6 Christine Chin advised Bristol Museum on the development of programmes targeted at the Chinese community.

7.3.7 Eithne Nightingale advised Helen Glaister of the Education Department of the British Museum on developing links and programmes with youth and community groups in the local area and advised the Environment Project team of the Science Museum on developing links with culturally diverse communities, in particular of Bangladeshi origin.

7.3.8 Eithne Nightingale worked with Bethnal Green Museum of Childhood and the Theatre Museum on adult learners initiatives, e.g. *Inspired By the V&A Collections*, and advised Bethnal Green Museum on how to establish links with the Jewish communities in East London in anticipation of the exhibition on Anne Frank.

7.3.9 David Anderson was again a judge for the 1999 Gulbenkian Irish Museum of the Year Award.

7.4 Museology courses

7.4.1 Gail Durbin contributed sessions to City University's MA in Arts Management; the joint V&A, British Museum and London University Institute of Education MA in Museums and Galleries in Education and to post-graduate students at the Bard School, New York. Morna Hinton gave a lecture on Learning Styles to MA Museum Studies students at the Institute of Archaeology, UCL.

7.4.2 Alison Lightbown, an MA student from the MA in Museums Studies course at the University of Leicester, was attached to the Department for eight weeks. She attended department and exhibition meetings and participated in the running of a drop-in programme, assisting on the Activity Cart and Back-Pack desk. She also assisted in the evaluation of the Canon Photography Gallery IT unit by gathering and collating data; researched the Museum's entries into guide-books used by overseas and British tourists; and collated data on the way people find out about the Activity Cart and Back-Packs.

7.4.3 Eithne Nightingale and Hajra Shaikh continued their studies on the MA Museum Studies course at Leicester University. Hajra delivered a seminar on the work with the Sikh community in connection with *The Arts of the Sikh Kingdom* exhibition to MA Museum Studies students in June 1999.

7.4.4. David Anderson continued to act as V&A tutor for the V&A/British Museum/Institute of Education MA Course, Museums and Galleries in Education, with support from Amanda Sharkey.

7.5 Other institutions and people

7.5.1 Gail Durbin contributed a session on interpreting collections to a British Council course run in London on producing education policies for museums.

7.5.2 Morna Hinton gave two presentations: the first to staff at Oyster, the company contracted to develop all the British Galleries computer interactives, on the V&A's audiences (with Gail Durbin), and the second to Research Analysis as a review of British Galleries audience research findings.

7.5.3 External interest in the family and adult gallery programmes has been consistent over the year. Visitors have included: Elaine Everett, Waddleston Manor; Fiona Salverson, Grosvenor Museum; Peter Kinsey, Bethnal Green Museum of Childhood; Marian Baker and Richard Falda, Bethnal Green Museum of Childhood; Barbara Reid, Somerset House; Sarah Scaife, Harewood House Trust; and Mark Tomlinson, Jersey Museum Service.

7.5.4 Visitors to the Department to study the drop-in programme and gallery resources included: Elizabeth Gilmore, Susie Batchelor and Venetia Scott, National Trust Head Office; Rachel Dingsdale and Laura Beford, National Maritime Museum; Alison Cutforth and four colleagues from Wiltshire County Council Museum's Service; Jenny Gibsone, Saffron Walden Museum; and Rosemary Mullen, St Helen's World of Glass.

7.5.5 Advice on educational resources was also given by post or e-mail to: Karen B. Siler, Virginia Museum of Fine Arts; Juliet Barclay-Machado, Havana National Museum Service; Hilary Armstrong, British Museum; Sally Hague and Camilla Hampshire, Sheffield Galleries and Museums Trust; Michihiro Kojima, National Museum of Japanese History, Sakura, Japan; Jose Ruffoni, University of Cadiz, Spain; and Kersi Deboo and George Guerra, MA students, De Montfort University.

7.5.6 Visitors to the Department to study the access programme and scheme for guides included: Julie Wakefield, University of Greenwich Museum; Anne Slade, Power House, Sydney, Australia; Brian Vickers, Arts Line; Alison Fairmark, National Trust; David Martin and Clare Callow, *Museum Practice* and the *Museums Journal*; Larrain Callow, Deafworks; and Carolyn Rowley, National Museum and Galleries on Merseyside. (A meeting of Museum Access Officers who are concerned with events for deaf people was hosted at the V&A).

