

VICTORIA AND ALBERT MUSEUM

DCMS/V&A FUNDING AGREEMENT 2003/04 – 2005/06

End of Year Report April 2003 – March 2004

Summary of core quantitative targets

		2003/04 Target	2003/04 Outturn
1.	Total number of visits	2,200,000	2,689,500
2.	Number of visits by children	300,000	309,400
3.	Number of venues in England to which objects from the collection are loaned	250*	255
4.	Number of UKC2DE visitors to achieve an increase of 8% on the 2002-03 baseline by 2005-06	168,000	248,800
5.	Number of website visits	2,500,000	4,120,000
6.	Number of children in organised educational programmes, both on-site and off-site	205,000	456,700

* amended from original target of 270, June 2004.

Introduction

2003/04 was another strong year for the V&A. All quantitative targets were met: some were substantially exceeded. The reports on the qualitative targets demonstrate just a sample of the many projects and activities through which the V&A helps the DCMS to deliver on its strategic priorities. Of course, the Funding Agreement does not cover everything that an organisation as diverse and complex as the V&A does. For the bigger picture, please see the V&A Annual Review of 2003/04 or the V&A Plan 2004/05 (which reports on the V&A Plan 2003/04), both of which are available from the V&A Directorate. This introduction gives a brief overview of the year as context for the performance measures, and there is also some discussion under each measure in the report that follows.

The Wellington Museum at Apsley House was a significant area of activity in 2003/04 that is not reflected in the current Funding Agreement at all because arrangements for its administration were under review. In fact, the V&A retained responsibility for the Wellington Museum until 31 March 2004, when it transferred to English

Heritage. Preparation for the transfer took a great deal of work, but the museum successfully maintained its public services, attracting 54,000 visits and the award of Visitor Attraction of the Year (under 100,000 visitors). If the Wellington Museum is included, total visits to the V&A in 2003/04 were 2,743,500.

The outturns for the Funding Agreement core targets show record attendance at the other V&A sites. At South Kensington, 2,250,400 is the highest ever visit figure. This was overwhelmingly due to the exceptional success of the *Art Deco* exhibition (27 March-20 July 2003), which attracted 360,000 visits. Extra evening openings were arranged to cope with demand. This should not detract from the success of the subsequent major exhibition, *Gothic*, which showed some spectacular objects, many loaned from across the UK and whose 130,400 visits exceeded its target. The comments under the visitor performance measure will highlight the impact that a popular exhibition has on audiences. It is gratifying to hold a single event that is as phenomenally successful as *Art Deco*, but that is not the whole story and it is unrealistic to expect to pull off such a performance very year. Indeed, the Museum would not necessarily wish to, in the sense that the V&A is acutely aware of its nationwide remit and wishes to engage with the widest range of people. This means offering a rich mix of events and subjects at different levels and taking some calculated risks. The brief outline below demonstrates that, in this, the V&A is very successful indeed.

The Contemporary Programme provoked controversy with the installation of *Untitled: Room 101* by Rachel Whiteread in the cast courts, and the Contemporary Space exhibitions, *Guy Bourdin* and *Zoomorphic*. Together these two exhibitions attracted nearly 80,000 visits. The contemporary lighting exhibition, *Brilliant* attracted 80,000 visits on its own and epitomised the positive relationship between the V&A and the creative industries: makers, students, manufacturers and the public all rated it very highly. Similarly, the V&A hosted, with the Crafts Council, the first annual prestigious craft show, COLLECT, a selling exhibition by many top makers and commercial galleries. Fashion is always popular at the V&A and the retrospective display on designer *Ossie Clark* was well-received, while the Fashion in Motion catwalk shows go from strength to strength, with shows by Jean-Paul Gaultier, Missoni and a selection of Iranian designers. The last also formed part of the *Iranian Night*, one of the most popular Friday Lates held so far. On average around 3,000 people have attended these eclectic evenings of art, performance and participation on the last Friday of each month.

A new programme for students in the creative industries was launched in 2003/04, *Style Lounge* and the first four events were attended by 850 people. One *Style Lounge* focused on Black style and this was both a part of the Black History Month programme (13,000 visits) and looked forward to the 2004 Exhibition, *Black British Style*. As well as established programmes for Black British audiences, South Asian and other specific audiences, the Museum continues to increase the diversity of its users through cross-cultural programmes and events targeted especially at visitors in socio-economic categories C2, D and E and improved provision for disabled users.

FuturePlan, the V&A's long-term re-development strategy, continued to deliver improved galleries and visitor facilities. The suite of Paintings Galleries particularly received critical praise. The re-designed Photography Gallery opened and ceramic tiles were displayed on a refurbished staircase. The Grand Entrance was opened up and made much more bright and welcoming. A re-designed signage scheme received a mixed response at first, but indications are that staff and visitors are getting used to it. A competition was held to find a designer for the Garden and Kim Wilkie was the winner. A new Exhibition Shop was opened for *Art Deco* and proved very successful. In addition, progress was made on several major projects that will come to fruition in future years,

including the flagship gallery project for Medieval and Renaissance Europe and the Spiral, the new Libeskind building that will be a vital focus for the V&A's contemporary collections and activities. FuturePlan has been funded primarily from grants and donations, primarily from the private sector.

