

# **Education Department**

*Annual Report 1991-92*

**Victoria and Albert Museum**

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## 1. SUMMARY

- 1.1 1991-92 was a significant year for the Education Department and the V&A. The Museum, through its provision of new resources of staff and money, placed the Education Department on a developmental basis. As a result, there were immediate improvements in the quality of service for visitors. The total number of visitors served by the Education Department increased by 50% to 80,000 in 1991-92.
- 1.2 The Education Department was restructured, with the creation in October 1991 of Sections for Higher Education, Schools and Operations, and the development of new programmes for the South Asian and Chinese communities.
- 1.3 In 1991-92, the Museum established a new financial framework for the Department. Gross generated income, which rose by 40% on 1990-91 to £144,000, funded the full range of basic education programmes. Sponsorship and grants given in 1991-2 or promised for the future by outside organisations to support significant new projects totalled more than £385,000. Grant-in-aid provided by the Museum to the Education Department increased from £247,000 in 1990-91 to £294,000 in 1991-92; this was used almost entirely to pay for salaries and additional Museum support services.
- 1.4 The Operations Section has begun the process of rationalisation of the Department's systems, and improvement of its public information and booking services. The Section has also responded to increased demand for its services from both inside and outside the Museum.
- 1.5 The closure of the Apse left the Department temporarily without any teaching space. The refurbishment of the RCA Mural Room, the expected opening in 1993-94 of a new Education Centre in the Boilerhouse and proposals to develop a new Educational Group Entrance will mean that facilities will soon improve significantly. After six months without adequate staff accommodation, the Department now has good additional offices in the RCA building.
- 1.6 The Department has increased support given to other V&A Departments through involvement in gallery and exhibition projects, provision of audio-visual services, and management of the Lecture Theatre and Seminar Room.
- 1.7 The programme of lecture courses for adults and students expanded once more in 1991-92 and a new experimental programme of practical art courses also proved very popular. The Department

collaborated with a number of formal and non-formal adult and higher educational institutions in developing new courses.

- 1.8 The recruitment of a specialist schools' team was a significant development which will enable the Museum to re-establish its services for this audience. New teaching programmes and publications have already been introduced.
- 1.9 The innovative programmes developed for South Asia Arts Education Initiative (sponsored by the Hamlyn Foundation) and the Chinese Arts Education Programme (sponsored by Mr T T Tsui) attracted a new audience from these communities and the general public.
- 1.10 Services for families have been curtailed to provide resources for development of programmes for other priority audiences. The Department, nevertheless, was able to provide popular events and trails for families for the Puffin, Magi and the Gift and Art of Death exhibitions.
- 1.11 Free introductory tours by the Volunteer Guides and free daily gallery lectures proved more popular than ever, attracting audiences of 26,000 and 5,500 visitors respectively in 1991-92.
- 1.12 New services for visitors with disabilities included the development of new tours of the Museum on tape and braille and in large print.
- 1.13 Professional staff visiting the Education Department during the year included museum educators from the United States, Poland, Sweden, Czechoslovakia, Germany, Italy, Singapore, Taiwan, Australia and New Zealand.
- 1.14 Staff of the Department played an active role in the work of the Museum Training Institute, the Group for Education in Museums, the Museum and Galleries Disabilities Group and the National Association for Gallery Education.
- 1.15 The Department gave advice and information to an enormous number of outside organisations, from the Arts Council to the BBC and Open University.
- 1.16 Staff of the Department in their official capacity published a wide range of articles, educational packs and booklets for museum professionals and teachers.

1.17 Staff also lectured on museum education at conferences and meetings in Britain and abroad.

## 2. INTRODUCTION

2.1 1991-92 marked the point at which the V&A reaffirmed its commitment to the education of all its key audiences schoolchildren as well as adults, students and designers, the South Asian and Chinese communities as well as longer established British populations. The year was also one of significant achievement for the Education Department.

2.2 **The achievements** as shown in this report, were:

- Notable improvements in the quality and range of the Department's services to the Museum's public;
- The creation of three Sections within the Museum for Higher Education, Schools and Operations, and the establishment (with the strong support of the Collections Division) of new South Asian and Chinese education programmes;
- A 50% increase in the total number of visitors who received a direct teaching or advisory service from the Department, from approximately 50,000 in 1990-91 to 80,000 in 1991-92;
- A 40% increase in gross income earned by the Department, from £102,000 in 1990-91 to £144,000 in 1991-92 (if the Department achieves its targets for the current year this means it will have quadrupled gross income in four years from approximately £39,000 in 1989-90 to £178,000 in 1992- 93);
- A marked improvement in the efficiency of the Departments internal management systems, and its public information and booking systems.

2.3 **The difficulties** were mainly the problems that come with rapid change and development.

Although largely temporary, they affected both efficiency and morale:

- The introduction of 17 new people (many temporary and part time to cover key functions during restructuring) and the departure of 12 staff; of 14 permanent posts now in the Department, only 6 staff were in post before March 1991;
- The accommodation of all these new temporary or permanent staff for 6 months in a space no larger than that available before restructuring began;

- Protracted dislocation of telephone, word processing and other support systems during the changes.

2.4 As Annex 5 shows, the Department now has staff who have a valuable blend of skills and experience. Every member of staff has a degree, and many have additional professional qualifications.

2.5 Education is only one of the Museum's key functions. We know that, if Education is to make a full contribution to the achievement of the V&A's Strategic Plan, the Department must now develop strong working relationships with staff of other Departments. This will be a high priority in this coming year.

### **3. IMPLEMENTATION OF THE EDUCATION STRATEGY**

3.1 In September 1990, the Trustees unanimously approved a new Strategy for Education, which aimed to encourage wider study and practice of art, craft and design. At two subsequent meetings, in November 1990 and January 1991, the Board considered and approved a financial plan to fund the Strategy. This decision marked the beginning of a new phase of development for education at the V&A. The year from April 1992 has seen the Department take a number of significant steps in the implementation of the proposals it contains.

3.2 The Strategy has been designed as a set of inter-related programmes which, taken together, will address all important aspects of the education process within the Museum. Five educational projects are being given priority by the Museum in the period 1990-1995. These are:

- The expansion of formal education and vocational training services for colleges and industry;
- The creation of a new schools' service;
- The establishment of strong informal and community education services;
- The development of new participatory exhibitions on design;
- The development of a new Education Centre and other educational facilities.

In order to implement these projects, the Department will improve the effectiveness of the Department's booking, mailing and management information systems through the introduction of information technology where appropriate.

3.3 Through these projects the Museum will enhance public access to the collections, increase public participation in Museum activities, develop the theory and practice of learning in museums, and attract new resources through partnerships with industry, education institutions and other museums.

3.4 Development is divided into three phases. In the first phase of the strategy the emphasis has been on the restructuring of the Education Department. In the second phase, on-site development is the priority. In the third phase, the V&A will expand its national educational role. The programme is ambitious, but by March 1992, the Museum was already close to completion of Phase I, and had

begun implementation of Phase II.

3.5 Before the restructuring of the Education Department, staff of the Department provided services for a range of different audiences, including interested adults, tourist and families, but it was Museum policy not to provide educational services for school children under 16 years of age. In October 1991, three specialist sections were created:

- a Higher Education section to develop educational services for colleges, adults and industry;
- a Schools section to re-establish teaching and advisory services and publications for teachers and school groups;
- an Operations section to develop new financial and management information systems as well as marketing, audio-visual and other support systems.

It is planned that a fourth section - for Adult and Community Education - will be established early in 1993, thus completing the process of restructuring.

3.6 Since March 1991, eight new staff have been recruited to the Department, four to fill vacant posts and four to fill new posts. The total number of posts in the Education Department increased during the year from 10 to 14, including one sponsored post (see Annex 2). The eight new staff are:

- a Departmental Secretary;
- a Head of Schools and two Education Officers, Schools, who together comprise a completely new Schools section;
- a Head of Higher Education, to manage the four existing staff in a newly formed Higher Education section;
- a Head of Operations and an Administrative Officer, who together with the existing Audio Visual Officer now form the new Operations section;
- a South Asia Arts Education Officer, sponsored for three years by the Paul Hamlyn Foundation.

3.7 The process of restructuring and development of the Department has been lengthy and demanding. The enlarged Department with its wider range of skills was measurably stronger in March 1992 than it was in April 1991. All Education Department staff, those long established, as much as the newly recruited, have contributed to this achievement.

#### 4. FINANCIAL REVIEW OF 1991-1992

4.1 In the past, the Education Department was almost entirely dependent upon Government grant-in-aid allocated by the Museum. Over the past few years, however, the expansion of the courses programme for adults has enabled the Department to generate a sizeable income. In 1991-92, for the first time, the Department also attracted significant amounts of sponsorship as well.

4.2 These developments have enabled the Museum to develop a new financial framework for the Education Department, which encourages the Department to generate its own resources for expansion while providing continued support. The key features of the funding framework are:

- Provision of **grant-in-aid** to fund permanent staff posts and essential support services (such as computers and other museum services);
- Generation of **income** from selected profitable educational activities to fund provision of basic education programmes for schools, colleges, adults, families and the community;
- Attraction of **sponsorship** and grants to fund significant new projects such as the South Asia Arts Education Initiative.