7.5.7 Other visitors included students from the Neighbourhood Museum in Berlin, Germany; Laura Cuffing, for her MA dissertation at De Montfort University and Mr Tetsuo Yuba from Japan who was particularly interested in community outreach; staff from N.I.A.C.E. (National Institute of Adult and Continuing Education) on the development of *Inspired By*; members of the Inter Faith network and from different faith organisations on the development of the Sacred Spaces project; staff from local boroughs, youth, adult and voluntary educators on the development of the youth project and the language and literacy programme; staff and volunteers from a range of community networks and organisations particularly in relation to the South Asian programme, notably the major exhibition *The Arts of the Sikh Kingdoms* and the Chinese programme.

8. RESEARCH AND DEVELOPMENT

8.1 Introduction

8.1.1 The Education Department invests increasing resources in audience research and evaluation. The main focus for active research by the Division in 1999 to 2000 was the British Galleries project; this had the dual benefit of guiding decisions in this project and developing the skills of V&A staff in the use of evaluation.

8.1.2. Otherwise, the main output of the Division's research activities was in the form of publications and conferences. Such developments are vital for the growth of the Museum as a visitor-focussed institution.

8.2 Dissemination of research through conferences

8.2.1 The programme of V&A Education Department conferences is managed by Francis Pugh as part of the Education Department's Public Events programme and in collaboration with other V&A staff or representatives of outside organisations. The conferences offer opportunities for the presentation of new research in fields related to the Museum's collections and enhance the Museum's reputation as a forum for innovative debate and academic enquiry.

8.2.2 The two conferences this year were:

i) *What's the Object? Museums of Applied Art Re -Appraised*, 6 - 7 November 1999.

The conference was mounted with the co-operation of ICAA (the International Committee of Applied Art) a specialist group of ICOM (International Council of Museums) for its Annual Meeting held in London, 6 - 12 November 1999. Programme devised by Anthony Burton, V&A Research Department.

ii) *An Urban Renaissance? The Visual Arts and Urban Regeneration*, 5 February 2000. The programme was jointly devised by Francis Pugh, V&A Education Department, and Sara Selwood, Quintin Hogg Research Fellow, School of Communication, Design and Media, University of Westminster.

8.3 British Galleries

8.3.1 Morna Hinton has managed an extensive programme of formative research into text and interpretation for the British Galleries Project. The research was carried out by a freelance researcher, Paulette McManus, in collaboration with Morna and other members of the Project. The process gave valuable feedback from the public that helped refine the plans. By the end of March 2000, 30 reports into individual interpretative devices and aspects of text, such as layout and ordering of information, had been produced. These reports have fed directly into the development of interpretative devices and text guidelines. Morna has also managed a programme of public testing of the computer interactives being developed for the British Galleries Project. This programme has been jointly managed with the Museum's Multimedia Manager, Nick Brod. The testing started in March 2000 and will continue into the next financial year.

8.3.2 Colin Mulberg managed a series of focus groups jointly with Earncliffe Davies Associates, the project's disability consultants. The sessions looked at text and interpretative devices with visitors with visual and hearing impairments. The results have contributed to the

development of the galleries. Colin has also produced access guidelines for the British Galleries in conjunction with Earncliffe Davies Associates.

8.4 **Family programme**

8.4.1 A major evaluation of our family programme was carried out by Creative Research and the proposals that arose from this work were analysed and will be acted on in the year 2000/2001. Creative Research held in-depth interviews with eight users (recruited whilst at the Museum) and non-users of the Family Programme. They were then invited to test the autumn half-term Family Programme. These interviews, carried out at the individual homes of each family, were revealing both about the programme and its promotion.

8.4.2 On the whole most users and the 'art-orientated' half of the non-user sample thought the programme was very good, although many suggestions for change were indicated, some of which will be put into action over the next twelve months. One recommendation was the need to consider changes in publicity: the style of the leaflet, where it is distributed and a need for mailing lists.

8.5 **Sunday Extra.** Morna Hinton carried out an evaluation of the Department's Sunday programme, with assistance from David Anderson, David Judd, Colin Mulberg, Celia Franklin and Janet MacLachlan. One hundred participants in Sunday Extra were interviewed in order to find out whether the aims of the programme had been achieved. It was also intended to assess visitor learning and enjoyment and to find out what improvements could be made to specific events so that the service could be improved in future.

8.6 **Access programme.** A further major evaluation of our programmes for people with disabilities was started this year. Annie Delin, an experienced access researcher, spoke to staff, current participants, non-users of the programme, and other access workers in the field. The final report is due for submission in April 2000.