Each of the Theatre Museum and Museum of Childhood exceeded 200,000 visits for the first time in recent years. This was an exceptional achievement for the Museum of Childhood, increasing visits by more than a third compared to 2002/03. It is true that visits had been somewhat depressed in 2002/03 as the museum underwent extensive building works for phase 1 of its redevelopment, but numbers more than recovered as the Museum was re-launched with the very popular *Teddy Bear Stories* exhibition, refreshed galleries and improved visitor facilities. A Stage 1 pass was awarded by HLF for phase 2 of the redevelopment, to commence in 2004/05. This will enable the Museum of Childhood to further enhance its engagement with schools and local communities by providing new education and community spaces

Unfortunately, the Theatre Museum's plans for redevelopment suffered a blow when the HLF turned down their funding application. A review of options for realising the potential of the National Museum of Performing Arts was immediately begun. In the meantime, the Museum continued to provide a stimulating programme of exhibitions and events, including as subjects the Redgrave family and London's West End. Visits to the Theatre Museum website increased dramatically, and the new NOF-funded site, *PeoplePlayUK*, was launched.

The V&A has always been highly active beyond its walls. The performance target refers only to loan venues in England, but that is only a fraction of what the V&A does throughout the UK and internationally. In 2003/04 six V&A exhibitions went on tour in the UK, Europe, north America and China, and the figures reported so far indicate that these have attracted over 400,000 visits. At any one time in 2003/04, over 3,000 objects were on loan to other venues, mainly in the UK, and the estimate of the number of people who see these runs into millions. The V&A runs the MLA/V&A Purchase Grant Fund (PGF) which in 2003/04 engaged with 152 regional institutions. The PGF made 224 grants that enabled regional museums to purchase objects to the value of £3.2 million. The V&A continued its established partnership with the Sheffield Galleries & Museums Trust, collaborating on two exhibitions attended by over 40,000 people. The main focus of regional activity, though was *Image & Identity*, funded by the DCMS/DfES strategic commissioning initiative. The V&A led a consortium of museums and other organisations in five English Regions in a programme of creative workshops, exhibitions and professional events based on themes from the V&A's award-winning *Cinema India* exhibition. Over 17,000 participants were directly involved and many more visited exhibitions or received teaching packs. The project also went to India to both display and collect images at a dance festival in Bangalore.

The internet continues to gain significance: the number of website visits now exceeds the number of actual visits to V&A sites. Throughout 2003/04 the Museum added wide-ranging content related to programmes, increased the number of objects in 'Collections Online' and also provided opportunities for visitors to create and display their own work, often in response to Museum objects. Some of this contributed to a DCMS-funded Culture Online project, *Every Object Tells a Story*, in which the V&A is a major partner.

In 2003/04 the Museum made improvements and savings in the functions that support the public-facing work outlined above. The V&A is very active in staff development and has established several management

programmes, including 'Innovative Management' with the British Museum and the National Gallery. A new Front of House training programme was introduced following the recommendations of the Gallery Services Review and visitor feedback indicates that standards are rising as a result. The V&A has worked closely with the British Museum to identify opportunities for closer co-operation. There were a number of events to promote this approach, but the most visible outcome was the joint acquisition of a fine bronze sculpture of Buddha. The two Museums have also agreed to review, with the Science Museum, their shared storage facilities. At the V&A this will form part of a wider strategy to improve storage and access to collections not on display.

Note

The Wellington Museum (WM) figures have been excluded from all 2003/04 figures since they were not included in setting targets for this Funding Agreement period, and have been deducted from the 2001/02 and 2002/03 outturns.

Key to abbreviations:

V&A - Victoria and Albert Museum

BGM - Museum of Childhood at Bethnal Green

NAL - National Art Library

TM - Theatre Museum

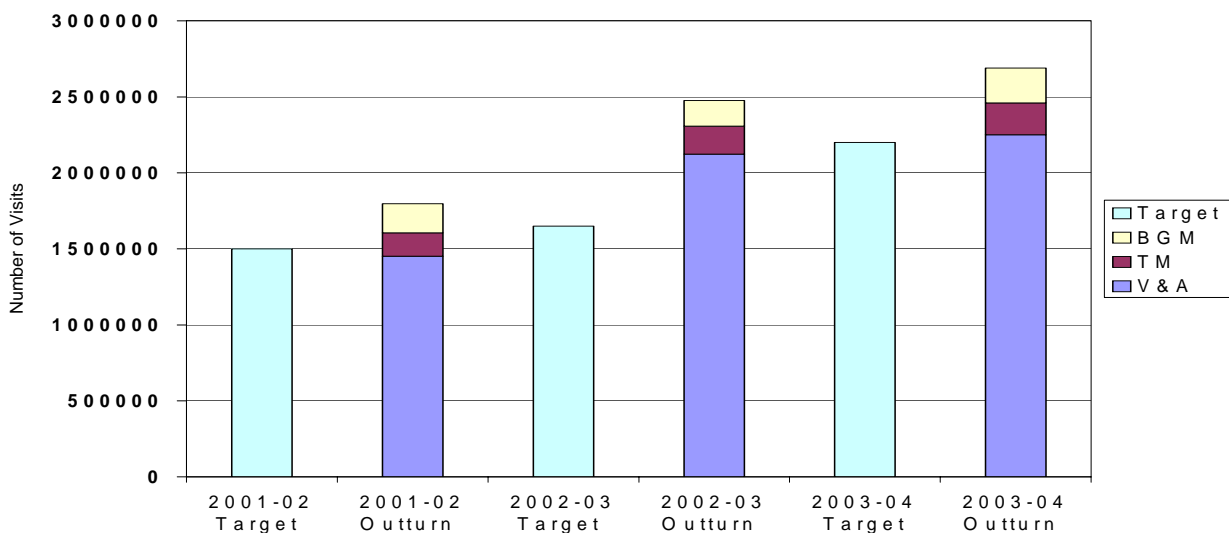
WM - Wellington Museum, Apsley House

VAE - V&A Enterprises

CORE TARGETS

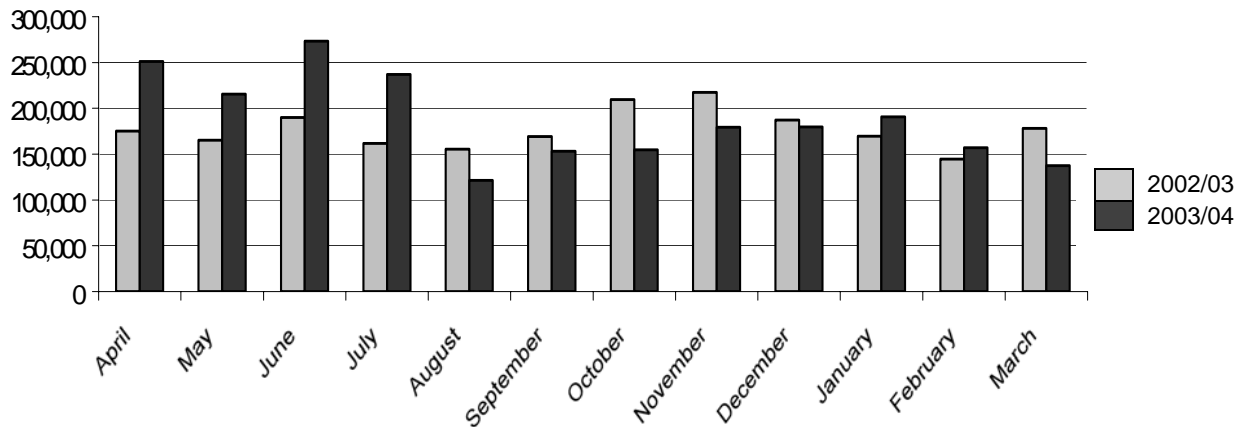
1. TOTAL NUMBER OF VISITS

	2001/02 Target	2001/02 Outturn	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	% diff. 02/03 to 03/04
TOTAL	1,500,000	1,796,800	1,650,000	2,476,500	2,200,000	2,689,500	9%
SK		1,451,600		2,123,400		2,250,400	6%
TM		153,300		184,500		209,800	14%
BGM		191,900		168,600		229,300	36%



- All sites achieved higher visitor figures in 2003/04 than during the previous year.
- In addition to on-site visits, there were 454,500 visits to V&A exhibitions that toured in the UK and abroad. 779 objects were shown at 8 venues. Of these, three exhibitions opened in English venues and visitor figures for the two that have completed their run totalled nearly 40,000. The international figures include over 200,000 visits to Art Deco in Canada and 100,000 to the V&A's first exhibition in China.
- The Museum requests visitor figures for exhibitions to which it has loaned objects. Responses are patchy and in 2002/03 only about 10% of the 200 or so venues supplied this information. Also, the local methods of data collection may differ from those used at the V&A. Nonetheless, these figures reveal that in 2002/03 around 3.5 million visits were made to venues showing objects borrowed from the V&A, of which nearly half were in the UK. (Note that these figures have been revised since the half-year Funding Agreement progress report.)
- V&A audiences are highly influenced by the public programme, especially by major exhibitions at South Kensington. The increase in the V&A's figures was mainly due to the success of the *Art Deco* exhibition, 27 March-20 July 2003. However, the chart of monthly visit figures for 2002/03 and 2003/04 (below) shows that once *Art Deco* had finished, numbers were generally lower than 2002/03, though there was some recovery early in 2004.

