

DCMS/V&A Funding Agreement 2003/04-2005/06
End of Year Report April 2004-March 2005

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A large, light blue graphic of the letters 'V&A' in a serif font. The 'V' is tall and narrow, the ampersand is stylized and sits between the 'V' and the 'A', and the 'A' is also tall and narrow. The entire graphic is set against a light grey rectangular background.

VICTORIA AND ALBERT MUSEUM

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

End of Year Report April 2004 – March 2005

Summary of core quantitative targets

		2004/05 Target	2004/05 Outturn
1.	Total number of visits	2,250,000	2,471,600
2.	Number of visits by children	305,000	364,800
3.	Number of venues in England to which objects from the collection are loaned	250*	252
4.	Number of UKC2DE visitors to achieve an increase of 8% on the 2002-03 baseline by 2005-06	173,000	238,100
5.	Number of website visits	2,600,000	6,541,900
6.	Number of children in organised educational programmes, both on-site and off-site	220,000	309,300

* amended from original target of 270, June 2004.

Introduction: overview of activities in 2004/5

The V&A at South Kensington was named 'Large Visitor Attraction of the Year' and the V&A Museum of Childhood won the 'People's Award for Favourite Children's Attraction' in the Visit London Awards 2004.

The V&A met all quantitative targets in the Funding Agreement; some were substantially exceeded. Nevertheless, the Funding Agreement cannot – indeed, does not aim to – represent all of the activities of such a diverse and complex organisation as the V&A. This introduction expands upon some of the areas represented under the performance measures and includes areas not otherwise covered in order to indicate how the Museum has achieved its successes during the year. A fuller picture of the V&A in 2004/05, is given in a suite of reports available from the Museum: the V&A Annual Review, the Annual Report & Accounts and V&A UK 2004/05.

Audiences

The V&A fulfilled its ambition to attract over 2 million visits at South Kensington, sustaining the huge increase in audiences that was stimulated by the abolition of general entrance charges and the opening of the British Galleries in November 2001. Visit numbers were rather lower than in 2003/04, but that was an exceptional year in which the most successful temporary exhibition ever held at the V&A, *Art Deco*, was held. It is also thought that disruptive building works have had a negative impact on visiting, although these projects will bring longer-term benefits. The V&A Theatre Museum and V&A Museum of Childhood continued to build audience numbers in 2004/05, each surpassing 200,000 for the second year running.

Within the overall visit numbers the V&A made good progress in audience diversity. In particular, the number of children increased a great deal. It is true that the actual numbers of UK visitors in socio-economic categories C2, D and E fell somewhat compared to 2003/04; however, the fact that the V&A was able to increase the proportion of its audience from these groups rose was gratifying. This can be attributed to a strong programme of learning and interpretation events that supports the exhibitions, displays and gallery openings. Regarding ethnic diversity, the *Black British Style* exhibition was the centrepiece of the year's programme about, and for, Black British audiences – part of an ongoing, long-term strategy to build a loyal audience among this sector. *Encounters: the Meeting of East and West* provided opportunities for events with an Asian focus. The V&A aims to cater better for disabled people by raising their profile through displays such as the annual MENCAP photography competition; by enabling physical access as detailed in the new Access Guide; and by enhancing intellectual access and enjoyment through specialised talks, tours etc.. The V&A has earned the 2-ticks symbol and has established consultation groups with disabled users' representatives.

The headline programme of temporary exhibitions and displays is given in box 1.

Box 1

V&A Exhibitions and displays – South Kensington

- *Bill Brandt: A Century Retrospective*
- *Vivienne Westwood*
- *Shhh.... Sounds in Space*
- *The Other Flower Show*
- *Christopher Dresser 1834-1904: A Design Revolution*
- *Encounters: The Meeting of Asia and Europe 1500-1800*
- *Style and Splendour: Queen Maud of Norway's Wardrobe, 1896-1938*
- *Black British Style*
- *Beauty*
- *Spectres: When Fashion Turns Back*
- *International Arts & Crafts*
- *Joinedupdesignforschools*
- *COLLECT*
- Displays: Image & Identity, Ossie Clark, Rachel Whiteread: Untitled, Fashion in Motion: Missoni 1953-2003, Inspired by the V&A, Fantastic Fashions, John Frederick Lewis, Recent Acquisitions 1992-2002: A Decade of Collecting Textiles, Different by Design: Clothes Across Continents, The Real 'Mr McGregor's Garden', Beatrix Potter and Ernest Aris, The Tale of Two Bad Mice, Korean Acrobats in Japan, Great Buildings, Swarovski, Ilse Bing: Queen of Leica, 40 Years of Carnival, V&A Illustration Awards, Korean Textiles, Frederick Sommer

V&A Exhibitions – Museum of Childhood

- *Must-Have Toys*
- *Uncaged*
- *David Hockney: Grimms' Fairy Tales*
- *Beatrix Potter's Garden*
- Displays: Home Swede Home, Sindy's 40th Birthday, Playmobil Roadshow and a number of community displays

V&A Exhibitions – Theatre Museum

- *Its a Great Night Out! The Making of the West End 1843-2010*
- *2D>3D – Design for Theatre and Performance*
- *Peter Pan: 100 years old and still flying*
- *The Redgraves: a family on the public stage*
- *Observe and Show – the theatre art of Michael Annals*

V&A UK touring exhibitions:

- *Cinema India*, Birmingham Museum & Art Gallery
- *Zoomorphic*, Bury St Edmunds Art Gallery
- *Radiant Buddha*, Birmingham Museum & Art Gallery; Cartwright Hall, Bradford (joint acquisition and tour with the British Museum)
- *Brilliant*, 'The Lighting Show', NEC, Birmingham; National Glass Centre, Sunderland
- *Must-Have Toys*, Tullie House Museum, Carlisle

V&A UK Co-operative exhibitions (V&A + partners)

- *The Biggest Draw*, Millennium Galleries, Sheffield (with Sheffield Galleries & Museums Trust)
- *Aspects of Architecture*, Graves Art Gallery, Sheffield (with Sheffield Galleries & Museums Trust)
- *Toulouse-Lautrec and the Art of the French Poster*, Bowes Museum, County Durham; Ferens Art Gallery, Hull, (with the Bowes Museum)
- *Depth of Field: the place of relief in the time of Donatello*, Henry Moore Institute, Leeds (with HMI)
- *Beatrix Potter's Garden*, Reading Museum; Portsmouth City Museum; Liverpool Museum (with the Warne Archive).