4.3 **Grant-in-aid.** In 1991-92, the net cost to the V&A of the Education Department was £294,000, compared with £247,000 in 1990-91. The greater part of the increase was due to additional salary costs, following the recruitment of a new Schools section and other staff; other significant costs were due to the development of new schools publications and family trails, and support for the South Asia Arts Education Initiative (See Annex 1).

4.4 In addition, approximately £120,000 was spent by the Buildings and Estate Department on the refurbishment of the former Mural Room of the Royal College of Art, a space which will be used primarily by the Education Department.

4.5 **Generated income.** This increased by £102,000 in 1990-91 to £144,000 in 1991-1992. This substantial rise in income generated by the Department itself was due almost entirely to an increase in profits from the lecture courses organised by Margaret Knight and Kathy McLaughlan, and the introduction of a new programme of practical art courses organised by Eileen Graham.

4.6 **Sponsorship.** This year, thanks to the support of staff of the Development Office, the India and South East Asia Collection and the Far Eastern Collection, the Education Department has for the first time been able to attract substantial sponsorship for major new projects. These are:

- £90,000 over three years very generously provided by the Paul Hamlyn Foundation to fund a South Asia Arts Education post;
- £25,000 approximately, to fund a temporary Chinese Arts Education post, part of Mr T Tsui's generous donation to the V&A for the new Gallery of Chinese Art. (This same source will now fund a three year post from January 1993); £10,500 from Citibank to fund initial designs for the new Boilerhouse Education Centre;
- £10,000 from Shell UK Limited to pay for the design and printing of a booklet on the V&A's new Education Strategy, to be distributed in Britain and abroad;
- most recently, an extraordinarily generous commitment of £250,000 from the Clore Foundation towards the cost of the Boilerhouse Education Centre, half to be paid in 1993 and half in 1994.

Taken altogether, these sponsorships in 1991-92 and promised sponsorships for future years total £385,500, an amount greater than the Museum's own contribution to the cost of Education Department.

## 5. THE OPERATIONS SECTIONS

- 5.1 In early 1991, the Education Department had one Administrative Officer who was responsible for all administrative support within the Department, including Lecture Theatre and Seminar Room bookings by Museum Departments and outside organisations, orders for materials, equipment and services on behalf of the Education Department, the maintenance of Departmental files and financial records, and responding to enquiries from members of the public concerning events and services offered by the Education Department. The Audio-Visual Technician independently provided a range of services to the Museum, including provision of audio and audio-visual equipment for events and exhibitions and the development of audio-visual programmes for the public in selected temporary exhibitions. There was an urgent need for financial and other management systems to be upgraded if the Department as a whole was to provide a high quality service to the public and to maximise income from profitable activities.
- 5.2 With the creation of the Operations section at the end of 1991 a process of rationalisation of systems within the Department has begun, greatly assisted by the move to more spacious accommodation for the General Office in the RCA block of the Museum and additional equipment resources.

The Operations Section, now consisting of 3 members of staff, Liz Chell, the Head of Operations, Jim Divers, the Audio-Visual Technician and Sarah Briggs, the Administrative Officer, aims to support the activities of the Education Department in the following ways:

- Specifying and introducing the use of Information Technology where necessary and where it will be of benefit to the running of the Department;
- Providing accurate management information within the Department, including financial reports and statistical information to ensure improved decision-making;
- Developing and improving the existing booking and enquiry service to the public to deal with an increasing number of visitors;
- Expanding the Department's audience, through a consistent policy, ensuring the development of the Department's profile in identified areas, particularly within schools and colleges, non-formal sector groups, funding bodies and within the Museum itself;

- Developing a targeted mailing and marketing programme for our events and activities;
- Contributing to income generation within the Department and thereby to its expanding programme of activities;
- Providing services and facilities of a high standard to the Department, the Museum and to other users in the Lecture Theatre, Seminar Room, Mural Room and the Education Resource Centre;
- Improving liaison with other Departments in the Museum to ensure mutual exchange of information and support; Analysing and improving existing administrative systems within the Department;
- Developing archive material on Education Department projects.

5.3 To date, as well as a necessary period of orientation within the Museum for new members of staff, all the above areas have been tackled with areas of progress highlighted as follows:

- Through liaison with the Public Affairs Department the Operations Section is developing a programme of agreed work to ensure audience development and publicity of the Department's programme while improving the Box Office service in the Museum;
- The Section's enquiry service has dealt with a range of callers, approximately 900 of whom have been sent information, notably schools information packs, in the first 4 months of 1992;
- Almost 300 groups visited the Museum through the Education Department between January and March 1992 with 50 specialised gallery talks arranged for groups over the same period;
- Improvements to administrative procedures have been made covering the compiling of weekly reports, the group booking procedure, ordering, and inter-departmental liaison;
- Improved financial systems have been created including commitment accounting within the Department and use of co-puter-generated spreadsheets;
- The installation of a slide library for use within the Education Department has begun;
- The analysis of the systems of the Department has begun for future specification and

computerisation.

5.4 During 1991-92, 1,710 educational groups booked visits through the Education Department. 1,302 groups from England and Wales provided information on their geographical origins. Of these, 49% of groups came from London, 32% came from elsewhere in the South East, and 19% came from the rest of England and Wales. 45 groups came from Scotland, Ireland and other countries. The six galleries most frequently visited by educational groups were, in order of popularity, the Dress Gallery (Gallery 40), the Nehru Gallery of Indian Art (Gallery 43), the Textiles Galleries (Galleries 95-101), the Toshiba Gallery of Japanese Art (Gallery 45), Britain 1750-1900 (Galleries 118-125) and the Cast Courts (Gallery 46a/b). The two most popular exhibitions were Visions of Japan and Puffin. Visions of Japan was the most popular display of all the galleries and exhibitions at the V&A during the year (see Annex 2).

5.5 **Audio-visual services.** During the last twelve months there has been a marked increase in the use of video, both to supplement exhibitions and displays and as a medium for recording events. Whereas exhibitions tend only to request equipment loan, the use of video in departmental displays has required in-house work on tape-slide production and transfer, and assembling and editing programmes; the 'Green Images', V&A/RCA MA student I s summer show and the Lloyd's Fashion Challenge display fall into this latter category.

Recorded events have been largely concerned with activities connected to the Education Department and have included in 1991 the Tsui summer programme, betel cutting demonstrations and a painting demonstration by Hozan Matsumoto as part of the Visions of Japan education programme. Also underway and continuing is the recording of the Nehru Gallery National Textile Project' which is expected to provide material for a short video later in 1992.

An audio tour guide for the blind and partially sighted was recorded and produced in January and is now available for Use. There is some interest within the Museum to produce in-house training programmes but these have yet to bear fruit. A two page procedural guide was devised in consultation with the Training Section and is available to any person or department wishing to pursue such an idea.

The level of requests for general services and equipment loan has increased so that the overall workload is noticeably greater. It is becoming clear that the need for a balance between demand-led and project-based work will need to be addressed in the coming year.

- 5.6 Multi-media technologies have considerable potential for development in the V&A. The Audio-Visual Technician, together with other Museum staff, has been involved in investigating the potential of this field.
- 5.7 Although the new Operations Section has been in existence for only half a year, it will be clear from the above that it has already transformed both the effectiveness of the Department's services, systems and administration, and its potential for income generation.

## 6. TEACHING FACILITIES AND ACCOMMODATION

- 6.1 High quality teaching facilities are essential if the educational work of the Museum is to be carried effectively. Development of new teaching facilities in the former Royal College of Art Mural Room and the Boilerhouse is a high priority for the Education Department. Both projects were advanced significantly in 1991 to 1992. Educational group admission facilities are also badly needed, and some progress was made on this during the year. At the same time, staff accommodation problems became critical, to the point where the operational effectiveness of staff was being affected, and were not resolved until 9 staff were able to make a long awaited move into the RCA block in April 1992.
- 6.2 In 1991-92, 629 events were booked through the Education Department to take place in the Apse, the Seminar Room and the Lecture Theatre. The Departments which made most use of these facilities were the Education Department itself (43%), Training (21%) and Special Events (8%) (see Annex 6).
- 6.3 **The Apse.** Following the closure of the Demonstration Room and its conversion into offices in 1989, the Apse has been the only space in the Museum where practical teaching could be based. (The Lecture Theatre and the Seminar Room being designed for formal lectures and meetings). The Apse had many disadvantages as a practical teaching space -including its small size, its shape, its carpeted floor, and the constant demand from the Training Section and other departments to use it as a meeting room- which prevented development of the space as a specialised educational facility. For these reasons, the Education Department supported proposals by the Museum to integrate the Apse into the Raphael Cartoon Court. Unfortunately, pending the opening of the Mural Room and the Boilerhouse (see below), closure of the Apse in December 1991 left the Education Department temporarily without any teaching space whatsoever. This has severely affected the quality of the Department's services for schools, and the South Asian community in particular, at a time when a number of programmes were being initiated by new staff recruited to address these audiences.
- 6.4 **The Mural Room.** Since the summer of 1991, when the Royal College of Art moved out of the building, work has gone on to upgrade the Mural Room to meet the Museum's standards of safety, cleanliness and convenience for use with the public. By the end of March 1992 the space had been magnificently refurbished by the Buildings and Estate Department. This extraordinary space, which has a glass wall and a ceiling also partly of glass, is bathed in a strong northern light, ideal for painting and other practical art work. Perfect lighting and space conditions will enable tutors to carry out small and large creative works of a more ambitious nature than is possible in the galleries

(see Annex 6 for details of planned use of the Mural Room).