Monthly visit figures, V&A South Kensington, 2002/03 and 2003/04

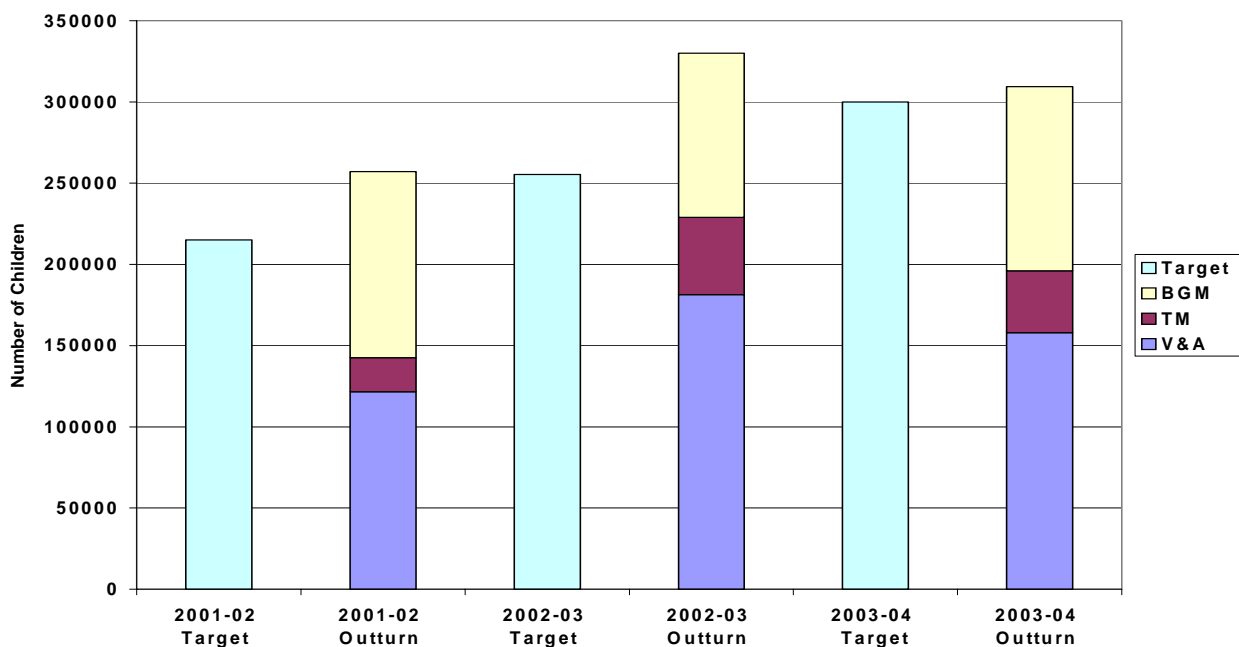


- At BGM, the outturn was up by more than one third (36%) compared to the outturn for 2002/03. This large increase was due to:
 - The re-launch following Phase 1 of re-development;
 - A successful exhibition programme including *Teddy Bears Story*, 29 March-31 December 2003, *Bright Sparks*, 14 June-7 September 2003, *Khel, Toys from India*, 31 January-18 April 2004 and *Sindy's 40th Birthday*, 6 December 2003-February 2005;
 - The opening of the permanent exhibition *World in the East End* which had involved local community groups and schools
 - A strong programme of special events for families e.g. Happy Mondays (2,500), the Summer Festival (1,000), the *I Love Sindy* Valentine's Day event.

2. NUMBER OF VISITS BY CHILDREN

	2001/02 Target	2001/02 Outturn	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	% diff. 02/03 to 03/04
TOTAL	215,000	257,100	255,500	330,100	300,000	309,400	-6%
SK		121,600		181,300		157,900	-13%
TM		21,000		47,700		38,200	-20%
BGM		114,500		101,100		113,300	12%