8.7 **Museums, Keyworkers and Lifelong Learning.** The Adult and Community Section continued its second year of participation in the SOCRATES *Museums, Keyworkers and Lifelong Learning* project, a partnership between Ireland, Sweden, Portugal, Austria and the University of Surrey. An outline draft of a potential Guide to Good Practice produced in the first year was further developed into a draft publication. The Guide explores different approaches of outreach to diverse target groups of new learners who are not accustomed to accessing museums. It also examines different approaches to encouraging learners' development through informal learning. The Guide is aimed at a wider readership of educators, trainers and decision-makers including non-specialists as well as museum-based staff. The partnership also set up various working groups on dissemination and publication, research and evaluation. The working groups drew up action plans for dissemination by each of the partners and began exploring a strategy for both summative and formative evaluation based on the evaluation carried out on phase 1 by Kay Kinder and John Harland of the UK's National Foundation for Educational Research (NFER).

8.8 **Inspired By.** Eithne Nightingale carried out a survey of 150 students, their tutors in community, adult and further education and museum colleagues, in particular curators who had participated in the project *Inspired By*. This directly fed into planning for the second year of this successful project.

8.9 **The Arts of the Sikh Kingdoms.** Hajra Shaikh and Eithne Nightingale worked with Dr Deborah Swallow in the designing and carrying out of both a group and individual questionnaire

of visitors to *The Arts of the Sikh Kingdoms*. 211 individual visitors, 63% of them Sikh, were interviewed during the last two weeks of the exhibition. Of the Sikh visitors, 41% were first time visitors to any museum and 73% were first time visitors to the V&A. Of the 150 questionnaires which were sent out to Sikh and other South Asian groups, 35 were returned. This indicated 59% were first time visitors to any museum and 74% were first time visitors to the V&A. Other data gave valuable information on how people had heard about the exhibition, their views on how it could have been improved and suggestions for follow-up activities to encourage the return of visitors.

8.10 Young People's Programme. The presentation of the first results of the survey by and for young people in relation to how the V&A could respond to their needs and interests was well received by both Museum staff and staff from the Royal Borough of Kensington and Chelsea in June 1999.

9. SERVICES TO THE MUSEUM

9.1 Introduction

9.1.1. The Education Department continued this year to provide a wide range of services to the Museum. These services included room bookings for education spaces for internal events and activities and external events. This service generates some income from those hiring rooms in a commercial capacity.

9.1.2. The audio-visual service has become increasingly in demand for a range of contemporary events and gallery activities. The Department also manages the Education Resource Centre which provides a valuable staff resource containing Museum-related and gallery education publications, divisional publications and many slides and images of educational activities.

9.2 Room booking

9.2.1 The Museum room resources continue to be heavily used. There was an increase of nearly 42% on the previous year's figure. There is an urgent need for more and better public teaching/lecture space at the V&A.

Summary of room bookings by venue.

	96 / 97		97 / 98	98 / 99			99 / 00	
Lecture Theatre	334	31%	301	26%	243	21%	335	22%
Jean Muir Seminar Room	377	34%	307	26%	197	17%	316	20%
Education Studio	218	20%	98	9%	131	11%	175	11%
Education Study Room	168	15%	270	23%	229	20%	319	21%
Bernard Leach Room	-	-	135	12%	293	26%	406	26%
Total Room Bookings	1097	-	1111	-	1093	-	1551	-

Room usage expressed as a % of the days available

	96 / 97	97 / 98	98 / 99	99 / 00
Lecture Theatre % days in use	65%	62%	54%	67%
Lecture Theatre % weekdays	76%	75%	68%	75%
Lecture Theatre % weekends	36%	30%	19%	45%
Jean Muir Seminar Room % days in use	73%	67%	47%	60%
Jean Muir Seminar Room % weekdays	85%	83%	55%	69%
Jean Muir Seminar Room % weekends	45%	27%	27%	38%

9.3 Audio-Visual Services

9.3.1 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.

9.3.2 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 range of 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 131 occasions, providing 107 equipment loans and public address systems. We also provide audio and video recording, tape copying and editing facilities. Technical support was given to the Exhibitions programme during this period.