V&A International Touring Exhibitions

- *Art Deco*, San Francisco and Boston, USA
- *Palace & Mosque*, Washington DC, USA
- *Vivienne Westwood*, Canberra, Australia
- *Rural England Through a Victorian Lens*, St Louis, USA

FuturePlan

FuturePlan is the V&A's long-term programme to enhance the visitors' experience by improving facilities and redesigning the galleries to give a clearer layout and more imaginative and informative displays. 2004/05 saw the creation of new spaces that also opened up the remarkable architecture of the building. The key projects are listed in box 2. Of the £10.13 million expenditure on FuturePlan in 2004/05, £8.4 million came from external funders (private and public).

Box 2

- September 2004: Reopened the entrance from the Exhibition Road tunnel directly into the Museum galleries.
- October 2004: Opened the Gilbert Bayes Sculpture Gallery to show the Museum's unrivalled collection of small sculpture from the Middle Ages to the present day. Reopening the arches in this arcaded bridge gallery also allows dramatic views of the Cast Courts.
- November 2004: Opened the Architecture Gallery featuring highlights from the collections of the V&A and the Royal Institute of British Architects (RIBA). Around 160 architectural models, drawings, designs, material samples and building fragments are displayed in the first permanent space in Britain devoted to the history of architecture.
- November 2004: redeveloped three floors of the Henry Cole Wing to complement the Architecture Gallery by providing a Study Room, stores and offices for RIBA materials and staff plus a much-improved V&A Print Room and dedicated teaching space.
- November 2004: Opened the Belinda Gentle Gallery of Metalware on the bridge overlooking the Grand Entrance. It displays over 200 pieces of brass, pewter and cutlery dating from 1400 to the present day.
- November 2004: Opened a new Members Room to provide a calm and elegant place where Members can relax and get light refreshments.
- December 2004: Opened the Märit Rausing Gallery of Contemporary Glass to showcase the V&A's spectacular collection of modern glass.
- March 2005: Opened the Julie and Robert Breckman Gallery of Prints and Drawings and also the International Music and Art Foundation Gallery of Portrait Miniatures. These galleries complete the relocation of the Museum's paintings collections to the original suite of top-lit galleries that was begun when the five Paintings galleries opened to the public in 2003.

Other major FuturePlan projects were also advanced during 2004/5. Kim Wilkie Associates were selected by competition to re-design the Garden at the Museum's heart. In the next two years the V&A will open new galleries for Scared Silver & Stained Glass, Sculpture and Islamic art, alongside a new Shop and Restaurants. Studies have also begun for new Jewellery and Ceramics Galleries to open by 2009. The biggest FuturePlan gallery project, though, is the suite of Medieval & Renaissance Galleries, due to open by 2010. Extensive research, conservation, design and other preparatory work is already underway and a major funding application was submitted to the Heritage Lottery Fund (HLF).

In July 2004, the V&A Museum of Childhood completed a re-display of its Optical Toys Gallery which is now called Look, See and incorporates interactive exhibits funded by the Foundation for Sport and the Arts. The Museum secured funding from HLF and private donors for Phase 2 of its redevelopment. Starting in October 2005, this will create two new galleries and new facilities that will enable expansion of learning and community programmes. The Museum of Childhood will close for one year while the work takes place.

The V&A Theatre Museum, while working on plans for major redevelopment in the future, redesigned its public entrance area to make it more appealing and refurbished the studio theatre as a flexible space for live performance. The Theatre Museum shares a building with London's Transport Museum, which embarked on building works in 2004/5. This prompted relocation of some of the Theatre Museum research collections, starting in March 2005. They joined the main part of the research collections at Blythe House where, after a short period of closure, an enhanced access service will be provided.

One of the most significant decisions taken by Trustees in 2004/05 was that the Museum would not build the planned new Spiral building on Exhibition Road that would have showcased the V&A's contemporary collections and events. With confirmation that an HLF grant would not be provided, it was concluded that – although more than £30 million had been pledged privately – it would not be possible to raise enough public money to proceed with the project. The loss of this landmark building is to be regretted for the Museum, for London as a world city and for Britain. The Museum is now exploring other ways to display its contemporary programme at South Kensington.

Acquisition

Acquisition is vital for enhancing and developing the Museum's collections, and to their continuing appreciation, inspiration and enjoyment by our audiences. The Museum can make only a very modest allocation for acquisition from its core budgets, though it uses this to lever in additional sums from other sources. Nevertheless, items that are the subject of export licence stops because they are deemed highly important for the nation are often prohibitively expensive. The Museum also acquires objects through gifts, donations and bequests, for which it is extremely grateful. Significant acquisitions in 2004/05 are shown in box 3.

Box 3

Contemporary

- Six items from COLLECT (Contemporary Craft fair organised by the crafts Council and held at the V&A)
- Prints by Christine Borland and Julian Opie
- 100 architectural designs by Sir Nicholas Grimshaw
- A double-sided clock by 2004 Turner Prize nominees Langlands and Bell commissioned by Robert Breckman in memory of his wife, Julie.

Major Exhibitions

- A rare Russian Arts and crafts cabinet (1885-90) and a silver tea and coffee service (1903-3) by Archibald Knox, for *International Arts and Crafts*, the latter purchased with contributions from the National Art Collections Fund (NACF) and the Friends of the V&A.
- *Modernism*, to be held in 2006, has prompted purchases of important posters and furniture

Other

- Purchase at auction of an exceptional woman's spangled jacket of about 1630-40 (with the help of the NACF) and, even rarer, an unadorned linen handkerchief and bed-cap of similar date.
- An archive of theatrical designs by Oliver Messel (1904-78) (with the aid of the NACF, HLF and the Friends of the V&A)
- The archive of the calligrapher and letter designer Edward Johnson (1872-1942)
- An important group of drawings and designs by Edward McKnight Kauffer (1890-1954)
- A set of publicity materials for 1950s products, acquired for the trade literature collection.