- 6.5 **The Boilerhouse.** The Boilerhouse is associated in the public mind with exciting and innovative exhibitions -an image which, it is hoped, will be retained when the space becomes the Museum's new Education Centre. Following a preliminary Feasibility Study funded by Citibank conducted by Rivington street Studio in 1991, work has begun on plans to develop the Centre into a multi-purpose teaching space. It is proposed that the Centre will contain two teaching rooms, an educational resource centre for teachers and parents, a store for handling collections of artefacts gathered for teaching purposes, and an office for staff. As well as provision for a wide range of cross-curricular teaching programmes (embracing art and design, design and technology and history as well as other disciplines), it is proposed that the space will have provision for displays of students' work and will be suitable for some musical and other performance workshops.
- 6.6 In the autumn of 1991, the V&A was invited to submit an application to the Clore Foundation for money towards the cost of the Boilerhouse project. In February 1992, the Director was informed that the Foundation had very generously decided to give £250,000 spread over two years. with the Museum's own contribution of up to £250,000, this means that the Museum needs to find approximately £300,000 more from external sources if it is to implement the full scheme. The Director of the Clore Foundation praised the V&A's application very highly, describing it as the best they had ever received.
- 6.7 **Educational Group Entrance.** With the numbers of booked parties visiting the Museum increasing it is becoming important that we establish a separate schools' and colleges' entrance. This will allow us to keep in closer contact with the schools and colleges we are serving, to help us advise them on their visit. It will also benefit the general Museum visitor by freeing the public entrances and the general cloakrooms of large parties. Plans are being prepared for a temporary entrance and reception area via the Science Gate in the NW corner of the Museum site where groups can be greeted, coats and packed lunches can be left, teachers' packs sold and help and advice given. It will be accessible to visitors with disabilities. The new group entrance is expected to open in 1992-1993.
- 6.8 **Staff Accommodation.** The recruitment of new staff and the use of freelance staff to help the Department provide services for important audiences (such as families) for which no specialist staff existed in the Department has meant that for much of the time between October 1991 and April 1992, up to 17 staff were using office space equivalent to that occupied until 1991 by only ten staff. Telephones to the temporary offices were inadequate due to the non-availability of lines in

what was little more than a building site. Coming at a time of rapid staff change and reorganisation, these problems affected the staff morale. Fortunately, the Department now has 5 additional offices and a resource centre in the first floor of the former Royal College of Art building, and sufficient telephone lines to enable it to operate efficiently. The Volunteer Guides recently moved from offices near the Exhibition Road entrance and are now being temporarily housed in the old Slide Library. A permanent room close by is to be provided for them.

## 7. SERVICES TO THE MUSEUM

7.1 The Education Department provides a variety of services to other Departments in the Museum. The principal of these are support for major exhibition and gallery projects'; audio-visual services; the booking and management of the Lecture Theatre, Seminar Room and (until December 1991) the Apse for events and activities organised by other Departments; and contributions to staff training.

7.2 **Support for New Exhibitions and Galleries.** In 1991-92, the Department provided staff for the following exhibition and gallery projects which opened during this period or were due to open in 1992-93:

- Puffin 50th Anniversary Exhibition
- Visions of Japan Exhibition
- Sovereign Exhibition
- Sporting Glory Exhibition
- Green Images exhibition
- T T Tsui Gallery of Chinese Art
- Korean Gallery
- Glass Gallery
- Ironwork Gallery
- Photography Gallery
- British Art and Design Galleries.

Support ranged from involvement in early discussions on the design of the galleries through to the development of extensive educational programmes, described elsewhere in this report.

7.3 **Audio-Visual Services.** 75% of Museum Departments have used audio-visual services provided by Jim Divers in the past 12 months. In addition to general loan, recording and duplicating services for other Departments, there has been a greater emphasis on work accessible to the public. This has been in response to both internal needs for video and public address, and to those of external hirers with special conference or display requirements.

7.4 The increased use of audio-visual displays in permanent galleries is welcome, but the apparent ad hoc approach is a cause for concern. While discussion and consultation is sometimes excellent, in other cases it appears that insufficient time has been allowed to consider what, if any, type of system is desirable.

- 7.5 **Booking and Management of the Lecture Theatre and Seminar Room.** The Museum made extensive use of the Lecture Theatre, Seminar Room and Apse in this period. We estimate that these spaces were booked approximately 630 times in the period. Less than half of these bookings (270 or 42%) were for Education Department events, with 336 uses by other Departments. Almost half of the bookings of these spaces are recorded as having made use of the technical services of the Education Department. After the Education Department, the most frequent user of the spaces was the Training section.
- 7.6 **Staff Training.** Staff of the Education Department also assist the Training Section to organise workshops for staff in presentation skills and lecturing. The Public Affairs Department requested help from Imogen Stewart in developing an extensive training course for 100 Information Desk Volunteers. On the basis of experience gained from this course, an assessment is to be made of their future training needs. The Operations Section and other staff of the Department have assisted the Visions of Japan and Sovereign exhibition project teams in the training of temporary exhibition interpreters.

## 8. ADULT, FURTHER AND HIGHER EDUCATION SERVICES

8.1 The V&A has the most developed and extensive adult education service of any museum in Britain. The year 1991-92 saw a further expansion of the range of courses offered to the public, with consolidation of the very popular and profitable Summer Course and Year Course lecture and tutorial programmes, and of the new practical art courses. These courses are also, at present, the Department's only significant source of income, and thus make possible all the other services and publications produced by the Department.

8.2 **Adult Courses.** Lecture courses have seen an increase in numbers and of income. The lecture programmes made approximately £125,000 gross income as compared to £95,000 in 1990-91. There has been a significant increase in student and teacher participation in the programmes, a result of programming with this goal in mind and the increasing efficiency of the mailing system. The Year Course has continued to be successful -the course beginning September 1991 had a full intake of 60 people for the first term and 50 for terms two and three, an increase of 25% over the 1990-91 course. The Course organisers have reinforced their links with the Collections Department, specifically with the Prints, Drawings and Paintings and the Furniture and Woodwork Sections, the Conservation Department and with outside organisations. Eskanazi Ltd are now running fully sponsored courses with the Museum on a yearly basis.

8.3 Lecture courses are of three major types:

- **Courses for the public.** These are built around aspects of the collections and themes arising from the collections. Longer courses are programmed to contain introductory and background material, as we do not automatically assume extensive prior knowledge. These courses are also attended by students (6th form/undergraduate), and the investigative approach we favour is in line with current BA teaching.
- **Courses for professionals/specialists.** These are shorter courses, concentrating on specific themes, while still being linked to the collections. Students also find these useful.
- **Sessions linked with exhibitions.** These are intended to give detailed information and to examine themes suggested by exhibitions.

8.4 **Adult Practical Art Courses.** The practical art courses were revised and put on a permanent

footing in January 1991 when the first of the two booklets promoting the courses was published. The first year has proved very successful with 95% attendance. The public have appreciated the high standard of tuition, content and variety. Many of these attending courses are professionals while others are amateurs; both beginners and those involved with other institutes like the Open School of the Arts. There is a good mix culturally and in gender and age, although the majority are over 60. The evening course which attract a younger clientele.

- 8.5 The aim has been to offer the public a unique service based upon the collections. In this we differ from most institutions offering art courses. Therefore, the impetus comes from the objects in the galleries first and foremost. The courses are designed to help participants overcome inhibitions of working in a public building with installations and displays they cannot change. Tutors also encourage appropriate working methods and selection and use of materials suitable within the constraints but without cramping creativity. Tutors aim to be enablers rather than instructors imparting a body of knowledge as if this were a package. They help participants to observe, see and understand through the drawing process and how to interpret their observations for development into more personal work. Three books have been published to date and the fourth is with Design Section at present.
- 8.6 **Services for Adult, Further and Higher Education Institutions.** The Department provides a service to Open University, which will be extended in 1993 to include days for smaller study groups, in addition to the present study days with work sheets. In 1992 the Department taught 1,000 O.U. students. The Department also helped to plan in-museum days for colleges from across the country, in conjunction with polytechnics: after a not wholly successful start in 1991 it is now discussing joining a programme with the Courtauld Institute. For several years the Department has had fruitful collaboration with NADFAS; we organise three courses a year with them, all of which are based in the Museum.
- 8.7 Gallery talks are arranged on request for groups of college students to assist them to learn through looking at objects, to relate the art of one culture to another and to make full use of all the study facilities offered by the Museum. They bring staff into direct contact with a wide variety of people. This gallery talk programme is one of the services offered by the Department which encourages people who might otherwise not do so to visit the Museum.