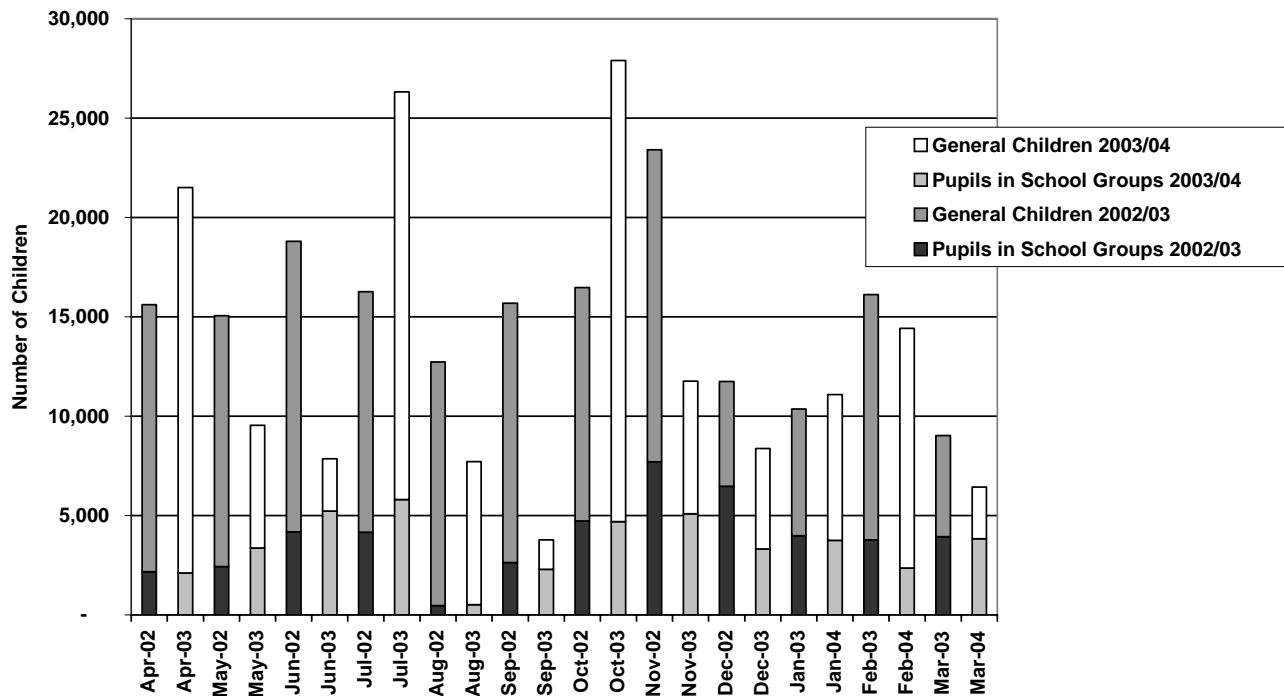
NUMBER OF VISITS BY CHILDREN



- The 2003/04 target has been met. However, it is disappointing that the numbers of child visits are down on the previous year at South Kensington and the Theatre Museum. Other London-based NMGs have experienced similar results.
- It is especially noteworthy, then, that BGM's child visits have increased substantially over 2002/03.
- Anecdotal evidence suggests that schools were less willing to bring children into central London when the threat of terrorism was receiving prominent press coverage. Some school groups cancelled bookings during President Bush's visit to London. The same may be true of family audiences.
- It is thought that the public programme was less attractive to people visiting with children than in recent years.
- The V&A aims to make substantial improvements to its core schools service in the short-medium term (subject to funding).

- Child visits on-site do not give the whole picture. Over 3,000 school pupils took part in the V&A-led strategic commissioning project with partners in 5 English regions. Children also made up the majority of the 13,500 'community' participants, through partners such as NCH (the children's charity) and out of school activities. Just under half of these contacts were specifically through V&A events.
- Note that the figures given for 2002/03 differ from those reported in the 2002/03 Funding Agreement reports. This is due to the figures being rebased using the amended method reported to DCMS on 26 March 2003.
- The pattern of child visits throughout the year is variable as demonstrated in the graph below and the Museum continues to monitor this.

Comparison between the Number of Children Visiting the V&A in 2002-03 and 2003-04



3. NUMBER OF VENUES IN ENGLAND TO WHICH OBJECTS FROM THE COLLECTION ARE LOANED

	2001/02 Figure	2002/03 Figure	2003/04 Target	2003/04 Outturn	% difference 02/03 to 03/04
TOTAL	225	235	250	255	9%

- The target in the previous Funding Agreement (2001-2004) referred to all loan agreements, not venues. The figures given above for 2001/02 and 2002/03 are for loan venues in England, as per the current measure.
- In June 2004 it was agreed that the original target of 270 would be lowered to 250 for 2003/04, to reflect the fact that the target refers only to England and not all of the UK.
- The outturns include loans for exhibitions organised by the borrowing institution and 3 UK touring exhibitions organised by the V&A. The former may involve a single object, the latter may involve hundreds of objects. It should be emphasised that counting venues means that each scenario counts equally in the outturn.
- Of the 2003/04 outturn for England (excluding touring exhibitions), 157 were long-term loan venues (2,124 objects) and 95 were short-term (653 objects). The level of activity is best represented by short-term loans. Lending activity had been suppressed somewhat during the British Galleries (BG) project but, following streamlining of procedures and promotion of lending, the level of loan requests has recovered. V&A lending is now operating at capacity and it will not be possible to service more transactions unless more resources are made available through core funding or increased cost recovery. It has been estimated that it costs the V&A c. £500 for each object loaned and only about 10% of this is currently recovered. A greater part of costs are recovered from overseas borrowers than from those in the UK.
- In addition to venues in England, 146 V&A objects were loaned to 22 venues in the UK home countries and 410 objects were loaned to 99 venues abroad.
- As referred to in the introduction and under 'total visits', the 454,500 visits to V&A touring exhibitions (6 exhibitions; 8 venues) and several million visits to venues showing objects borrowed from the V&A, are not represented in this measure.
- Furthermore, making objects from the V&A collections widely accessible through touring exhibitions and lending is only one strand of the V&A's regional activity. Off-site learning/community events through the DCMS/DfES Strategic Commissioning project, Image & Identity, were referred to in the introduction and V&A participants are included in the 'young learner' measure, but there was also a wider, but uncounted, group of people who, for example, visited the resulting exhibitions or benefited from the learning packs. V&A curators collaborate with colleagues in other institutions - for instance in an exhibition of Japanese metalwork at the Russell Cotes Museum in Bournemouth, which was commended by the Arts Minister but which would not show in this performance measure. Similarly, the Sacred Spaces inter-cultural community exhibition has not been included because it does not contain objects. The MLA/V&A Purchase Grant Fund makes grants for the acquisition of objects, but is also an invaluable source of advice to regional museums and is stringent in application of the public access criterion. These are just a few examples of the V&A's wider regional work.