The year's setback was three thefts late in 2004, which showed how vulnerable older parts of the Museum can be. Immediate security measures included closure of some galleries, increased warding density and bag-searching on entry and exit. The thefts necessitated a reprioritisation of budgets from 2005/06 and an advance from DCMS against future Grant in Aid allocations in order to bring forward improvements to security systems. The first phase of these works were underway by the end of 2004/05.

UK Strategy

The V&A's widespread national working was given added focus and impetus in 2004/5 through some restructuring and the agreement of a new UK Strategy and Policy in September 2004. The Museum's activity and presence throughout the UK is more fully reported in 'V&A UK 2004/5', the first annual report on national working. Some specific initiatives and projects are outlined below, but there are many other examples of advice and practical assistance between the V&A and regional organisations.

The limitations of the performance measure, 'loan venues in England', in representing the V&A's national reach are noted in the report below. New models of co-operative exhibitions have been developed to maximise opportunities to bring V&A collections to new audiences and to ensure that the V&A gets appropriate recognition. This has led to an increase in V&A exhibitions – alone and in partnerships – from one or two per year up to 2003, to 15 exhibitions at 10 venues in 2004/05. V&A UK touring exhibitions are listed in box 1.

The V&A has a strong, formal partnership with the Sheffield Galleries & Museums Trust (SGMT) that includes co-operation across all activities, not just loans and exhibitions. A similar model, albeit not contractual, is being developed with another four museum/gallery services to form a productive network: the V&A UK Partnership. As well as SGMT, the Partnership includes: Tyne & Wear Museums, Manchester City Galleries, Birmingham Museums & Art Gallery and Brighton & Hove Museums.

These are the Partners in a highly successful consortium – also including NCH, the children's charity – to deliver a DfES/DCMS strategic commissioning project called *Image & Identity*. 2004/05 was the second year of the project and through creative workshops, museum visits and other events it engaged with 940 young people from participating schools, NCH centres and residential units for looked-after children, plus over 50 teachers, artists and carers. Compared with 2003/04 there was much less Government funding available (£80,000 compared to £350,000) but an additional £131,000 was raised in grants from the Paul Hamlyn Foundation (£95,000) and the Lloyds TSB Foundation for England & Wales (£36,000). *Image & Identity* continues in 2005/06, and it is hoped that public funding will be sustained.

Three UK Partners are involved in the Culture Online project, *Every Object Tells a Story*. In addition, Manchester and Tyne & Wear have joined a V&A initiative for adult learners, *Inspired By*. This is an annual competition in which people (some with disabilities or learning difficulties) enter things they have made inspired by museum objects. The winners and selected entries are shown in the museums.

The V&A was successful in four bids to the Museums, Libraries & Archives Council (MLA) to initiate Subject Specialist Networks: one Implementation Grant and three Exploratory Grants. This concept of networks, based on collections expertise rather than geography, is seen by the Museum as a useful way to share collections, skills and knowledge.

The V&A runs the MLA/V&A Purchase Grant Fund (PGF) that makes grants for acquisitions to non-national museums, galleries and specialist libraries. It is through the PGF that many regional organisations deal with the V&A, and it is a source of advice as much as funding. In 2004/5 the PGF engaged with 141 institutions, 104 of which received grants totalling £1 million. This enabled purchases costing £3.8 million to go ahead.

International

The V&A's reach is international. As for national working, collections are made accessible through V&A touring exhibitions and loans, while V&A personnel collaborate with colleagues around the world. Curators worked with the Islamic Mediterranean Group and advised museums in Mumbai and Jodhpur on collections care issues. The V&A continues to develop links in China, and a staff member from Beijing was seconded to the V&A in 2004 to gain professional experience.

Four major V&A exhibitions toured internationally in 2004/5 (see box 1). Nearly a million visitors have now seen the exhibition, *Art Deco 1910-1939*. A smaller version will tour Japan in 2005/6. *Palace and Mosque: Islamic Art from the Victoria and Albert Museum* opened at the National Gallery of Art in Washington DC in July 2004. The international tour of this exhibition has been made possible by the generosity of Mohammed Jameel, the benefactor of the V&A's Jameel Gallery of Islamic Art which is dedicated to the memory of Mr Abdul Latif Jameel, the late founder of the Abdul Latif Jameel Group, and his wife, Nafisa. *Vivienne Westwood* was the first V&A exhibition to travel to Australia, where it was shown at the National Gallery of Canberra and attracted over 60,000 visits.

The V&A began work to formalise its international strategy and this will be published in 2005. The Museum also participated in regular meetings with the British Museum and British Library to co-ordinate international activity and advocacy .

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 2002/03 outturns.

Key to abbreviations:

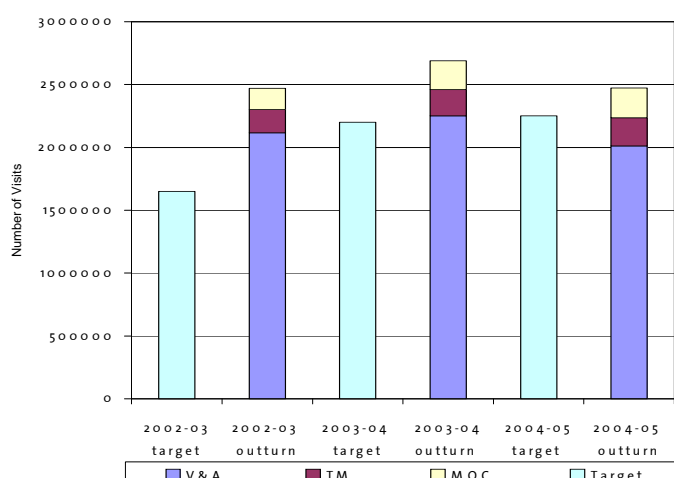
SK - Victoria and Albert Museum at South Kensington TM - Theatre Museum
MOC - Museum of Childhood at Bethnal Green VAE - V&A Enterprises
NAL - National Art Library

CORE TARGETS

1. TOTAL NUMBER OF VISITS

	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	2004/05 Target	2004/05 Outturn	% diff. 04/05 vs. 03/04
TOTAL	1,650,000	2,469,300	2,200,000	2,689,500	2,250,000	2,471,600	-8%
SK		2,116,200		2,250,400		2,011,200	-11%
TM		184,500		209,800		225,000	7%
MOC		168,600		229,300		235,400	3%