## 9. SCHOOLS SERVICES

- 9.1 Since January 1991, when Trustees agreed to develop services for schools, the Education Department has done everything possible to re-establish schools programmes, publications and other services, even before the three new staff of the School section joined the Department in October 1991. Early in the year, the Department published **The Victoria and Albert Museum: A Guide for Schools**, and **The Nehru Gallery: a Guide for Schools**, both edited by freelance editor Claire Llewellyn with contributions from many staff.
- 9.2 **Visions of Japan.** The opening of the Visions of Japan exhibition brought a rush of enquiries and visits from teachers and schools. The Department published a teachers' leaflet, written by Sue Morris, which used a traditional Japanese paper-folding technique; this entranced many teachers, and baffled some! Demand from schools was double that expected by the Education Department; in all 20,000 school children visited the exhibition in a four month period -or about 1,400 a week during the schools term. This was a severe test for the Department's new schools' booking and admission system, but one which Philip Butterworth, then Administrative Officer, met successfully.
- 9.3 **Puffin Exhibition.** A smaller programme, for 40 schools, was arranged by Caroline Lang in collaboration with Penguin Books as part of the celebrations to mark the Puffin 50th anniversary exhibition at the V&A. A variety of famous children's authors and artists, including Jan Pienkowski, gave readings or led writing and illustration workshops for schools at the Museum and helped to make a visit to the V&A a very memorable experience for more than a thousand local children.
- 9.4 **Development of the New Schools section.** With the appointment of three new staff, Gail Durbin, Head of Schools, and Colin Mulberg and Morna Hinton, the first task of the section was to orient itself within the Museum. Meetings took place with all the collections and other key people within the Museum and this helped them to start to develop a sense of the Museum's priorities.
- 9.5 Work started with some on-going projects; progress has been made on the Tsui teachers' pack and staff have been teaching within the Tsui Gallery. Colin Mulberg offered a teaching programme and wrote a teachers' leaflet on the Green Images display which received an enthusiastic review in the Times Educational Supplement. Caroline Lang, a freelance museum educator, produced a leaflet for teachers on using the Art of Death exhibition and ran a teachers' evening. Gail Durbin has been

managing the education programme for the Sovereign exhibition; Carole Mahoney is the co-ordinator, assisted by Mary Mellors and by Joanna Ball who has taken bookings and greeted parties. A teachers' pack, concentrating on links with the permanent collections, and a family pack, in the style of a 1950s annual, were produced to complement the exhibition. A 10-week teaching programme has been arranged, two teachers' events have been organised and an extensive programme of family events at weekend and in the school holidays has been developed.

- 9.6 The most significant step has been the development of a five-year plan for the Section. The Section intends to concentrate its efforts on working to help teachers make independent use of the Museum with their classes. It will select target audiences and target collections to work with each year, offering limited teaching programmes to develop the educational strengths of the collections and then disseminate its ideas through publication and in-service training programmes.
- 9.7 The new Section has already had a significant impact on both the Museum and the schools who visit the institution, raising the V&A's profile and establishing the developmental approach to its work upon which future progress will depend.

## 10. COMMUNITY EDUCATION PROGRAMME

- 10.1 In the Education Strategy, it was envisaged that financial constraints would mean that development of community education services (including services for the families and other informal visitors as well as the South Asian, Chinese and Islamic communities in Britain) could not begin until 1993. However, the generosity of the Paul Hamlyn Foundation and Mr T T Tsui has enabled the Museum to establish both a South Asia arts education programme and a Chinese Arts education programmes in 1991-92, well in advance of earlier plans.
- 10.2 **The South Asia Arts Education Initiative.** Shireen Akbar was appointed with a challenging brief: to use the V&A's Indian and South East Asian collections to provide a service for the South Asian community in Britain and for the full range of Museum visitors. The overall aim of the South Asian Art Education programme is to encourage the study and appreciation of South Asian cultural heritage amongst school children, students, families and adults in the UK and Europe.
- 10.3 Its first major project, the Nehru Gallery National Textile Project was launched in December 1991. This involved outreach to Bedford, Leicester, Birmingham and within London. Groups of women and girls, mainly from South Asia and Africa, are involved in the making of embroidered and painted panels which will eventually come together as a Mughal tent. Over 200 women and girls are involved. They have visited the V&A, studied the collection and are now working towards a display at Leicester Museum Exhibition Islam Now in July 1992. Inset days for teachers and artists have taken place. Schools and FE Colleges are introducing the project as a part of their course work. The project is being videoed and documented for evaluation.
- 10.4 In 1992 the tent project will shift its focus from the community sector to schools, working closely within the National Curriculum and supporting teachers in their understanding of South Asian culture. The focus of attention in 1992 will be on Islam (to tie in with the project) culminating in a series of gallery events, courses and inset days to coincide with the rehangings of the Nehru Gallery and the opening of the new Indian Study Room in October 1992.
- 10.5 A major project on the Ganges will be launched in early 1993 and a conference on cross-cultural education is being planned for April 1993. A handling collection is also being developed to support the outreach work. Gallery talks for adults and children have continued throughout the year and more are planned.
- 10.6 **Chinese Arts Education Programme.** The opening of the T T Tsui Gallery of Chinese Art in

June 1991 provided the opportunity for the Museum to run a summer education programme. The programme which was co-ordinated by Amy Lai, former Director of the Chinese Art Centre in Manchester, used the talents of a large number of Chinese artists, musicians and other performers. The wide range of events attracted unprecedented numbers of visitors from the Chinese community, including many who travelled from cities across Britain. The success of the programme has encouraged the Museum to establish a three year Chinese Arts programme starting in January 1993, using funds generously provided by Mr T T Tsui.

## 11. SERVICES FOR FAMILIES

- 11.1 Since the Museum's decision in January 1991, affirmed by Trustees, to give priority to schools and higher education institutions, the only family programmes offered by the Department have been those to which the Department was already committed, or those funded from external sources.
- 11.2 **Puffin Exhibition.** Caroline Lang, the freelance educator who organised the school's programme for the exhibition in summer 1991, also arranged a popular programme of workshops, lectures and a trail for children, families and adults, in collaboration with Penguin Books Ltd.
- 11.3 **The Magi and the Gift.** Angela Cox, another freelance educator, wrote a trail for the Museum's Christmas exhibition, which was used by many hundreds of children over the school holidays.
- 11.4 **Art of Death exhibition.** Caroline Lang also organised a very successful series of family events to complement The Art of Death exhibition. Events ranged from death-mask making, a lecture and tasting of period funeral food, through to a demonstration of letter cutting and a specially prepared performance of Dances of Death.
- 11.5 The popularity of these family trails and programmes have demonstrated that there is a strong demand for a full education service for families. The sovereign family pack and events arranged for summer 1992 and a set of family trails planned for early 1993 will help the Museum to maintain a minimal profile for this audience until a full service can be established.

## **12. FREE PUBLIC GALLERY TOURS AND LECTURES**

12.1 Free Introductory Tours organised by Imogen Stewart are given by the V&A Guides six times a day. In 1991-1992 they were attended by approximately 26,000 visitors. Their purpose is to help visitors understand the breadth of the collections and to increase their knowledge of art. These tours are also given by special arrangement for:

- Pre-booked groups;
- Children, during the Christmas, Easter and Summer holidays;
- The Development Office;
- Staff and volunteer training courses;
- visitors with disabilities, taking individual need into consideration;
- Non-English speaking visitors;
- The Friends of the V&A, for whom slide talks in other venues are also given.

The scheme, through its training programme, also provides a form of continuing education for the Guides themselves. This programme, which has been managed by Imogen Stewart since the beginning, has now been running for five years, and has proved a great success. The Museum has benefitted enormously from the commitment of skills of this dedicated group of volunteers.

12.2 The Free Daily Gallery Lecture also organised by Imogen Stewart, are given by a curator or specialist lecturer, and thus provide visitors with an opportunity to hear lectures based on current research. The subjects range over the whole extent of the collections and the work of the Museum's curatorial and conservation staff. The programme includes some lectures on new displays and special exhibitions. In each programme a curatorial section contributes a series and there are also lectures in the Print Room and NAL so that these holdings are made more generally accessible. Lectures for visitors with visual impairments are included in each programme. Series of lectures on a theme are especially popular with the audience, which consists mainly of students, collectors, teachers and other generally interested visitors. In 1991, 296 lectures were given to an approximate total of 5,530 visitors.

### **13. SERVICES FOR VISITORS WITH DISABILITIES**

- 13.1 The Department has continued with its policy of making the collections accessible to visitors with disabilities, especially those with visual impairments and learning difficulties. This involves research into teaching art to people with visual impairments which has led to the production of an independent tour of the museum on tape, in braille and in large print. Close links with this section of the community have been established and people who once thought a museum of art and design was impossible for them enjoy the V&A regularly.
- 13.2 There has been an increase in the numbers of requests for educational assistance, from people with learning difficulties. There is potential for further research into teaching methods and ways of developing links with this community.
- 13.3 Services for visitors with disabilities are organised by Imogen Stewart. During the year she has disability awareness training for staff, temporary exhibition helpers and volunteers. Nineteen individual students and two groups of educators, as well as a number of museum professionals, have visited the V&A to observe and study this area of the Department's work.