Summary of audio-visual services

	97/98	98/99	99/00
Videos made	2 (for Larsson exhibition)	1 Director for Training CD ROM	0
Audio tapes made	2 themes and the mini tour explorer	0	1
Services, advice, assistance in teaching spaces	159	219	221
Public address systems	11	10	9
Other services to the Museum including loan of equipment	127	123	135

9.4 Resources Centre

9.4.1 Stella Harpley, Resources Officer, attended the CIDOC (ICOMs International Committee for Documentation) conference at Imperial College, London in September 1999.

9.4.2 The 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. Slides and books were lent to PDP, Sculpture, Research, Furniture & Woodwork, Directorate, Apsley House, Conservation, Training, Development, British Galleries, Major Projects, Textiles & Dress, Exhibitions, Far Eastern, Friends, V&A/RCA joint course and slides were provided for Education Department year courses, study days and conferences.

9.4.3 Work began on processing circa 19,000 slides acquired from Jean Schofield, a lecturer and long time volunteer in the Metalwork Department. Subject coverage includes paintings, sculpture, architecture, interiors, metalwork and ceramics.

9.4.4. During summer 1999 a survey was carried out on 29 teachers, 15 parents/child carers and 19 museum professionals (including students of museology). This sought their opinion on what we need to provide by way of stock, facilities, staffing, teachers packs and any other resources in the future. The Department also needed to find out about suitable opening times and possible methods of marketing for these groups. A report was produced outlining possible future projects and proposals. In the first instance it was decided that the Resources Centre should open all day one Friday per month and all day every Friday during school holidays. The first priority for marketing was to be students of museology. A leaflet was produced to publicise the Resources Centre and sent to all students of museology in the Home Counties. Further research will be carried out in future to investigate similar information needs of FE and HE tutors and youth and community workers.

In order to provide better reference facilities for visitors a photocopier was obtained.

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

	97/98	98/99	99/00
Loan of books	104/ 255	81/ 164	87/ 159
Loan of slides	108/ 2,037	75/ 1691	86/ ²⁸ 1117

9.5 Training of V&A staff

9.5.1 Morna Hinton organised two training days on writing gallery text for staff throughout the Museum involved in writing the panels and labels for the British Galleries Project. With Sarah Medlam she also ran two follow-up presentations for the same staff focusing on the comments a freelance text consultant had made on sample panels and labels. These sessions were planned as a complement to the Project's text guidelines. Both the guidelines and the training sessions are part of a strategy to ensure that gallery text will be lively and accessible to a non-specialist audience.

9.5.2 Imogen Stewart has continued to give training sessions on access routes to colleagues and volunteers. She also gave sessions on fluent speaking in the galleries to members of staff who have not given gallery talks before. Imogen spoke to the induction course members on Education and The History of the Museum.

9.6 **Guides and lecturers.** 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.

9.7 Editorial

9.7.1. The Department Editor was responsible for the production of over 100 publications, information leaflets and posters in the course of the year in traditional print publishing. His responsibilities continued to involve all aspects of the production cycle in traditional print publishing, 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.

9.7.2 Within the Education Department he co-ordinated the editing, designing and printing of *Events at the V&A* and *What's On at the V&A* which each appeared three times during the year, giving comprehensive details of all bookable and walk-in education and other activities. In addition, he co-ordinated the text and internal design and print of over 20 promotional leaflets for individual events at the Museum, 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.

²⁸ Fall in figures may be due to absence on maternity leave of the Resources Officer and associated record keeping.

9.7.3 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.

9.7.4 As a first step into e-publishing, he also co-ordinated the transfer of six booklets in the series *Ideas and Information for Teachers* into electronic formats for publication on the web. This work formed part of a Total Fina-funded project.

10. STAFF

10.1 Introduction

10.1.1 Staffing was relatively stable during this financial year. This has enabled the accumulation of skills - a valuable commodity, scarce in the sector - to continue within the Department.

10.2 **Gallery Education Section.** The section has been fortunate in maintaining stable staffing for most of the year. Gail Durbin has continued as Section Head and Deputy Head of the Education Department. Morna Hinton, David Judd and Colin Mulberg have continued to work full-time on the British Galleries. Celia Franklin has worked on resources and Imogen Stewart has continued to run the talks and tour programme and the programme for people with disabilities. A new post has become necessary to help run the expanding programme of events and on 28 September 1999 Margaret Peach joined us as Gallery Education Administrator with responsibility for running our Saturday programme of demonstrations. We were very sorry that Anna Salaman left on 23 February 2000 after 2 ½ years establishing and running the events programme for adults and families. She has moved on to a job at the Children's Discovery Centre in Stratford. She was replaced on a temporary basis by Alison Lightbown.