Half-Year Progress			
	Apr-Sep 2002 outturn	Apr-Sep 2003 outturn	Apr-Sep 2004 outturn
TOTAL	1,203,500	1,454,900	1,241,800
SK	1,016,900	1,251,500	1,014,300
TM	96,300	101,200	120,100
MOC	90,300	102,200	107,400

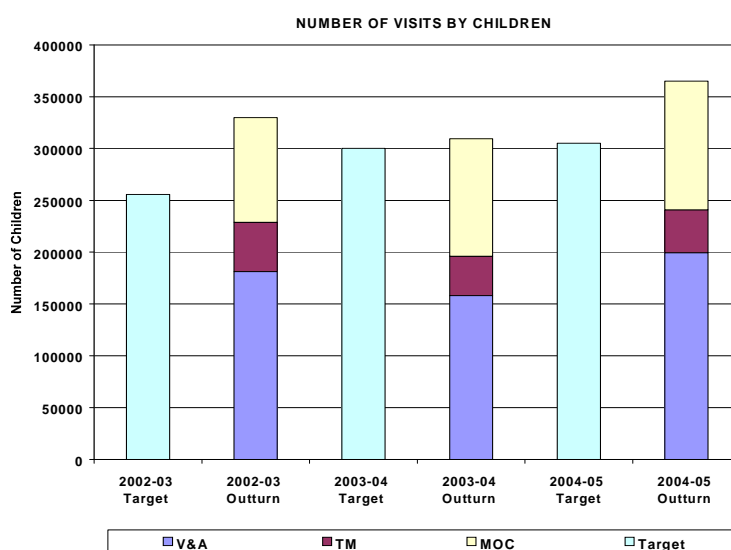


- The 04/05 target was exceeded by 10%.
- The V&A fulfilled its ambition to sustain visit numbers of over 2 million per year at SK, even after the initial impact of free entrance and the opening of the British Galleries in 2001/02 declined.
- TM and MOC have sustained 200,000 visits for the second year running and have continued to build their audiences, with increases of 7% and 3% respectively. The MOC's visit figures were the highest for 15 years.
- The overall 8% drop in the total visits compared to 2003/04 can be largely ascribed to the exceptional success of the *Art Deco* exhibition last year which was the V&A's most successful exhibition ever, attracting 360,000 visitors.
- Figures for all sites now include visit figures for museum events but still exclude visitors coming to corporate events (as per guidance from DCMS). **At SK an additional 16,600 people visited the Museum for corporate events throughout 2004/05.**
- **In addition to on-site visits, there were in excess of 950,000 visits to V&A exhibitions and V&A co-operative exhibitions that toured in the UK and abroad during 2004/05.**

2. NUMBER OF VISITS BY CHILDREN

	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	2004/05 Target	2004/05 Outturn	% diff. 04/05 vs. 03/04
TOTAL	255,500	329,900	300,000	309,500	305,000	364,800	18%
SK		181,100		158,000		199,300	26%
TM		47,700		38,200		41,500	9%
MOC		101,100		113,300		124,000	9%

Half-Year Progress			
	Apr-Sep 2002 outturn	Apr-Sep 2003 outturn	Apr-Sep 2004 outturn
TOTAL	173,200	147,700	165,400
SK	94,100	77,500	98,200
TM	26,000	22,900	17,900
MOC	53,100	47,300	49,300



- The 2004/05 target was exceeded by 20%.
- **There was an increase of over 40,000 children (26%) visiting SK in 2004/05** compared to 2003/04. Part of this increase was due to a slight change in the methodology used to calculate this figure which modified the weighting of the MORI market research surveys to more accurately record the number of children visiting with adults. Calculating the 2004/05 number of children using the 2003/04 method shows that there has been an actual rise of c.30,000 children and that c. 10,000 of the increase was due to the change in methodology.
- The rise in the number of children at SK can be related to a number of initiatives in the families and schools programmes including:
 - A popular programme of events during school holidays. A highly successful autumn marketing campaign promoting family events resulted in an unprecedented number of participants attending the half-term activities (over 4,500 people visited the 'Getting into Print' activity).
 - A range of family activities and events relating to all major exhibitions.
 - Successful annual events such as Carnival (over 3,000 visitors), Chinese New Year (17,000 visitors over two days) and The Big Draw.
 - The introduction of a new activity cart for children.
 - The piloting of new exhibition workshops and talks for *Black British Style* and *Encounters*, devised to support school groups visiting exhibitions and to help teachers make links with the V&A's permanent collections. Over 1,000 pupils attended these events, most of whom hadn't visited the V&A before.

- The introduction of free one-hour taught gallery sessions for school groups led by an experienced freelance team of artist educators.
- **Over 40,000 (21%) children at SK visited in school groups.**
- The Museum's family friendly profile was helped with the V&A being the only national museum being nominated for The Guardian Kids in Museums award 2004.
- The TM and MOC have both increased child visits by building on their strong family and schools programmes. At MOC a new and successful programme of daily activities for children in the galleries was implemented, family events were well attended, new teachers' resource packs for Key Stages 1 and 2 were produced and three new direct teaching sessions for school parties were introduced.
- In addition to events targeted at under 16s, SK devotes resources to programmes for young people and students who are not counted in any of the DCMS targets. Examples of these include:
 - The V&A College - a high impact out-of-school programme for arts based gifted and talented young people in London at AS, A2 & AVCE level, which provides a unique opportunity to explore the V&A's collections and be taught by experts in the fields of art and design history and conservation.
 - Style Lounge – a programme for FE and HE students with a strong interest in contemporary design and culture which enables them to network within the creative industries.