## 14. OVERSEAS VISITORS

- 14.1 Maintaining contacts with overseas museum staff is essential if the Department is to keep abreast of educational developments in museums abroad.
- 14.2 Marek Stokowski. Marek Stokowski came on a visit funded by the British Council, from the Castle Museum, Malbork in Poland, where he is a museum educator. He was in Britain from mid September until mid December 1991. The purpose of his visit was to study educational activities in British museums. During a week with the V&A, Marek met members of the Department and attended meetings with them and also spent time at the Education Departments at Bethnal Green Museum and the Theatre Museum. He then spent 10 weeks travelling round Britain, meeting museum educators in leading museums in Scotland, Wales, Yorkshire, Newcastle Upon Tyne, Norfolk and Liverpool as well as those in other museums in London. The British Council asked David Anderson to act as advisor to the Council in planning Mr Stokowski's tour and his programme was arranged by Briony Binnie, Departmental Secretary.
- 14.3 **Staff of the Vasa Museum, Stockholm.** Three staff from the Education Department of the **Vasa** Museum in Stockholm visited David Anderson and the staff of the Department for a week in February 1992, as part of a regular exchange programme funded by the British Council for museum education staff from London and Stockholm. The new Vasa Museum opened in June 1990, and the educators from that Museum are aware that the V&A is expanding its education services and wanted to see the process at an early stage of development.
- 14.4 **Overseas Visitors Interested in the V&A's Services for Visitors with Disabilities.** visitors were met by Imogen Stewart, who gave them an introduction to her work with visitors with disabilities. These visitors included:
- Minemona May Milliard from Te Aho-a Maui Museum, Wellington, New Zealand;
  - Mrs Szymanska, a museum professional from Poland;
  - Bee Luan Ang, a museum professional from Singapore;
  - a group of museum volunteers from Milan;
- 14.4 **Other overseas visitors** who were met by David Anderson, Imogen Stewart and other staff included museum educators or educators from Germany, Czechoslovakia, Taiwan, Australia, Poland and the united States.

## **15. PROFESSIONAL ACTIVITIES OF EDUCATION DEPARTMENT STAFF**

- 15.1 **The Museum Training Institute.** Three staff of the Education Department were on the Museum Training Institute's Education Functional Group in 1991-1992: David Anderson is Chair of the Education Functional Group and a member of the main steering Committee of the MTI; Gail Durbin is a member of the Functional Group; Lindsey Shaw, Head of Adult, Further and Higher Education until she left the Museum in March 1992, was also a member of the Functional Group. Through these staff the V&A has made a significant contribution to the development of the MTI's draft standards for training in museum education. Because of complexities unforeseen by the MTI, the process has, however, demanded more staff time than was originally envisaged and as in most other professional areas of museum work, has not yet reached a satisfactory conclusion.
- 15.2 **The Group for Education in Museums.** Gail Durbin is in her third year as Chair of the Group for Education in Museums. GEM has responded to all the National Curriculum documents, suggesting amendments where appropriate to include the use of museums and the study of objects. It has also been focusing on raising the museum professions' awareness of the importance of education. A major survey of the education policies of the Area Museum Councils has been conducted and the Museums and Galleries Commission is being pressed to include an education policy as a condition of Registration. The Group has also been expanding its national programme of training courses.
- 15.3 **Museums and Galleries Disabilities Group.** The Department has continued to support the work of the Museums and Galleries Disability Association in drawing attention to the needs of visitors with disabilities. Imogen Stewart serves on the committee of MAGDA and circulates the Newsletter and information to other departments. Meetings organised during the year included one at BGM to study the exhibition of art done by children who were undergoing therapy.
- 15.4 **National Association for Gallery Education.** In January the V&A Education Department was host to the AGM of NAGE (The National Association for Gallery Education). David Anderson addressed the meeting on the background to recent educational developments at the V&A, and Gail Durbin spoke on the implications of local management of schools for museums and galleries. Morna Hinton and Colin Mulberg have attended meetings of the NAGE London Group. Morna Hinton also attended a joint meeting of the NAGE London Group and executive members of the London Association for Art and Design Education (LAADE). The aim of this meeting was to discuss ways gallery education services can support teachers in relation to the Art National Curriculum. Morna Hinton is now writing an entry to go into a NAGE/LAADE pack on London

museum and gallery resources for Art and Design teaching.

## **16. ADVICE AND INFORMATION TO OTHER MUSEUM PROFESSIONALS AND ORGANISATIONS**

16.1 The Education Department is approached almost daily on a formal or informal basis by professional museum educators and other organisations for advice and information.

16.2 Among the professionals and organisations which approached the V&A Education Department were:

- The Arts Council on interactive multimedia in education;
- The Office of Arts and Libraries and the Department of Education and Science, on national policy on museum education;
- The National Curriculum Council, on the Art National Curriculum;
- The Ulster Folk and Transport Museum, on educational development in museums;
- The Royal Academy of Arts, on working with visitors with visual impairments;
- Kew Gardens, on starting a scheme for volunteer guides;
- NADFAS Central Education Committee on their national educational programme;
- The Open University, on courses for their students;
- The BBC Education Department on the needs of teachers for training in use of museums as a learning resource;
- BBC's Consuming Passions, Woman's Hour, Late Show and Drama Unit;
- Dog Rose Sound, a recording company for people with disabilities, on museum services for people with disabilities;
- Numerous colleges, universities and schools concerning the V&A's education services and museum education (for example, Institute of Education, University of London).

## 17. PUBLICATIONS BY STAFF OF THE DEPARTMENTS

17.1 The publications listed here are only those which were produced by Education Department staff in their official capacity, and do not include the much larger list of publications written by staff as private individuals. For a list of these other publications produced in 1991, please see the publications listed in the 1991 Research Register produced by the Research Department.

17.2 **David Anderson** published the following articles on museum education in 1991:

- (Article) “Museums at a Time of Change” in Report of the International Museums Day Conference at the Calouste Gulbenkian Foundation. May 1990, edited by Maria Ceu Baptista, Lisbon 1991
- (Article) “The Relationship between Marketing and Education” in Report of the Gallery Marketing Symposium, edited by Maddy Maton and Noelle Goldman, Arts council, London 1991
- (Article) “Case Study: A National Museum” in Writing a Museum Education Policy, edited by Eileen Hooper-Greenhill, Leicester University, Leicester 1991
- (Article) “Resolving the Conflict Between Public Service and Commercialism” in GEM Newsletter, Spring 1992

17.3 Gail Durbin has, since joining the V&A in October 1991, managed the production of several V&A publications for schools. These are:

- (Teachers Pack) Sovereign V&A, 1992
- (Family Pack) Sovereign V&A, 1992
- (Teachers Leaflet) Green Images V&A, 1992
- (Teachers Leaflet) Art of Death V&A, 1992

17.4 Imogen Stewart has contributed:

- (Entries): on costume, textiles and toys in The Oxford Children’s Encyclopedia, Oxford University Press, September 1991

- (Article) The British Journal of Visual Impairment, July 1991.

17.5 **Colin Mulberg** joined the V&A in October 1991 and has since then published a leaflet for the V&A and an article:

- (Leaflet) Green Images V&A, 1992
- (Article) “Values in Technology Teaching” in News Value, Issue 7, winter 1991.

## **18. CONFERENCES, LECTURES, PROFESSIONAL TRAVEL AND ACADEMIC AWARDS**

- 18.1 **David Anderson** gave a lecture on “Museums at a Time of Change” at an international symposium to celebrate Museums Day at the University of Umea in Sweden in April 1991. He gave a lecture on museum learning outside museums to PGCE students of the Institute of Education at the University of London, and on new philosophies of museum education to the museum studies students of the University of Leyden, Holland. He also led a workshop at the Group for Education in Museums annual conference on “Resolving the Conflict between Public Service and Commercialism” in August 1991.
- 18.2 **Gail Durbin** gave a lecture on the production of educational materials to students at the Department of Museum Studies, University of Leicester. She also gave a lecture on using objects to PGCE students of the Department of Art and Design at the Institute of Education, University of London.
- 18.3 **Margaret Knight** gave a lecture on 7 November 1991 to the Oxford European Society on “Can British Design compete in the European Market?”
- 18.4 **Imogen Stewart** gave lectures at the Museum of London and the National Maritime Museum, among other venues, in 1991-1992.

EDUCATION DEPARTMENT ESTIMATED 1990-1991, 1991-92 AND 1992-93 BUDGETS AT JANUARY 1991 COSTS

Sponsorship omitted. Numbers represent £ thousands

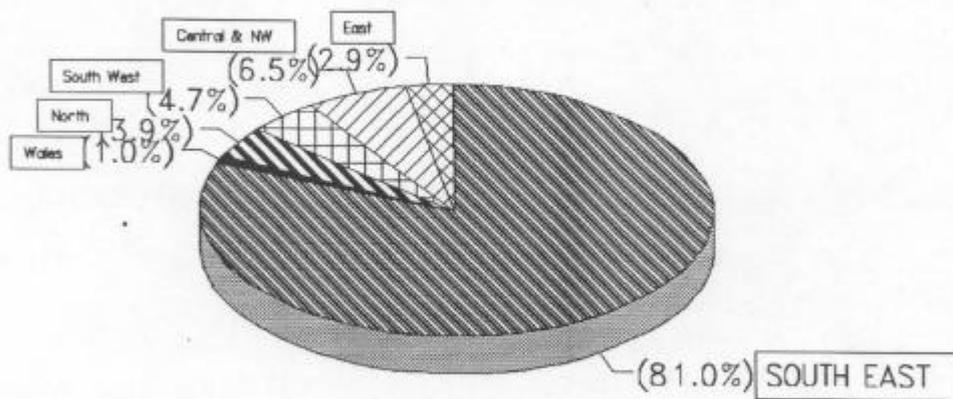
Numbers not in brackets show costs to the Museum, excluding the cost of services provided to the Education Department at 1990-91 levels by other Museum Departments

(Numbers in brackets show January 1991 Education Strategy estimates of expenditure and income to the Museum at full commercial prices, including all costs of services from other Departments)