4. NUMBER OF UKC2DE VISITORS TO ACHIEVE AN INCREASE OF 8% ON THE 2002-03 BASELINE BY 2005-06

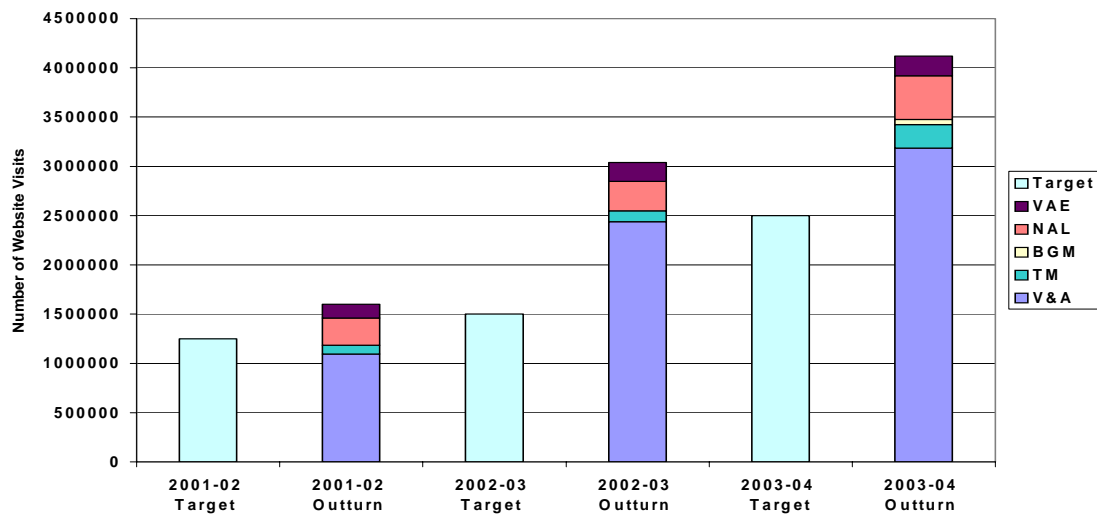
	2001/02 Target	2001/02 Outturn	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	% diff. 02/03 to 03/04
TOTAL	New target	151,700	New target	182,200	168,000	248,800	37%*
SK	for	98,500	for	131,900		149,800	
TM	2003/04-	13,200	2003/04-	14,900		30,500	
BGM	2005-06 Funding Agreement	40,000	2005-06 Funding Agreement	35,300		68,500	

- * It should be noted that some of this substantial increase results from improved data collection, as described below. This has revealed that the V&A audience has a higher proportion of UK C2,D and E visitors than previous methods have indicated: c. 9% as opposed to c. 7% (all sites). This bears out the Museum's observation that visitors who come as groups tend to have a more diverse profile than the general visitors as represented by market research surveys.
- There has also been real growth in the number of UK C2, D and E visits: if the current method of reporting is applied retrospectively, the outturns can be estimated as 192,500 in 2001/02 and 228,700 in 2002/03. Thus the increase in number of UK C2, D and E visits in 2003/04 compared to 2002/03 is 9%.
- The current methodology takes into account the separate socio-economic profiles of group visitors (schools, students, adult/community groups), based on DfES data, in-house surveys and national statistics. Previously, market research surveys of a sample of general visitors had been applied to the total audience. A fuller description will be provided as an amendment to the Funding Agreement Technical Notes.
- The most marked change is in the figures for BGM where the majority of visitors are children in school groups and where it was thought that the old methodology under-represented C2, D and E visits. The previous methodology would have yielded an outturn of 48,900, or 23% of all BGM visits. The new methodology indicates that the proportion is 30%.
- A specific post has been appointed for social inclusion and new programmes have begun to be implemented.

4. NUMBER OF WEBSITE VISITS

	2001/02 Target	2001/02 Outturn	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	% diff. 02/03 to 03/04
TOTAL	1,250,000	1,599,300	1,500,000	3,037,900	2,500,000	4,120,000	36%
V&A		1,094,700		2,438,700		3,186,500	31%
TM		89,700		110,500		236,200	114%
BGM		Included in V&A figure		Included in V&A figure		54,300	N/A
NAL		275,000		299,100		442,200	48%
VAE		139,900		189,600		200,800	6%