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

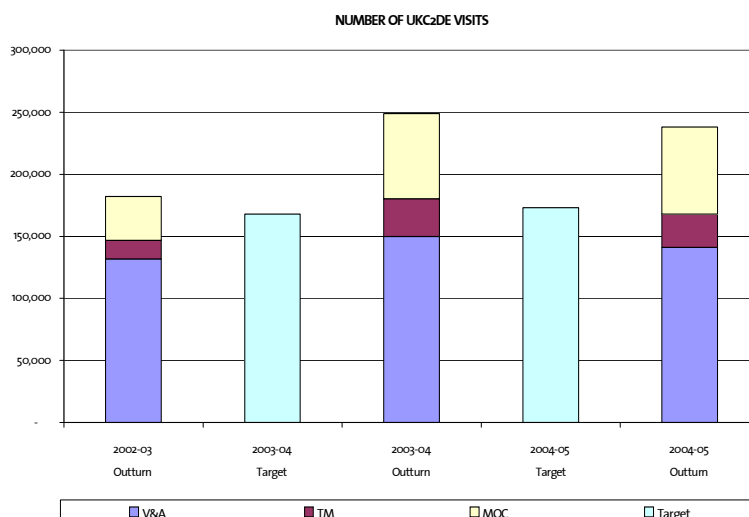
	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	2004/05 Target	2004/05 Outturn	% diff. 04/05 vs. 03/04
TOTAL	N/A	235	250	255	250	252	-1%

- The target in the previous Funding Agreement (2001-2004) referred to all loan agreements, not venues. The figure given above for 2002/03 is 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 to reflect the fact that the target refers only to England and not all of the UK.
- The 2004/05 outturn includes loans for exhibitions organised by borrowing institutions and 5 UK touring exhibitions organised by the V&A which were shown in 7 UK venues. The former may involve a single object, the latter may involve hundreds of objects but counting venues means that each scenario counts equally in the outturn.
- Of the 2004/05 outturn for England (excluding touring exhibitions), 149 were long-term loan venues (1,617 objects) and 96 were short-term (720 objects).
- In addition to venues in England, (excluding touring exhibitions) **149 V&A objects were loaned to 18 venues in the UK home countries and 432 objects were loaned to 100 venues abroad.**
- As referred to under 'total visits', **there were over 950,000 visits to V&A exhibitions and V&A co-operative exhibitions that toured in the UK and abroad.** Over 900 objects were shown at 20 venues. Of these, 10 exhibitions opened in 15 English venues and although we have not yet received visit figures from all venues, at this stage we can report that over 200,000 visits were made to just eight of these exhibitions. The international figures include c.365,000 visits to Art Deco at 2 venues in the USA.

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

	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	2004/05 Target	2004/05 Outturn	% diff. 04/05 vs. 03/04
TOTAL	New target for 2003/04- 2005-06 Funding Agreement	182,100	168,000	248,800	173,000	238,100	-4%
SK		131,900		149,800		141,100	-6%
TM		14,900		30,500		26,800	-12%
MOC		35,300		68,500		70,200	2%

Half-Year Progress			
	Apr-Sep 2002 outturn	Apr-Sep 2003 outturn	Apr-Sep 2004 outturn
TOTAL	89,800	125,200	104,200
SK	60,600	81,800	56,500
TM	7,800	14,900	14,400
MOC	21,400	28,500	33,300



- The 2004/05 target was exceeded by 38%.
- Although the number of UKC2DE visits decreased by 4% across all sites in 2004/05 compared to the previous year, **the proportion of UKC2DEs out of the total audience increased from 9% in 2003/04 to 10% in 2004/05.**
- At all sites a number of programmes aimed at social inclusion were implemented during the year including:
 - Photography, art and fashion workshops were developed at SK for the unemployed, young people at risk and the homeless in partnership with organisations such as Hackney 180, East Potential, Tower Hamlets College, London Connexion, Capital A and Big Issue.
 - The SK Language and Literacy project for English for Speakers of Other Languages (ESOL) continues to attract up to 2,000 students from a wide range of backgrounds including newly arrived refugees from the Horn of Africa and Eastern Europe. The programme is being considered as a model of provision by other museums.
 - Vulnerable young people from East London at risk of homelessness have undertaken work placements in the V&A's Technical Services and Learning and Interpretation Departments.
 - As part of the Image and Identity Project, the V&A and its five regional partners have continued to

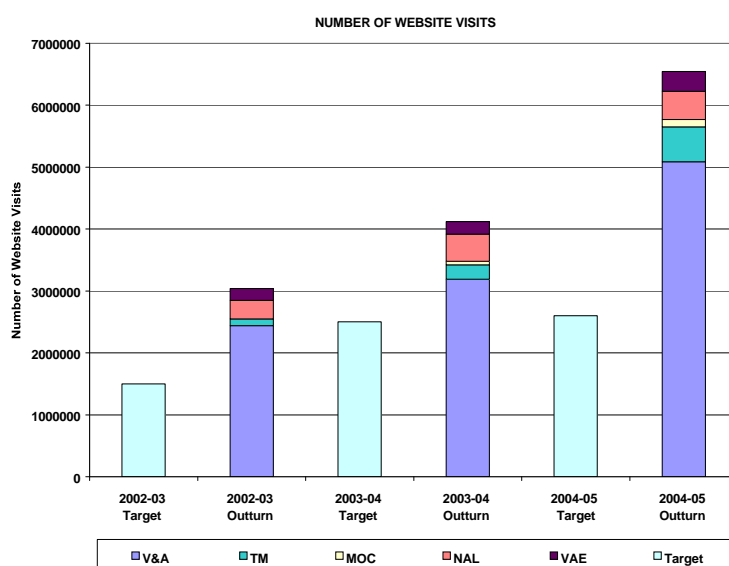
work with groups from the National Children's Home, with children from 'failing schools' and with schools with high numbers of 'disadvantaged' students.

- At TM a drama project, funded by the Foyle, was devised for young people from Lewisham Young People's Theatre, including refugees.
- 30 women attending an ESOL/Childcare course at Tower Hamlets College attended a series of artist led workshops at MOC, intended to raise self-esteem and encourage creativity in under -5's. The Beatrix Potter exhibition was used as inspiration.
- Through the 'Dost' Trinity Community Centre Refugee Project, 10 young refugees living independently or in care in East Ham and waiting to be placed in schools, visited MOC to gain creative inspiration and experiment with different art medium.
- At MOC 60 3-4 year olds from the Thomas Buxton Nursery, many of whom had not acquired much English, took part in a series of art workshops.