Items	ACTUAL BUDGETS								ESTIMATED			
	1990-91				1991-92				1992-93			
	Exp	Spons'shp Income	Generated Income	Net Exp	Exp	Spons'shp Income	Generated Income	Net Exp	Exp	Spons'shp Income	Generated Income	Net Exp
Salaries	216		-	216	271	30	-	241	343	30	-	313
	(245)		-	(245)	(282)		-	(282)	(337)		-	(337)
Education Department Budget	133		102	31	201	30	144	27	203	25	176	0
	(155)		(68)	(87)	(207)		(132)	(75)	(288)		(244)	(44)
SUB TOTALS				247				268				313
				(332)				(357)				(381)
Set-Up Costs (91-2, 92-3)	0			0	26		-	26	41		-	41
	(1)			(1)	(55)		-	(55)	(37)		-	(37)
Recruitment 10, 5												
Computers 6, 20												
Market Research 0, 10												
Office Services 10, 2												
Training 0, 4												
TOTALS 26, 41	349	0	102	247	496	60	144	294	587	55	176	354
	(401)	(0)	(68)	(332)	(544)	(0)	(132)	(412)	(662)	(0)	(244)	(418)

EDUCATIONAL GROUP VISITS TO THE V&A

ORIGINATING AREAS FOR GROUPS VISITING FROM ENGLAND AND WALES, 1991  
Total Number of groups: 1710  
Known area - 1347



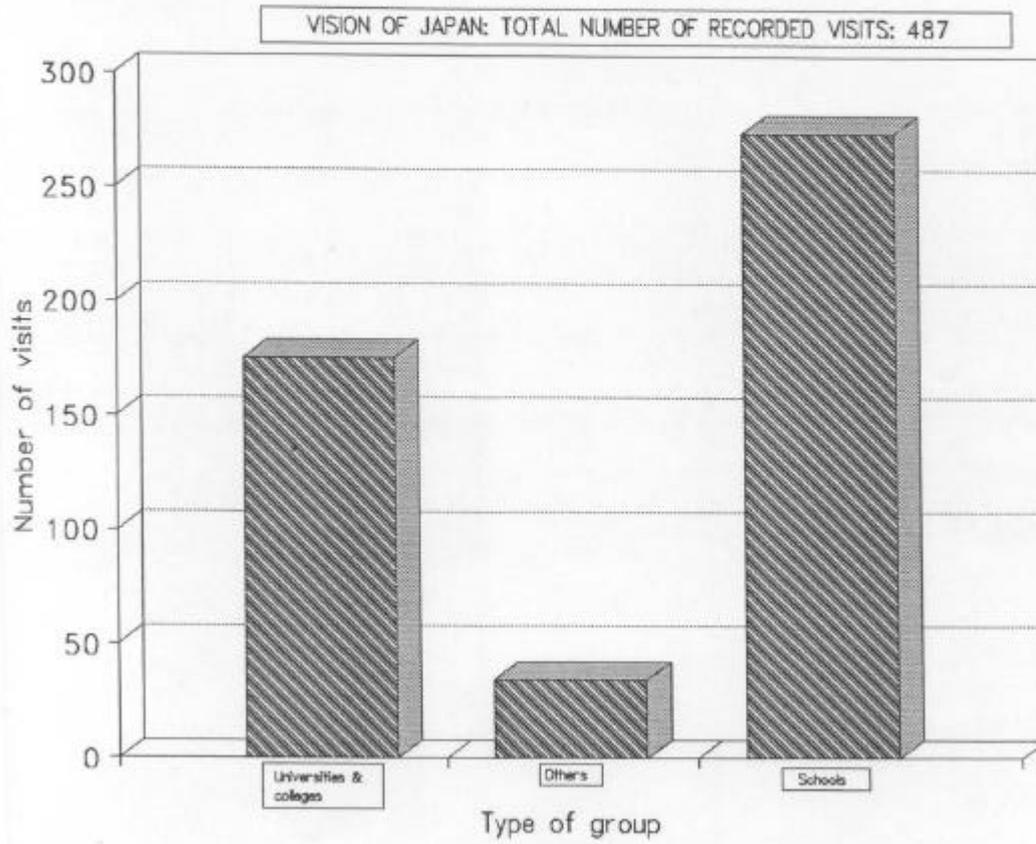
**ANNEX 2.2**

<b>AREA</b>	<b>TOTAL</b>	<b>Schools</b>	<b>Universities Polytechnics Colleges of FE</b>	<b>Adult Groups</b>
AVON	14	11	3	0
BARNSELY MDC	0	0	0	0
BEDFORDSHIRE	13	8	5	0
BELFAST (NI)	0	0	0	0
BERKSHIRE	29	22	7	0
BIRMINGHAM MDC	0	0	0	0
BOLTON MDC	0	0	0	0
BORDERS (S)	0	0	0	0
BUCKINGHAMSHIRE	14	8	5	1
BURY MDC	0	0	0	0
CALDERDALE MDC	0	0	0	0
CAMBRIDGESHIRE	18	8	7	3
CENTRAL (S)	0	0	0	0
CHESHIRE	8	7	1	0
CLEVELAND	7	2	5	0
CLWYD	1	0	0	0
CORNWALL	4	4	0	0
COVENTRY MDC	0	0	0	0
CUMBRIA	1	1	0	0
DERBYSHIRE	8	4	4	0
DEVON	9	8	1	0
DONCASTER	0	0	0	0
DORSET	7	1	4	1
DUDLEY MDC	0	0	0	0
DUMFRIES & GALLOWAY (S)	0	0	0	0
DURHAM	0	0	0	0
DYFED	6	5	0	1
ESSEX	38	25	12	1
FIFE (S)	0	0	0	0

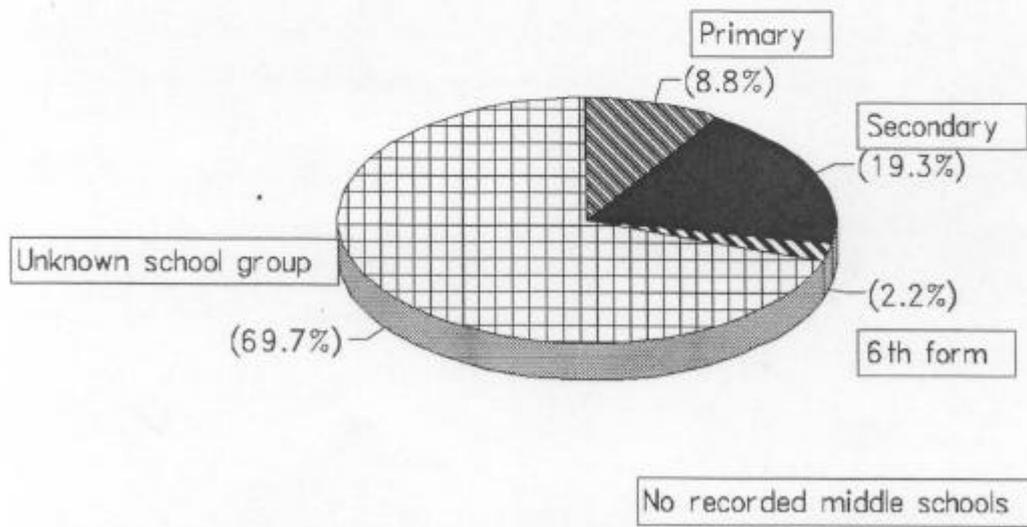
GATESHEAD MDC	0	0	0	0
GLOUCESTERSHIRE	9	4	4	0
GRAMPIAN (S)	0	0	0	0
GUERNSEY	0	0	0	0
GWENT	3	3	0	0
GWYNEDD	3	1	2	0
HAMPSHIRE	35	17	15	3
HEREFORD & WORCESTER	8	3	4	0
HERTFORDSHIRE	47	22	18	7
HIGHLAND (S)	0	0	0	0
HUMBERSIDE	10	5	3	0
ISLE OF MAN	0	0	0	0
ISLES OF SCILLY	0	0	0	0
ISLE OF WIGHT	0	0	0	0
JERSEY	0	0	0	0
KENT	62	41	16	5
KIRKLEES MDC	0	0	0	0
KNOWSLEY MDC	0	0	0	0
LANCASHIRE	8	4	4	0
LEEDS MDC	0	0	4	0
LEICESTERSHIRE	9	7	1	0
LINCOLNSHIRE	10	7	3	0
LIVERPOOL MDC	1	0	0	0
LONDON	636	348	183	102
LOTHIAN (S)	0	0	0	0
MANCHESTER MDC	11	4	3	4
MID GLAMORGAN	0	0	0	0
MIDDLESEX	51	39	8	3
NEWCASTLE UPON TYNE MDC	0	0	0	0
NORFOLK	10	5	5	0
NORTHEASTERN (NI)	0	0	0	0
NORTH TYNESIDE MDC	0	0	0	0
YORKSHIRE	25	14	8	1
NORTHAMPTONSHIRE	5	1	3	0