10.3 **Adult and Community Education Section.** This section, too, has been fortunate in maintaining stable staffing. Fahmida Shah, the Young Peoples Officer, developed a range of media programmes targeted at young people before taking maternity leave. Christine Chin, the Chinese Arts and Community Education Officer, further developed the successful festival programme and developed a range of initiatives alongside two temporary displays organised by the Far Eastern programme. Julie Cornish, the Shamiana co-ordinator, co-ordinated the Shamiana tour and started to plan the website. Hajra Shaika, the South Asian Arts and Community Education Officer, focused on both the management and outreach of the education programme for *The Arts of the Sikh Kingdoms* and the subsequent Diwali programme. Eithne Nightingale, Head of Adult and Community Education, assisted with the outreach aspect of the exhibition as this was a major initiative in attracting a high proportion of the Sikh community to a national museum, and piloted the successful *Inspired By* initiative and the Language and Literary project.

10.4 **Administration Section.** The year 99/00 saw a stabilisation and rationalisation of the staffing structure of the Administration Section. Posts were restructured and job descriptions clarified. A number of part time temporary positions were integrated into full time permanent positions and some functional areas were supported by increased hours. Job descriptions were also re-written to match up with changes in roles and functions. As a result the Administration Section was stabilised after a period of uncertainty and relatively high staff turn-over.

10.5. Sally Merriman became the new Head of Administration in August 1999. Patrick Hevey took over as the new permanent Group Bookings Manager after his temporary promotion to this position. Other new members of staff joined the team. Samantha Cairns and Clare Cotton as Group Bookings Administrators, Asha Bains as Administrative Assistant and Jamie O'Brien as Finance Officer. Janet MacLachlan provided the Groups Reception cover during the period of maternity leave of Yasmin Hales.

10.6 **Formal Education Section.** This section remained stable during the year. However, the lack of staff resources to support school services continued to hinder development of this area, and CMT approved a new full time schools post, to be filled in the following financial year.

11. FINANCIAL DEVELOPMENT

11.1 The year saw a significant rise in sponsorship income, largely from public sources, and a one-off decline in generated income, mainly due to vacancies in key income-generating posts. The division continues to generate an exceptional proportion (c35%) of its total costs (including salaries) from non-public sources. Looked at another way, the work generates an amount of £476,491 in excess of its total direct project expenditure (£433,327) from sponsorship and generated income.

11.2 Sponsorship

11.2.1 Sources of sponsorship in 1999 - 2000 were: DCMS Access Fund £50,000; HLF Access Fund £45,000; Canon £40,000; T.T.Tsui £10,000; sponsorship of Grand Design exhibition education programme £4,500; sponsorship of Sikh exhibition £15,000; Art Nouveau exhibition sponsorships £5,000; Grand Design exhibition sponsorship £500; sponsorship of salaries £118,334 (including generous grants of monies from the Paul Hamlyn Foundation, T.T.Tsui, and DCMS for the Shamiana project). The work of the Development Department and of staff of the division in gaining sponsorship is acknowledged here, as, of course, is the support of the sponsors themselves.

11.2.2 Eithne Nightingale was successful in a bid to the Heritage Lottery Fund for £120,000 over two years (75% from Lottery, 25% from V&A) for Cultural Diversity and the V&A. The aim of the bid is to develop strategies for sustaining the audience attracted to the Museum through the exhibition *The Arts of the Sikh Kingdoms*, encourage the return of audiences with whom the Museum has previously worked, including the Jain, Muslim and Chinese communities, and develop strategies to encourage participation of communities under-represented at the V&A, e.g. African Caribbean. The grant is for the period April 2000 to July 2002. A significant proportion of the bid is to develop two on-line programmes - *Shamiana* on the Web and *The Arts of the Sikh Kingdoms* on the Web.

11.3 **Income.** Income fell in this financial year mainly because of the impact in the two years before of a longstanding illness, then vacancy, of the previous Courses Tutor, which reduced the programme of income-generating courses. It is expected that this decline will be reversed in 2000 - 2001.

11.4 **Total expenditure.** Total expenditure rose, mainly as a result of additional expenditure (from HLF and DCMS funding sources) on adult and community education work. It remains a concern that these programmes are dependent upon short term project funding.