4. NUMBER OF WEBSITE VISITS

	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	2004/05 Target	2004/05 Outturn	% diff. 04/05 vs. 03/04
TOTAL	1,500,000	3,037,900	2,500,000	4,120,000	2,600,000	6,541,900	59%
V&A		2,438,700		3,186,500		5,087,100	60%
TM		110,500		236,200		560,100	137%
MOC		Included in V&A web figure		54,300		119,700	120%
NAL		299,100		442,200		457,600	3%
VAE		189,600		200,800		317,400	58%

Half-Year Progress			
	Apr-Sep 2002 outturn	Apr-Sep 2003 outturn	Apr-Sep 2004 outturn
TOTAL	1,154,200	1,841,600	2,659,700
V&A	938,300	1,465,700	2,029,600
TM	51,600	57,500	226,900
MOC	Included in V&A web figure	22,500	41,500
NAL	144,100	207,300	231,900
VAE	-	88,600	129,800



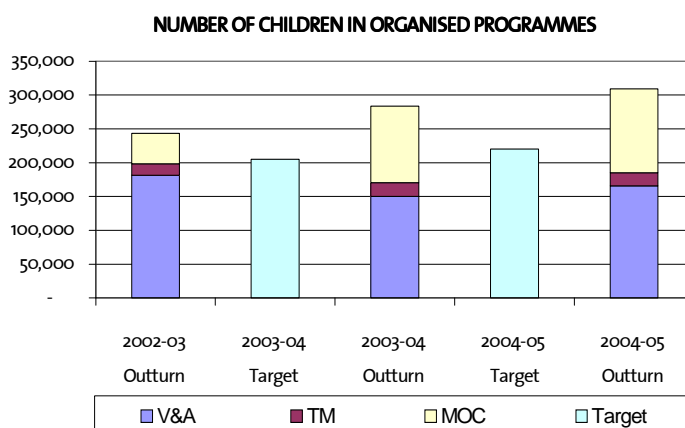
- Following the launch of the newly designed V&A website in July 2004, **user sessions increased dramatically by 59%** i.e. almost 2.5 million more than the previous year.
- The V&A site receives the bulk of the visits with over 5 million user sessions.
- **The TM site now attracts over half a million user sessions**, the majority of which are focussed on the PeoplePlay site, the NOF funded site on the history of performance, which has been embedded into the main TM website.
- **Visitors to the MOC website have more than doubled since 2003/04.** More interactive elements have been introduced and users can now subscribe to an e-newsletter.
- To coincide with the opening of *International Arts and Crafts*, the newly designed V&A shop website was launched. Apart from a much enhanced visual appearance, the site includes automated transaction processing and it facilitates the necessary frequent changes to merchandise offers.
- In 2004/05 a substantial number of new objects were added to the V&A's Access to Images site which attracted almost 150,000 user sessions.

- Tudor Britain, a site developed jointly with the National Archives, has had over 90,000 user sessions. This is the V&A's first material pitched directly at school children and more than half of the sessions occurred in the last quarter of the year after the full site was launched.
- A number of new exhibition sites have been added including *Encounters, Spectres, Dresser, Style and Splendour, Black British Style, Beauty* and *International Arts and Crafts*. Exhibition sites now attract three times as many user sessions as people through the door of the exhibitions.
- As galleries are refurbished as part of FuturePlan, the V&A's major redevelopment project, new sites are being developed. In 2004/05 sites on the new Miniatures, Architecture and Sculpture Galleries were added to the V&A website.

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

	2002/03 Target	2002/03 Outturn	2003/04 Target	2003/04 Outturn	2004/05 Target	2004/05 Outturn	% diff. 04/05 vs. 03/04
TOTAL	New target for 2003/04- 2005-06 Funding Agreement	243,400	205,000	283,700	220,000	309,300	9%
SK		181,600		150,200		165,500	10%
TM		16,800		20,200		19,800	-2%
MOC		45,000		113,300		124,000	9%

Half-Year Progress		
	Apr-Sep 2003 outturn	Apr-Sep 2004 outturn
TOTAL	127,400	128,500
SK	70,300	69,300
TM	9,800	9,900
MOC	47,300	49,300



- This was a new performance measure for 2003/04. Under the 2001-2004 Funding Agreement the measure was 'all learners'.
- In 2003/04 the V&A agreed with DCMS that for this target it would report the number of children, young people and students (i.e visitors under 24) in organised programmes. However, in October 2004 DCMS informed the V&A that it should only report the number of under 16s in organised programmes.
- As a result the 2002/03 and 2003/04 figures have been recalculated to reflect the change in definition.
- Despite the change in definition, **the 2004/05 target was exceeded by 41%**. Some of the comments under the child visit measure also apply here.
- The outturn for SK includes under 16s who participated in booked and non-booked events and who visited the British Galleries, where a high concentration of enhanced learning facilities have been designed into the galleries.
- The figure for the MOC outturn represents all under 16s as the redevelopment of the galleries (opened 2003/04) provided significantly increased learning activities, including permanent gallery assistants to facilitate learning through play. The 2002/03 outturn represents 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.

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 Biggest Draw

The Biggest Draw exhibition was on display at the Sheffield Millennium Galleries from 15 September to 15 December 2004 as a facet of the continuing close partnership between the V&A and the Sheffield Galleries & Museums Trust (SGMT). It was developed by the Campaign for Drawing, in association with Sheffield Millennium Galleries and the V&A. Gill Saunders, Senior Curator (Contemporary Collections) in the V&A's Word & Image Department was the co-curator. The V&A loaned 76 items (over half the total exhibits). The majority of these objects were from the Word & Image Department, but key pieces were from the Asian, Furniture, Textiles and Fashion Departments.

The exhibition was designed to celebrate the power of drawing and to demonstrate the versatility and diversity of drawing as a medium and a process. The definition of drawing used in selecting the exhibits was very open, and included everything from traditional pencil on paper, to 'drawings' made with paint, thread, and even chocolate syrup, as well as drawings made by cutting or by burning, and drawings on every kind of surface from a lab coat to a ceramic pot. The many purposes and functions of drawing were represented, and the material was organised into three broad thematic categories: Observing and Recording, Expressing and Imagining, and Designing and Inventing. The selectors were keen to show that drawing is not the sole preserve of artists, and so the works of painters, sculptors and designers were shown alongside drawings by engineers, architects, philosophers and scientists. Highlights included V&A works from Leonardo, Rembrandt and William Blake, to Picasso and Lucien Freud, alongside designs such as Harry Beck's original sketch for the London Underground map, and Mary Quant's iconic fashion illustrations. The V&A also lent outstanding drawings by contemporary artists including a dramatic 'snowball' drawing by Andy Goldsworthy, and a monumental figure study by Turner Prize winner Antony Gormley, as well as witty and original pieces by up-and-coming artists such as Raqib Shaw and Chris Kenny.