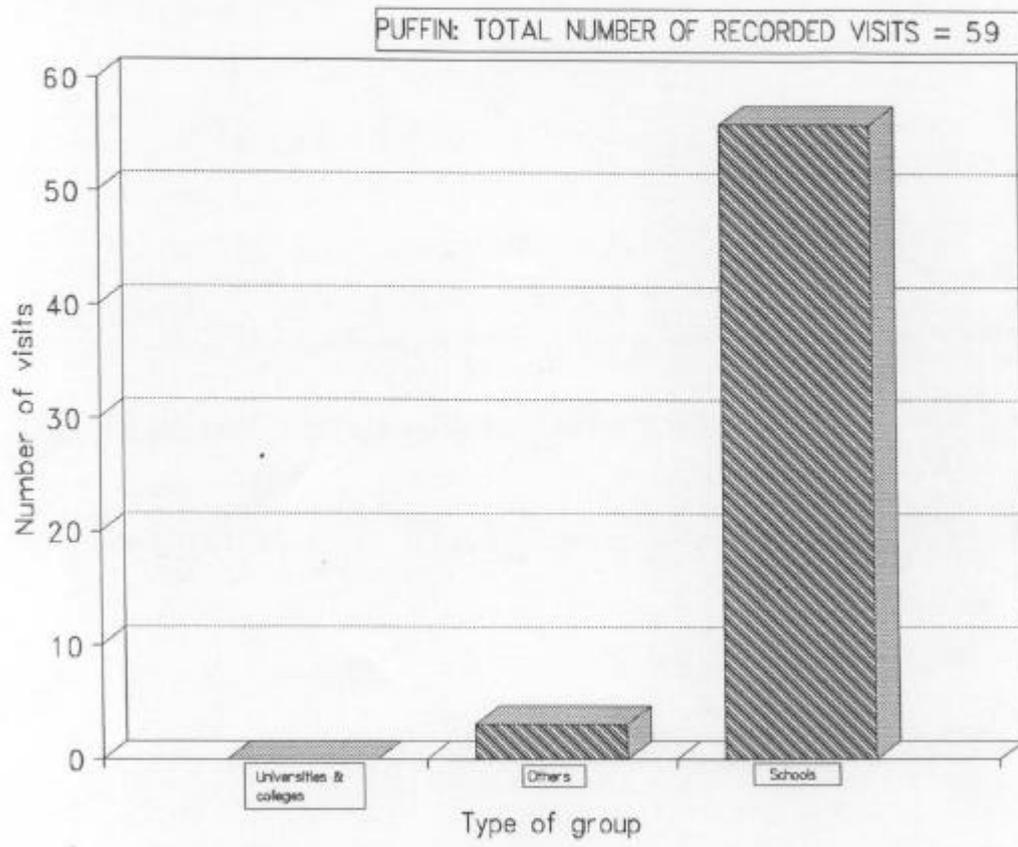
NORTHUMBERLAND	0	0	0	0
NOTTINGHAMSHIRE	5	1	3	1
OLDHAM MDC	0	0	0	0
ORKNEY (S)	0	0	0	0
OXFORDSHIRE.	23	9	5	7
POWYS	0	0	0	0
ROCHDALE MDC	0	0	0	0
ROTHERHAM MDC	0	0	0	0
ST HELENS MDC	0	0	0	0
SALFORD MDC	0	0	0	0
SANDWELL MDC	0	0	0	0
SEFTON MDC	0	0	0	0
SHEFFIELD MDC	0	0	0	0
SHETLAND ISLANDS (S)	0	0	0	0
SHROPSHIRE	1	1	0	0
SOLIHULL MDC	0	0	0	0
SOMERSET	8	6	2	0
SOUTH GLAMORGAN	1	0	1	0
SOUTHEASTERN (NI)	0	0	0	0
SOUTH TYNESIDE MDC	0	0	0	0
SOUTHERN (NI)	0	0	0	0
STAFFORDSHIRE	6	3	2	1
STOCKPORT MDC	0	0	0	0
STRATHCLYDE	0	0	0	0
SUFFOLK	10	6	2	2
SUNDERLAND MDC	0	0	0	0
SURREY	75	47	18	10
TAMESIDE MDC	0	0	0	0
TAYSIDE (S)	0	0	0	0
TRAFFORD MDC	0	0	0	0
WAKEFIELD MDC	0	0	0	0
WALSALL MDC	0	0	0	0
WARWICKSHIRE	12	4	7	1
WEST GLAMORGAN	0	0	0	0

SUSSEX	32	24	7	1
WESTERN (NI)	0	0	0	0
WESTERN ISLES (S)	0	0	0	0
WIGAN MDC	0	0	0	0
WILTSHIRE	10	3	4	3
WIRRAL MDC	0	0	0	0
WOLVERHAMPTON MDC	0	0	0	0
FRANCE	8			
LIMERICK	2			
BELGIUM	9			
ITALY	2			
SWEDEN	1			
ULSTER	1			
GERMANY	4			
SWITZERLAND,	1			
HOLLAND	6			
JAPAN	1			
USA	7			
DENMARK	2			
CANADA	1			