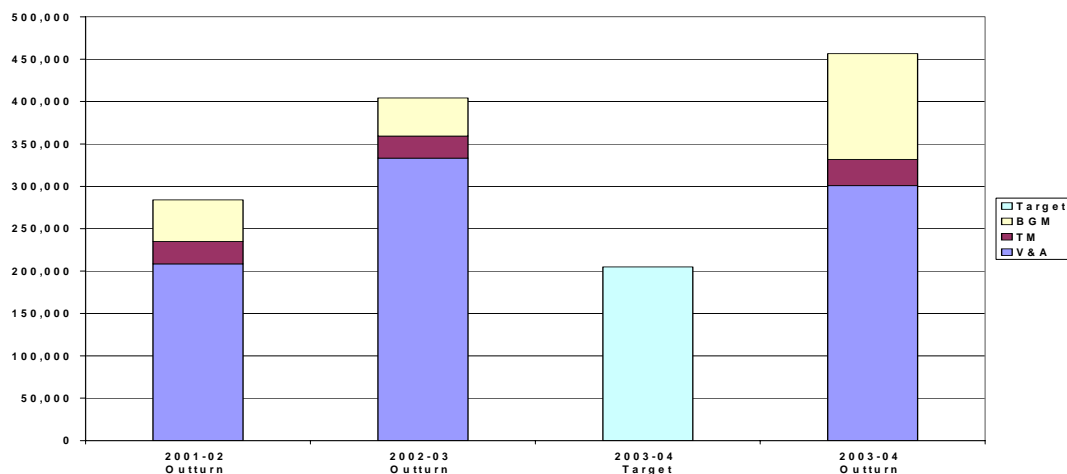
NUMBER OF WEBSITE VISITS



- It can be hard to know how much of the large increase in website visits can be ascribed to content and how much to generally increased web usage in society. However, a growth of 36% is higher than for some other National Museums.
- The substantial increase in visits to the Theatre Museum website during the second half of the year is largely because of the success of the new NOF funded site on the history of performance, *PeoplePlay UK*, and the re-launch of the main TM site.
- The V&A's website has benefited from many more object records and images which has nearly doubled the content of the *Access to Images* section. The monthly newsletters to e-mail subscribers continued to encourage people to visit the site by highlighting links to specific events and exhibitions. The Museum produced more participatory web pages e.g. *Snap Happy Days at the V&A* where visitors could download their photographs on to the website to enter a competition. Additional microsites on exhibitions and specific topics were added during the year.
- The HLF funded *Heritage Project* was completed which has made the NAL collections catalogue accessible online.

6. NUMBER OF CHILDREN IN ORGANISED EDUCATIONAL PROGRAMMES, BOTH ON-SITE AND OFF-SITE

	2001/02 Figure	2002/03 Figure	2003/04 Target	2003/04 Outturn	% diff. 02/03 to 03/04
TOTAL	284,100	404,300	205,000	456,700	13%
SK	208,600	333,400		300,800	-10%
TM	26,500	25,900		31,100	20%
BGM	49,000	45,000		124,800	177%



- This is a new performance measure for 2003/04. Under the 2001-2004 Funding Agreement the measure was 'all learners'. Some categories of learner that are now included were not included in previous years, and some categories have become eligible as gallery developments have increased learning opportunities. The figures given for 2001/02 and 2002/03 have been estimated as closely as possible using the same methodology as for the current measure.
- The outturn for the V&A at South Kensington includes children, young people and students who:
 - Participated in booked and non-booked events;
 - Visited the British Galleries, where a high concentration of enhanced learning facilities have been designed into the galleries.
 - Used drop-in study facilities such as the National Art Library and Print Room
 - Used study facilities by appointment, e.g. Archives, collections.
- The figure for the BGM outturn represents all child visitors plus visitors aged 16-24: redevelopment of the galleries (opened 2003/04) provided significantly increased learning activities, including permanent gallery assistants to facilitate learning through play. The 2001/02 and 2002/03 outturns represent those who participated in specific learning events, pre-redevelopment (as for previous target for all learners).
- The figure for the TM is based on a formula derived from observation of a sample of events.
- The number of young learners fell at South Kensington compared to 2002/03. Some of the comments under the child visit measure also apply here.

QUALITATIVE TARGETS

DCMS Strategic Priority 1

Enhancing access to a fuller cultural and sporting life for children and young people, and giving them the opportunity to develop their talents to the full.

V&A Activity - *The Big/Biggest Draw*, South Kensington, annual series of events

The 2003 Big Draw event took place on the weekend of 18 and 19 October. The V&A was not the central launch venue, as it had been in 2002 (Natural History Museum in 2003). Over 2,200 visitors took part (970 adults and 1261 children).

Based on Chinese ancestors pictures, where departed relatives were remembered through drawings and paintings, visitors were asked to create a drawing they would like to be remembered by. Each participant had a Polaroid photograph taken of their face, and was also given a sheet of paper with a small hole cut into it. They mounted their photograph behind the sheet of paper so the image of their face showed through. This helped enthuse visitors to take part in the drawing, as many visitors are reluctant to draw their face. Once the photograph was mounted, participants drew themselves wearing clothes and with objects from the collections which said something about their personality. Visitors were invited to write why their picture represented them by completing the sentence 'This is me because.....'

Over 300 digital photographs recording visitors' work were taken. On the Sunday Tony Hart gave a drawing demonstration to encourage visitors to draw.

DCMS Strategic Priority 2

Opening up our institutions to the wider community, to promote lifelong learning and social cohesion.

V&A Activity (i) - *Dressing Black Britain*, South Kensington, 7 October 2004 - 16 January 2005

The title for this temporary exhibition is now ***Black British Style***. The co-curator, Carol Tulloch, has been secured on a three-year full-time post, as a Chelsea School of Art Research Fellow. The Day of Record held at the Notting Hill Carnival was a great success and the resulting photographs are available in a special microsite on the V&A website. Selected photographs were displayed at the V&A.

David Adjaye Associates has been appointed as exhibition designer. The exhibition list is being finalised and the curators have managed to source many exciting objects for the exhibition, including a suit worn by Dr Gilroy on arrival in England in 1952, outfits worn by Mys-teeq and 50 pairs of trainers on loan from Goldie. The Black British community has been incredibly generous in offering loans and gifts for the exhibition. The Museum will be acquiring a selection of items from the exhibition for the V&A permanent collection. The exhibition will tour and the V&A is in the process of negotiation with a number of UK venues. There has been some expression of interest from US venues too. The proofs of the accompanying book, *Black Style* have been completed and there has been a lot of interest from buyers. A very ambitious education

programme has been developed to accompany the exhibition at the V&A, including pre-exhibition work with schools, a major international conference, a Friday Late; and a wide range of opportunities for different audiences to get involved in the exhibition. The Museum will also be designing a large web micro-site to accompany the exhibition. It is intended that that this website will have the capacity to be expanded as the exhibition tours the UK.