Described by one reviewer as 'truly inspirational', the show attracted 12,700 visits, including 2,975 pupils in booked groups. It was the venue for the hugely successful launch of the 2004 'Big Draw' events on 2 October, with illustrator Quentin Blake leading workshop activities in the galleries. On this day, when the exhibition was free, there were 2,750 visits: average Saturday attendance is 200. Visitor comments were "overwhelmingly positive" according to the SGMT evaluation: "*How lucky we are to be able to see all this in Sheffield*".

Big Draw

'Getting into Shape' was the theme for the V&A's 2004 Big Draw. Events run by the V&A took place on 26 September as part of the 'Rolf On Art' launch at Trafalgar Square and during the weekend of 16 and 17 October at the V&A. In total 4,989 visitors took part (2,145 adults and 2,844 children).

Two ways of exploring shape were offered:

- Visitors were asked to change their shape by putting on a stretchy bag and get their new shape drawn on paper. The outline was then cut out and turned into an architectural design. On one side of the paper shape visitors drew an imaginative design of the exterior view of their building and on the other side the interior layout. Students from the Architectural Association were on hand to help encourage and inspire. Performances were given by three 'Stretchy Bag Dancers', to demonstrate the variety of shapes that could be made in the bags.
- Visitors created a four picture shape story. After drawing a random shape, visitors had to look for an object from the Museum's collection which matched their shape, and by drawing three more pictures using the shape, make up a story about that object. This activity encouraged visitors to look at specific objects. One visitor commented, '*I thought the workshop was extremely well organised and was a brilliant way of getting children to really look and focus on one object.*'

On 17 October Mark Speight, from Children's BBC art programme, *Smart*, inspired everyone to think about shape, and Anthony Browne, author of *The Shape Game*, gave drawing demonstrations

For the first time there was a joint publicity leaflet for the Big Draw events between the Natural History Museum, the Science Museum and the Goethe-Institut.

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 exhibition title was changed to *Black British Style*. It was the first exhibition in the UK to look at fashion and styling across all aspects of black life and culture over the past 50 years. It was an extremely popular exhibition with 45,735 visitors, well exceeding its visitor target of 23,000. A high proportion of visitors (33%) had never been to the V&A before. The exhibition has strengthened the V&A's relationship with its black and Caribbean audience with 53% of visitors being from these demographics, many of whom gave positive evaluations. The exhibition was particularly well received amongst its main target group of 18-34 year olds, and acted as a source of inspiration for a number of student projects.

On display were 40 full outfits, 200 single garments and accessories and 40 photographs. Many of the objects were from the V&A's collections and a number of objects were generously loaned and given by the black British community. Highlights of the exhibition included a suit worn by Dr Gilroy on arrival in England in 1952, Mis-Teeq's outfits from their single, *Scandalous*, a selection of trainers from Goldie's private collection, Jazzy B's outfit from the *Back to Life* video and clothes and accessories by influential fashion designers.

The exhibition was the focus of a varied programme of events targeted at different audiences. Family events included dressing up in *kente* fabrics, making African inspired greeting cards and designing graffiti tags or slogans for t-shirts or printed cotton bags with the designer company Sexie Booda. Young and old, black and white learnt about the history of hip hop, created and performed their own rap and participated in the break dancing workshop. Some of the activities were targeted at black pensioners such as a reminiscence session which was followed by a tea dance where 100 pensioners danced to country and western, quadrille, reggae and old time soul. There were specific programmes for people with disabilities including talks and workshops for the visually or hearing impaired, people with learning difficulties and mental health service users and their

carers. The exhibition piloted new one-hour introductory exhibition workshops for primary and secondary school pupils: these were led by experienced museum and artist educators and proved popular. Of the 9,000 people who attended education events approximately 42% were of black or black British background and 5% were mixed black/white.

The Black British Style Friday Late celebrated the eclectic styles of black music and was the most popular Friday Late to date with 4,758 people attending. The two-day Black Style International Conference, organised by the V&A and the University of the Arts, London, was the first international conference dedicated to exploring black style across the African diaspora.

The exhibition was very well received by the press, including the black press such as *The Voice* and *New Nation*. It received excellent coverage in the news pages of national newspapers (a first for a contemporary exhibition) which meant the exhibition reached a far wider audience than if it had only been reviewed on the arts pages. Broadcast coverage was good including a programme on BBC4, a feature on BBC2's *Newsnight Review*, interviews with curators on a number of radio shows. In addition, Trevor Nelson recorded a whole programme from the exhibition for MTV. It also received positive coverage in the black press including

A book entitled *Black Style* edited by the curator of the exhibition, Carol Tulloch, was published to coincide with the exhibition and Black History Month. Although the exhibition confined itself to Britain, the book caters for the wider international markets by taking Britain as a starting point and looking at areas of the world which have strongly influenced black British style: Jamaica, West Africa and North America. The book has been well received internationally.

The exhibition had a positive impact for its exhibitors, such as fashion designers Joe Casely-Hayford and Wale Adeyeme, and the V&A was able to develop good working relations with a number of contemporary designers, clothing companies, photographers, musicians and film makers

The Arts Council England awarded the V&A a National Touring Grant towards the costs of the *Black British Style* tour in the UK. Additional funds for the tour were secured from various sources including Guinness Foreign Export Stout, Kangol, and local trusts and foundations. The exhibition will be travelling to Manchester Art Gallery, Cartwright Hall Art Gallery, Bradford, the British Empire and Commonwealth Museum, Bristol, Birmingham Museum and Art Gallery and New Walk Art Gallery and Museum, Leicester, during 2005 and 2006.

At the end of the tour the V&A will acquire 9 objects for the Museum of Childhood, the Theatre Museum and the Furniture, Textiles and Fashion Department.

More information on the exhibition can be found on the Black British style microsite on the V&A website http://www.vam.ac.uk/vastatic/microsites/1341_black_british_style/

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

The Gallery is part of the Museum's permanent exhibition space and has therefore been on public display throughout 2004/5, during which over 235,000 people visited the Museum.