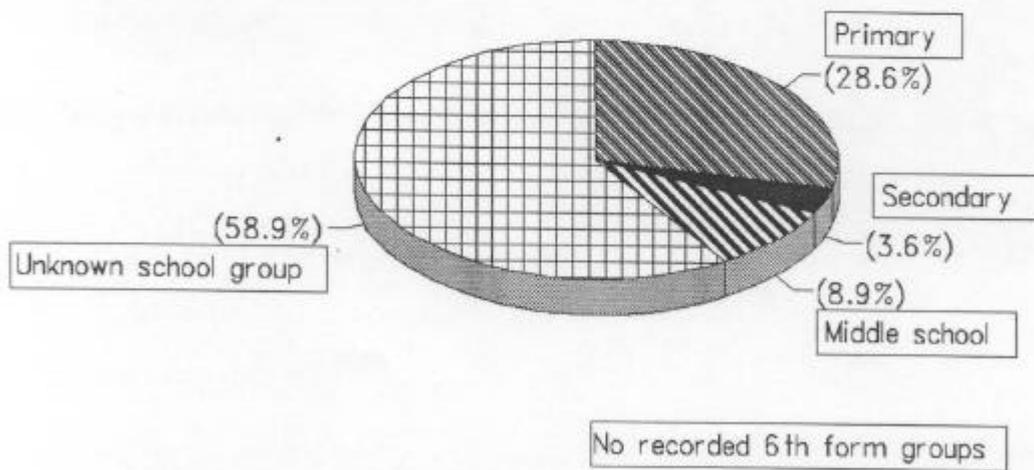


TYPES OF SCHOOL VISITING VISIONS OF JAPAN



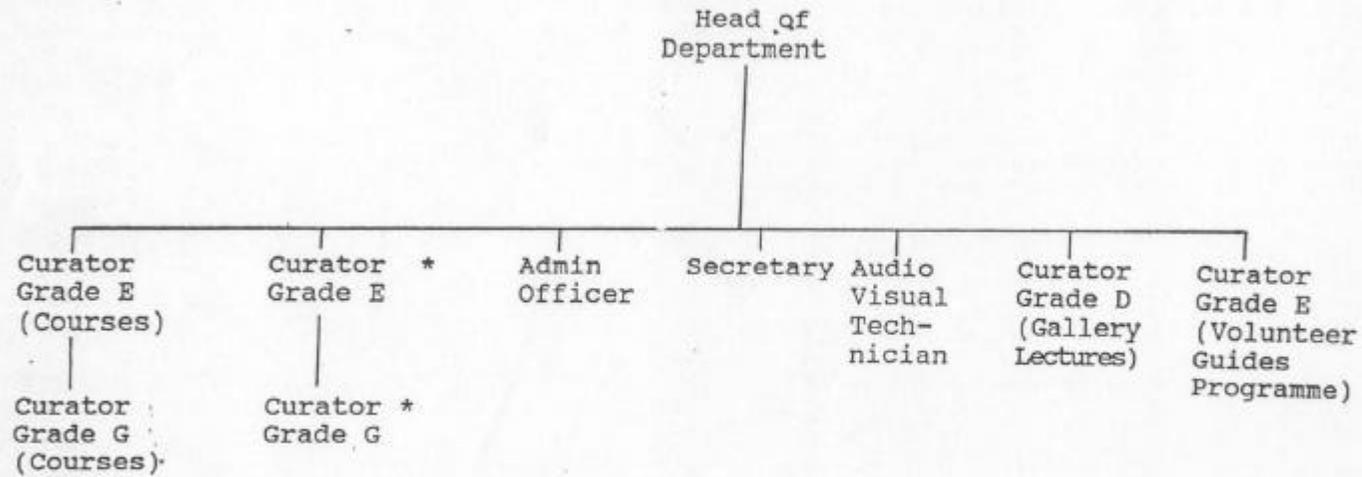


TYPE OF SCHOOL VISITING PUFFIN



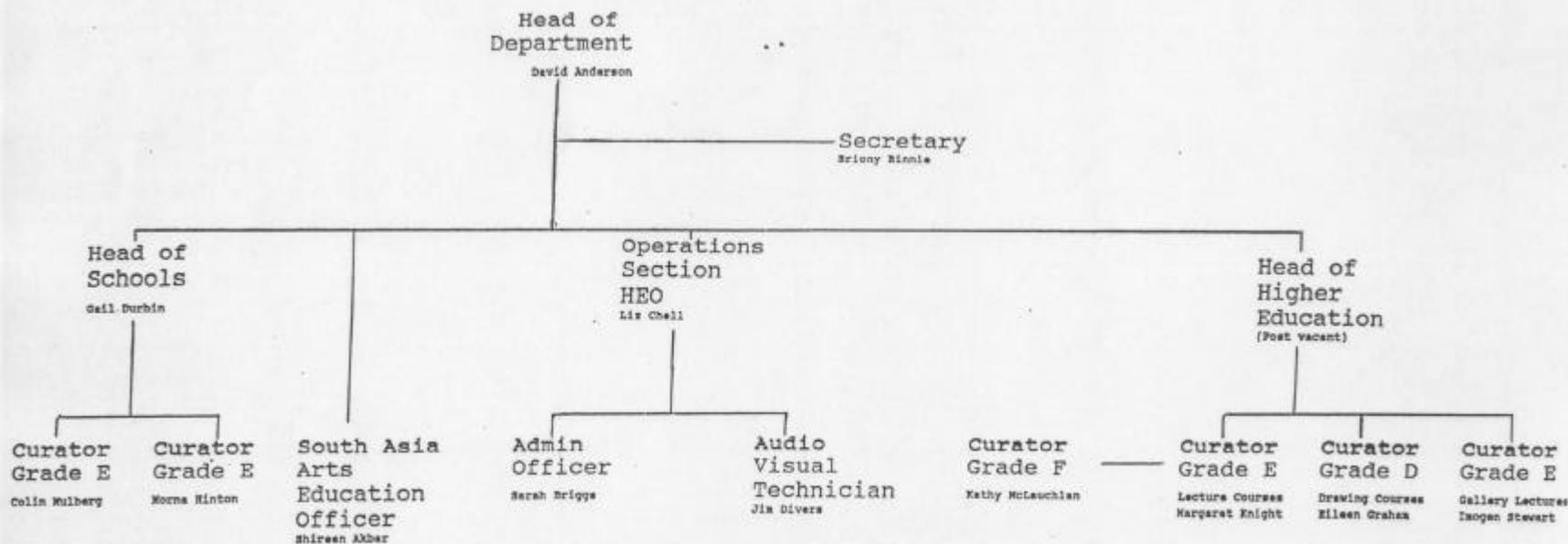
STAFFING OF THE EDUCATION DEPARTMENT

(As of April 1991)



\*Posts deleted March 1991

STAFFING OF THE EDUCATION DEPARTMENT  
(As of March 1992)



## **ANNEX 5**

### **QUALIFICATIONS AND EXPERIENCE OF STAFF IN THE EDUCATION DEPARTMENT**

#### **SHIREEN AKBAR, Hamlyn South Asia Arts Education Officer**

Shireen Akbar completed a Master's degree in English Literature at Dhaka University (Bangladesh) in 1966. From 1966-1968 she was lecturer at the English Department (Dhaka University). In 1968 she won a scholarship to Cambridge where she completed an Honours degree in English in 1970. She then attended the PGCE course for primary teachers at the Institute of Education (Cambridge). She has taught since 1971 in primary, secondary and community education. She has also initiated and organised two major exhibitions, "Woven Air" at the Whitechapel Art Gallery (1987) and "Traffic Art" at the Museum of Mankind. Between 1989-91 she worked on a restaurant project in Moscow, before joining the Education Department.

#### **DAVID ANDERSON, Head of Education**

David Anderson studied history and archaeology at the University of Edinburgh, graduating with an MA Honours Degree (2:1) in 1976. He studied for his PCGE at the University of Sussex, qualifying in 1977, following a placement at the Clerkenwell Craft Workshops with the silversmith, Michael Murray. He then taught history for two years at a comprehensive school in Sussex, before becoming an education officer at the Royal Pavilion, Art Gallery and Museums, Brighton in 1979. In 1985 he became Head of Education at the National Maritime Museum in Greenwich, and in 1990 he joined the V&A as Head of Education. He became a Fellow of the Royal Society of Arts in 1991.

#### **BRIONY BINNIE , Departmental Secretary**

Briony Binnie studied History of Art at A-level, and went on to read English Literature at the University of Newcastle Upon Tyne, graduating in 1991. After 6 months secretarial work in London, she worked in the Sculpture Department at the V&A as Department Secretary, and then moved to the Education Department where she also works as Department secretary.

**SARAH BRIGGS, Administrative Officer**

A graduate in Design History from Brighton Polytechnic in 1990, she specialised in dress history and worked as a cataloguer for the Peter Peri Trust and as a volunteer for Hove Museum whilst at Polytechnic. She joined the museum in December 1990 as a part-time Administrative Officer with the Donations section and transferred to the Education Department in November 1991 where she is now the Administrative Officer for the Operations section.

**LIZ CHELL, Head of Operations**

A graduate of Fine Art from Brighton polytechnic in 1984 she began work in the Bankside Gallery as Secretary to the Director in 1985, as a result of an intensive secretarial course, progressing to become Assistant Director in 1987. She left to join the Education Department of the South Bank Centre as Administrative Co-ordinator in 1989. At the same time she studied, part-time, for a Diploma in Management Studies at the Polytechnic of the South Bank graduating with Distinction in 1991. She is now in her final year of study for a Masters in Business Administration (MBA) at the Polytechnic of the South Bank, supported by the V&A.

**JIM DIVERS , Audio Visual Technician**

Jim Divers graduated with a Dip AD Fine Art in 1976 and an MA in the History of Art in 1991. He was a practising multi-media artist from 1976-1985 with work exhibited in England, France, Germany and Austria. In 1982 he became AV Technician for ILEA, moving in 1985 to the Whitechapel Art Gallery, where he was Gallery Manager. He has worked at the V&A since 1987. Between 1980 and 1985 he was Chair of the London Film Makers Co-op Executive Committee and a member of the LFMC cinema Working Group.

**GAIL DURBIN, Head of Schools**

Gail Durbin has a BA and Post-graduate certificate in Education and is a Fellow of the Museums Association. She had experience of Secondary and adult teaching and then worked as Education Officer, Norfolk Museums Service; Education Officer, English Heritage (successively for the Royal Palaces, the Thames Region, the South East Region and the London Historic Houses). She has been a member of the

Committee of the Group for Education in Museums from 1980 onwards and Chair from 1989 to the present. She was a member of a History committee of the Schools Examinations and Assessment Council from 1988 up to 1991 and a member of the Historical Association Education Committee from 1987 to the present.

**EILEEN GRAHAM, Curator D, Practical Art Courses**

She took her NDD at Croydon College of Art followed by an ATC/BA at the University of London, Goldsmiths College. She spent eight years in Secondary comprehensive education teaching art to O and A level with responsibility for running the ceramics section within the department. This was followed by four years as Director of the Upper Gallery Whitechapel (ILEA) organising thematic exhibitions with an art and design education content. For a year she was a senior lecturer at a teacher training college in Malta (secondment). Upon her return to England she took up her present position within the V&A. For seventeen years she was an evening tutor in the Art Department at the City Literary Institute teaching drawing, basic design, colour and painting to both non-vocational and foundation students. She is a practising and exhibiting painter.

**MORNA HINTON, Curator E, Schools section**

After an art foundation course at Bath Academy of Art, Morna Hinton took a BA in History of Art at University College London. She did temporary work at the Tate Gallery, then took a PGCE course and taught Art and Design to secondary pupils at Feltham Community School before joining the V&A in October 1991.

**MARGARET KNIGHT , Curator E, Lecture Courses**

Margaret Knight has a BA Hons. in Fine Art and an MA in History of Art. She was employed as Head of Contextual Studies at East Ham College, then Head of Summer schools on Renaissance Patronage for Francis Loyola University in Rome. She has been a course tutor for the Open University, and is author and co-author of 5 books on late 19th and 20th century architecture and design. She is an occasional adviser to the BBC Historical Drama Unit, an adviser to NADFAS education committee and a broadcaster on museum topics for the BBC.

**KATHY MCLAUGHLAN , Curator E, Lecture Courses**

Kathy Mclaughlan has BA. Modern History and an MA History of Art. She had an internship at the

Costume Institute, Metropolitan Museum of Art, New York, did cataloguing and organisation for an exhibition on 19th century British artists in the Holy Land (British council/Jordan National Art Gallery 1986-87), and was a researcher/ contributor to a catalogue for the David Roberts exhibition at the Barbican Art Gallery in 1986. She was desk editor for Macmillan Dictionary of Art 1987-88 before joining the V&A.

**COLIN MULBERG, Curator E, Schools section**

Colin Mulberg has a Bsc in Engineering Design and Appropriate Technology, a PGCE in Design and Technology, and an MA in Science and Technology Studies. He was formerly A Level Design Co-ordinator at Brentside High School, Ealing, London. He has developed project work exploring Design and Technology in other times and cultures, at KS3, KS4, and A Level.” He was a GCSE Examiner and Moderator and an A Level Examiner. He is an experienced INSET trainer for teachers and initial teacher training students. He is a Registered Engineering Designer and an Associate Member of the Institute of Engineering Designers, for whom he is Schools Representative. He joined the V&A in October 1991.

**IMOGEN STEWART, Curator E, Gallery Services**

Imogen Stewart has a BA Hons. in Fine Art and Design, 1966. She worked first as a freelance textile designer and visiting ILEA teacher and lecturer. From 1971 she organised the Education Service at The Bethnal Green Museum of Childhood and joined the staff of the V&A Education Department in 1975. She continued to run the Education Service at BGM and to lecture on dress and textile subjects. Since 1987 she has worked full-time at the V&A. since 1972 she has contributed to a number of publications concerned with art education in museum and dress and textile subjects. In 1978 she won the British Antique Dealers Travel Award and visited Sweden and Finland and in 1981 she travelled to the USA to study museum education. She has served on the following Committees: Education Puppetry Association 1987-1982 (Chair 1980-92); Costume Society Programme Committee since 1985 (becoming Co-ordinator in 1992); Costume Society since 1991; MAGDA since 1990.

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