11.5 **Staffing costs.** Staffing costs also rose, again due mainly to the Museum's success in attracting additional public funding for access programmes.

11.6 Overall, the Division's finances remain unduly dependent upon generated income and project funding from public sources. This makes core programmes vulnerable to external policy changes, which in turn could mean damage to the Museum's relationship to important community groups, and restrictions to services to families or others in whom we need to invest for future audience development. The heart of the problem are the restrictions on the V&A grant-in-aid from DCMS, which have again had the knock-on effect of preventing necessary major investment in education services and facilities in this year.

Summary of financial information

Year	INCOME				EXPENDITURE		
	Grant-in-aid	Sponsorship (inc. salaries)	Generated income	Gross income	Expenditure Exclusive Of salaries	Salary Costs	Gross Expenditure
96/97	603,373	67,000	249,398	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	1,036,645	365,645	670,336	1,036,081
99/00	716,817	288,349	188,112	1,193,278	433,327	759,951	1,193,278

APPENDIX 1 PUBLICATIONS

Anderson David. "Erfahrungen aus Europa: Lebenslagen lernen der Museumspädagogik im vereinigten Königreich von Grossbritannien und Nordirland." in *Museen für Besucherinnen*. Editor: Gabriele Rath. Vienna (Wien) WUV/Universitätsverlag: Eine Studie 1998 pages from: 19 to: 28 ISBN no.: 3-85114-421-x.

Anderson David. "How to Take Your Adults Around Museums" in *Countdown to First Certificate* contribution to teachers' book and audiotape. Editor: Rawdon Wyatt, Michael Duckworth and Kathy Gude: Oxford University Press, Oxford: 1999, pages 131 to 132.

Anderson David. Co-author: with Bruce Royan and Suzanne Keene "A Netful of Jewels: New Museums in the Learning Age." Editor: Suzanne Keene. London National Museum Directors' Conference, 1999 24pp ISBN no.: 0 95 3604705.

Anderson David: "Foreword" *Alive with Learning: Study Support in Museums and Galleries*, London: Education Extra date: 1998 page 2.

Anderson David: *A Common Wealth: Museums in the Learning Age*, London: The Stationery Office, 1999 pages i to viii + 151pp. ISBN no.: 0 11 702337x.

Durbin, Gail. ICOM '98 and the Committee for Education and Cultural Action (CECA), *ICOM UK News*, 52 Supplement, May 1999, pp 11-12.

Franklin, Celia. *Silver Gallery Family Trail*. London: V&A, 1998.

Franklin, Celia. Editor, *Chinese Animal Family Trail*. London: V&A, 1999.

Franklin, Celia. Editor, *Tapestry Family Trail*. London: V&A, 1999.

Franklin, Celia. Back-Packs a case-study. In *Museum Practice*, Issue 12 (Volume 4, number 3) ISSN 1359-771X.

Hinton, Morna. The Victoria and Albert Museum Silver Galleries II: learning style and interpretation preference in the Discovery Area. *Museum Management and Curatorship*. Exeter: Elsevier Science Ltd., Vol. 17, No.3, 1998, pp.253-294.

Hinton, Morna. Learning style and interpretation preference in the V&A Silver Gallery Discovery Area. *Museological Review*. Leicester: University of Leicester, Department of Museum Studies, Issue 6, 1999, pp. 12-33.

Judd, David. Dreaming of Discovery: What makes an ideal discovery area? *GEM News* Issue 76, winter 2000, pp.10. ISSN 1351-234X.

Mulberg, Colin [Co-author with Sharon Trotter]. *Introducing the V&A: a guide to the collections for teachers*. London, V&A, 1999. 12 p., ill. Contributing editors: Susan Morris, Susan O'Reilly and Carole Mahoney. ISBN 185177212X.

Mulberg, Colin [Co-author with Sharon Trotter]. *Visiting the V&A: essential information for teachers 1999-2000*. London, V&A, 1999. 12 p., ill. Contributing editors: Susan Morris, Susan O'Reilly and Carole Mahoney. ISBN 1851772111.

Mulberg, Colin [Editor] *GEM News* [Newsletter of the Group for Education in Museums] 12p., ill. Issue 73 1999. ISSN 1351234X.

Mulberg, Colin. [Author] 'Talking to Strangers', *GEM News*, p11, ill. Issue 76, Winter 2000. ISSN 1351234X.