The exhibition continues the Museum's long-term strategy to build a loyal Black British audience to the V&A. In 2003/04 there was a Harlem Renaissance study day, Carnival for All and a wide range of events during Black History Month which built up audiences - about 7000 to Carnival for All and 13,000 for Black History Month overall. The V&A has also appointed a new Cultural Diversity Officer (part time) to help develop these audiences.

V&A Activity (ii) - *World in the East End Gallery*, Museum of Childhood, ongoing

The Museum created an introductory *World in the East End* exhibition which was evaluated by participants who contributed objects, images or oral testimony. The results of this exercise shaped the work to expand the gallery, primarily through the inclusion of more local landmarks and reference points, as well as personal stories, particularly from white East Enders. The new, permanent *World in the East End* exhibition opened to the public on 31 January 2004 and occupies 250m² of the Museum's Upper Galleries.

The exhibition explores the traditions of local communities and the contribution they make to the cultural livelihood of the area through objects, film, images and text. It is divided into sections covering: journeys; festivals and celebrations; rituals and rites of passage; play; sport and leisure; and work. There is also a section which looks at young people's research and a temporary display area which will present changing exhibitions of work made as part of the Museum's Community Programme by local schools and community groups. At present, this area is displaying a "pachisi" (a cloth board game played in the Indian sub-continent since the 6th Century) made by a local Bengali-speaking women's group in a series of textile design, making and printing workshops.

Projects currently underway that will result in work for *World in the East End* include: an inter-generational oral history project in which year 4 pupils at Cyril Jackson School and their parents are working with a photographer to make a film about comparative childhoods; a textile project with a 'gifted and talented' Year 1 and 2 group at Bluegate Fields School and their parents to create a mixed media tapestry of multi-lingual playground games; and a visual arts project with a year 6 class at Shapla School to make a Tower Hamlets tower block installation from shoe boxes.

DCMS Strategic Priority 3

Maximising the contribution which the leisure and creative industries can make to the economy.

V&A Activity - The V&A as a showcase for talent, various dates and venues

Fashion in Motion: The show by graduates of Central St Martin's School of Art could not be shown in 2003, but it is anticipated that it will be in 2004. Demand for these catwalk shows by practising and emerging designers has grown to the extent that 2,000 free tickets are now allocated for each event. These are taken up very quickly and a live video link is provided in the Grand Entrance so that more visitors can watch the shows. The following Fashion in Motion shows took place in 2003/04:

- Jean-Paul Gaultier, 30 May 2003
- Missoni, 29 November 2003
- A show featuring the work of five contemporary Iranian designers as part of the *Iranian Night* Friday Late View in association with the Iran Heritage Foundation. This was one of the Museum's most successful Friday Late Views so far, attracting over 4,200 visitors after 5.30pm.

Inspired by the V&A: 261 part-time adult learners entered the *Inspired By* competition in 2003. 70 of these were selected to be shown at the V&A. Most were included in two separate 3-D and 2-D displays in the V&A, but five of the ten winners were shown in the galleries that had inspired them, and one was at the Theatre Museum. There has often been a strong representation by adults with learning difficulties, including a prize winner in 2002.

Bright Sparks: This exhibition was on display at the Museum of Childhood from 14 June until 7 September 2003, displaying the six winning designs from over 3,000 entries to the nationwide schools competition run by Marks & Spencer. The exhibition was seen by almost 50,000 visitors to the Museum and generated press coverage which was both local and regional, since all of the winners were from outside London. The Museum organised a family event, 'Decorating T-shirts' on 21 July, which attracted around 250 participants.

COLLECT – This new art fair took place at the V&A from 20-24 February 2004 and was a successful collaboration between the V&A and the Crafts Council attracting over 10,700 visitors. The COLLECT exhibitors, comprising 41 galleries and 9 individuals, reported a wide visitor profile including clients from Japan, America and Continental Europe. The international profile and impact of the event was substantial with COLLECT proving to be a critical networking event for the applied arts sector. The World Crafts Council chose to award their annual prize for international excellence in craftsmanship at COLLECT. An international panel of specialists selected Julian Stair as the winner and the prize generated much attention from sector professionals. Individuals, private galleries and museums, including the V&A, purchased objects from the fair. The V&A provided complementary events and an education programme and the Crafts Council hosted an International Craft Curators Symposium with Visiting Arts.

Classic Design Awards – In March 2004 the V&A once again hosted the Classic Design Awards in association with Homes & Garden. This is the only award that recognises the best in mass-manufactured design for the home, products that serve their purpose perfectly, enhance the quality of our lives, and will stand the test of time to become classics. The Judges' Award this year went to James Dyson. This year the awards contained the following two new categories:

- The Crabtree & Evelyn Young Designer's Award, which aims to promote new talent by marking the work of designers under the age of 30.
- The Lifetime Achievement Award. This was awarded to Terence Conran for his significant and lasting contribution to domestic product design in Britain.

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