As intended, the Gallery has provided the inspiration for a number of community projects. These have generally involved a school or community group working with one or two artists, and have created new work for display in the Gallery's temporary exhibition area. Projects completed during this year include:

- a Tower Hamlets tower block made from shoe boxes by a year 6 class from Shapla School.
- a hanging textile of playground games and rhymes made by a gifted and talented group at Bluegate Fields Primary School. A local artist's painting, commissioned by the Museum and depicting multicultural nursery rhymes, inspired the project.
- a video about comparative childhoods made by year 4 pupils at Cyril Jackson School and their parents.
- a week-long project with ten refugee orphans living in care in East Ham. The group visited a number of local sites before making their own work at the Museum.

As part of "Hidden Histories", an initiative within the V&A's Capacity Building and Cultural Ownership programme, the Museum will be employing a part-time staff member during 2005/6. This post will: create a World in the East End archive; collect further material leading to a re-display of the Gallery from October 2006; and plan a programme of related events and projects.

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 V&A's Fashion in Motion programme continues to be very popular with tickets being taken up very quickly and a live video link being provided in the Grand Entrance for those visitors unable to get tickets. The following shows took place in 2004/05:

- *Vivienne Westwood*: Five shows took place throughout the day featuring highlights from Westwood's most recent collections. There was a huge demand for tickets with all 2,250 tickets being allocated within 2.5 hours.
- *Central St Martins*: In October 2004 the V&A presented the work of Central Saint Martins 2004 graduates with two catwalk shows featuring 15 collections. The shows were attended by 900 visitors.
- *Swarovski*: In association with Istituto Marangoni the V&A celebrated Swarovski's collaboration with the world of fashion with a series of four catwalk shows, attended by 1,800 visitors, presenting a unique collection of spectacular specially-commissioned jewels for the catwalk.

Inspired By

In 2004 the V&A received 174 entries from part-time adult learners in the decorative arts for its annual *Inspired By* competition. The curators selected a total of 84 objects for display, the majority of which were exhibited in the Breckman Room although some were shown in the galleries at the V&A, the Museum of Childhood and the Theatre Museum alongside the objects that inspired them.

During the year, two of the V&A's UK Partners, Tyne & Wear Museums and Birmingham Museums & Art Gallery, took up the *Inspired By* project and will run local competitions in 2005.

COLLECT

This is the only art fair in Europe that showcases the very best of contemporary applied and decorative arts from around the world. The second COLLECT, organised by the Crafts Council, was held at the V&A from 12-17 January 2005. The event was extremely popular with around 10,000 visitors. The V&A acquired 5 objects for its Sculpture, Metalwork, Far Eastern, Furniture and Ceramics collections. There were many other significant sales including: 'Underwater Moonlight', textile by Michael Brennand purchased by the Grace Barrand Design Centre, Devon, Purple Vase by Anna purchased by the Galerie von Bartha, Basel and an 18ct gold ring by Gerda Flockingier CBE purchased by the Crafts Council Gallery, London. The quality and range of works at COLLECT attracted Sotheby's to launch a new annual purchase award worth £5,000 and Arts & Business used COLLECT as a platform to introduce their corporate buyers to this area.

Homes & Garden/Victoria and Albert Museum Classic Design Awards

The 2005 Homes & Garden/Victoria and Albert Museum Classic Design Awards, sponsored by Crabtree and Evelyn, looked for products of outstanding beauty, quality and practicality. The two winners, the Airswitch AZ Floor Lamp by Shin and Tomoko Azumi and the Living Kitchen Range by Nigella Lawson and Sebastian Conran, were judged to be of equal merit by a panel of experts which included Mark Jones, Director of the V&A, Sir Terance Conran, Peta Levi, design expert, Kirstie Allsopp, television presenter and Paula Nickolds, furniture buyer for the John Lewis Partnership.

Further awards were made in the Young Designers category to Rachel Kelly for her New Shoes Wallpaper and, as chosen by Homes & Gardens readers, to Seymour Powell for the Axis Digital Shower. The Lifetime Achievement Award went to Robin and Lucienne Day, the furniture designer and his textile designer wife who are widely considered to have changed the face of British design, revolutionising taste in the Post War period.

V&A Illustration Awards

The V&A Illustration Awards are the premier awards for book and editorial illustration in the UK. The 2004 Awards were judged by writer and broadcaster Joan Bakewell, Mark Jones, Director of the V&A Museum, Andrzej Klimowski, artist and Senior Tutor in Illustration at the Royal College of Art, and artist Gavin Turk. Winning illustrations were chosen from editorial publications, children's books, adult illustrated books and book covers.

***Shhh...* 20 May-1 August 2004**

This was the first audio exhibition at the V&A. Visitors borrowed a digital player and, as they entered certain parts of the Museum, a specially commissioned sonic work was triggered. These original works, unique responses to objects and spaces in the V&A, were created by a diverse group of leading artists and musicians: Cornelius, David Byrne, Elizabeth Fraser, Faultline, Gillian Wearing, Jane and Louise Wilson, Jeremy Deller, Leila Arab, Roots Manuva and Simon Fisher Turner

Shhh... was well attended with 12,700 visitors and it achieved good coverage in the national newspapers. Through the exhibition, the Contemporary Team has built stronger relationships with the Arts Council, through their support of the artist commissions for the project, and with the PRS Foundation and other music networks, including the Sonic Arts Network. *Shhh...* seems to have been part of a growing recognition of the role that audio and music projects can play in a cultural sphere. The debate around the role of sound in museums has been invigorated with articles in the Museums Journal and Blueprint, and a range of students interviewed the

curators of the exhibition on the topic. A number of the artists who contributed to the exhibition have said that they have received a growing amount of recognition from taking part.

The Other Flower Show, 29 May-11 July 2004

This display brought together a group of 12 contemporary artists and designers who explored the formal and conceptual qualities of flowers, gardens and nature by transforming garden sheds, which were displayed in the V&A Garden, into a creative and conceptual alternative to the traditional flower show. The following artists and designers took part in this show: Heather Barnett, Tord Boontje, Vince Clark, Martin Ware, Tracey Emin, Graham Fagen, Fat, Nilu Izadi, Andreas Oehlert, Sarah Staton, Cris Taylor and Craig Wood.

Laura Martin

Helen Jones

26 July 2005