Salaman, Anna. Going Graphic: An Educational Event at the V&A. In *Computing and Visual Culture: Representation and Interpretation*, pp. 85 – 103, ed. Tanja Szrajber, Chart 1999.

Shah, Fahmida. 'V&A surveys young people' *Museum Practice*, Issue 12, November 1999.

Stewart, Imogen. Concepts of photography and visually impaired visitors to the V&A, *Barrier Free* 4, (The Journal of the Museums and Galleries Disability Association). Spring 2000.

Mills, V 2000. 'Striking the Tinderbox' in *The Secondary English Magazine* Volume 3 No 4:24-27.

APPENDIX 2 PROFESSIONAL LECTURES AND CONFERENCE PAPERS

1999/2000

Anderson, David. The inspirational value of museum education. Paper presented at Chief Executive's Workshop on Museum Education, Conference, organised by: Campaign for Learning Through Museums, Tate Gallery, London, 11 February 1999. [item omitted from 1998-1999 report in error].

Anderson, David. The schooled and the unschooled. Paper presented at special lecture organised by: Buro Fur Kulturvermittlung, Vienna, 11 June 1999.

Anderson, David. Experiments: Education at the Victoria and Albert Museum. Paper presented at special lecture organised by: Buro Fur Kulturvermittlung, Vienna, 2 June 1999.

Anderson, David. Speaker against the motion in the debate "This House would re-christen the British Museum 'The National Museum of England' and would return all it's Scottish, Welsh and Irish collections to their respective home institutions." Paper presented at the 105th annual conference of the Museums Association, organised by: Museums Association, Edinburgh International Conference Centre, 29 September 1999.

Anderson, David. Martin Howe Memorial Lecture: Museums in the Learning Age. Paper presented at a special event organised by: Friends of Peterborough Museums and Art Gallery, Railway Hotel, 6 October 1999.

Anderson, David. Museums at the Turning Point. Paper presented at Towards An Education Policy for Galleries and Museums conference, organised by: the British Council: Victoria and Albert Museum, 13 October 1999.

Anderson, David. Out of School into the Museums and Galleries. Paper presented at Putting Opportunities into Practice: Out of School Hours Learning conference organised by Education Extra. The Royal Society for the Arts, 14 October 1999.

Anderson, David.: Why Good Practice ? Paper presented at Good, Better, Best conference, organised by; engage, Royal College of Art, London, 21 October 1999.

Anderson, David. A Common Wealth: Museums in the Learning Age. Paper presented at Museums in the Learning Age conference organised by: National Museums of Scotland, Edinburgh, 2 November 1999.

Anderson, David. Applied Art Museums in Search of Friends: in the Learning Society. Paper presented at What's the Object: Museums of Applied Art Re-appraised, organised by: Victoria and Albert Museum/International Committee of Applied Art, ICOM conference, Victoria and Albert Museum, 7 November 1999.

Anderson, David. Envisioning Museum Futures, the Spiral and Other Models. Paper presented at conference organised by: National Maritime Museum, Greenwich, 8 December 1999.

Anderson, David. A Vision for the Future. Paper presented at Museums and Galleries Education Programme Inaugural Workshop conference, organised by: The Campaign for Learning Through Museums, The Science Museum, 11 January 1999.

Anderson David. Museums and Schools: Who Determines the Curriculum. Paper presented at Reinventing the Museum: Relevance and Renewal conference, Cleveland Convention Centre, Cleveland, Ohio, USA; organised by: American Association of Museums 25 - 29 April 1999.

Durbin, Gail. Gallery development case study III : The British Galleries. Institute of Education. Lecture to students of MA course on Museums and Galleries in Education, London University, Institute of Education, at the Victoria and Albert Museum, London on 3 June 1999.

Durbin, Gail. Interpreting collections. Paper presented at Towards an education policy for museums, British Council Conference, London Transport Museum, 13 Oct. 1999.

Durbin, Gail. Connecting with the visitor at the Victoria and Albert Museum. Paper presented at Old collections, new audiences: decorative arts and visitor experience for the 21st century, a conference organised by and run at the Henry Ford Museum and Greenfield Village, Dearborn, Michigan, 13 Nov. 1999.

Durbin, Gail. Developing displays in the British Galleries at the Victoria and Albert Museum. Lecture given to post-graduate students at the Bard School, New York on 17 Nov. 1999.

Durbin, Gail. Giving power to the visitor. Seminar given to MA students in Art Administration at City University, London on 31 Jan 2000.

Franklin, Celia. 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, 15 December 1999.

Franklin, Celia. Happy Back-Packing, a case study of family provision at the V&A. Lecture given at the Arts about Manchester, Keep it in the Family Seminar, 11 June 1999.

Hinton, Morna. Learning styles. Talk given to the London group of engage (the National Association for Gallery Education), 28 June 1999.

Hinton, Morna. Learning style and interpretation preference. Paper presented at the Museums Association annual conference, 28 September 1999.

Hinton, Morna. Learning styles. Lecture given to Museum Studies MA students at the Institute of Archaeology, UCL, 27 January 2000.

Judd, David, Colin **Mulberg** and Morna **Hinton**. Gallery Interpretation in North American Museums. Lecture to education staff, Horniman Museum, London, 3 Aug 1999.

Mulberg, Colin. 'Talking to strangers: lessons from Canada and USA', Lecture to London Group for Education in Museums, National Army Museum, London, 6 May 1999.

Francis Pugh An Urban Renaissance? The Visual Arts and Urban Regeneration, 5 February 2000. Programme jointly devised by Francis Pugh, V&A Education Department, and Sara **Selwood**, Quintin Hogg Research Fellow, School of Communication, Design and Media, University of Westminster.

Salaman, Anna. Back-Pack Tours at the V&A. Paper given at a GEM conference, Guernsey, September 1999.

Salaman, Anna. The Activity Cart and Back-Packs at the V&A. Paper given at the Museums and Family Learning SEMS training workshop at Wandsworth Museum, London, 2 February 2000.

Shah, Fahmida. V&A Youth Survey presentation. Museums and the Learning Age Seminar, Museum Association, Museum of London, 22 July 1999.

Shah, Fahmida. Expanding Museums. Paper presented at the Arts Council's Whose Heritage? national conference in Manchester, 2 November 1999.

APPENDIX 3 AUDIENCE RESEARCH REPORTS

Creative Research, Family Programme Evaluation, December 1999.

Delin, Annie, Evaluation of the V&A's Access programme, March 2000.

Franklin, Celia. Evaluation of the Canon IT Unit, June 1999.

Hinton, Morna. Report on the Sunday Extra Evaluation. Education Department report, February, 2000.

Mulberg, Colin. Access Guidelines for Gallery/Exhibition Development, [unpublished guidelines for the British Galleries Project] July 1999, 18 pages, no illustrations.

Nightingale, Eithne; **Shaikh**, Hajra; **Swallow**, Deborah, Visitor Survey of *The Arts of the Sikh Kingdoms*, September, 1999.

APPENDIX 4 OTHER PROFESSIONAL ACTIVITIES

Anderson, David

- judge for the Irish Museum of the Year Award.
- contributed to the Museums' Association's annual conference in Edinburgh.

Durbin, Gail

- acted as a mentor for MA Continuing Professional Development programme.
- travelled to Detroit and New York from 11 to 18 November 1999 for a conference and also to look at practice in other museums.

Franklin, Celia

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

Hinton, Morna

- represented the Department at meetings of the UK Visitor Studies Group. She attended the annual Summer School in Chester, 9 - 11 September, 1999.

Hinton, Morna, David Judd, and Colin Mulberg

- took part in a study visit from 23 - 31 March 1999 to look at interpretation at: The Metropolitan Museum of Art; Brooklyn Museum of Art; National Museum of the American Indian; Art Gallery of Ontario; Royal Ontario Museum; National Gallery of Art (Washington); The Holocaust Museum (Washington); National Museum of American Life; Winterthur Museum and Gardens; and the Philadelphia Museum of Art. Grants were received from the Museums and Galleries Commission and Baring Foundation.

Mulberg, Colin

- acted as a committee member of the Group for Education in Museums (until June 1999).
- edited the GEM newsletter (until June 1999).
- continued as a committee member of the Institution of Engineering Designers.

Salaman, Anna

- took part in two brainstorming days at the Children's Discovery Centre, Stratford, London.

Shah, Fahmida

- serves as a member of the Steering Committee for the Outset Project, developing youth provision in the London Borough of Waltham Forest.
- serves as a member of the Arts Council's Development Panel for Education and Employment.

Stewart, Imogen

- served as Honorary Archivist of the Costume Society of Great Britain.

Nightingale, Eithne

- serves as a member of the Committee of Lifelong Learning for the Royal Borough of Kensington and Chelsea.

Learning and Visitor Services Division as at 26 September 2000

