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IMPLEMENTATION PLAN
1.1 Introduction

1.1.1 This document sets out the Victoria and Albert Museum’s policy on access, inclusion and diversity. It covers the V&A at South Kensington and its branch museums, as well as the Museum’s remote audiences served through online resources, touring exhibitions, loans and partnerships. It takes a broad view of access, incorporating issues of inclusion and diversity, recognising that these issues are both separate and inter-related. This document also overlaps with other V&A initiatives complementing their recommendations and developing them further where appropriate.

1.1.2 This strategy builds on a strong foundation of achievements. The V&A has a good track record of working to attract new audiences, operating within a framework where the contributions of many individual departments have been used to stimulate collaborations across and beyond the V&A. Key initiatives have included the work of the former Indian and South East Asian and Far Eastern Departments (now the Asian Department) with South Asian and Chinese communities, facilitated by community education posts within Education/Learning and Visitor Services (now the Learning and Interpretation Division); the work by the Prints, Drawing and Paintings Department (now Word and Image) to collect work by black artists from the Asian and African diasporas and the events for new audiences such as: Cinema India by the Asian Department and the Contemporary Team supported by the Learning and Interpretation Division; Black History Month initiated by the Access, Social Inclusion and Community Development Team but supported by colleagues across the Museum; and specific targeted programmes such as the Language and Literacy programmes for students of English for Speakers of Other Languages including refugees.

1.1.3 The branch museums also make distinct contributions. The Museum of Childhood at Bethnal Green, through the Community Strategy, the work of the Community Development Worker and the development of the World in the East End gallery, is exploring ways of serving the needs of a diverse local community. The Theatre Museum has developed initiatives that reflect the contribution of performing artists from culturally diverse backgrounds, such as the recent exhibition on Paul Robeson. The Wellington Museum, Apsley House, has targeted its free school service at boroughs with high indices of poverty and developed a family learning programme targeted at the socially excluded in partnership with Westminster Adult Education Service.

1.1.4 Personnel initiatives have taken important steps in addressing diversity issues. These include the implementation of the General and Employment duties of the Race Relations (Amendment Act) 2000, a process which has led to effective monitoring systems being put in place; the development of training programmes; the introduction of Work/Life Balance initiatives; and the introduction of communication/consultation mechanisms such as the establishment of a Diversity Working Group. These initiatives aim to raise awareness of diversity issues, promote a work environment that values diversity and equality of opportunity, and ensure that the Museum meets its statutory requirements.

1.1.5 However, many of these activities have been developed in isolation and at the margins of the Museum’s work. This strategy aims to address this issue, requiring all departments of the Museum to incorporate access, inclusion and diversity considerations into their strategic planning and giving a focus, direction and resource base which will ensure that future initiatives achieve the greatest possible impact in relation to aims and objectives, and related performance targets.
1.1.6 This Access, Inclusion and Diversity Policy is available in different formats on request.

1.2 Aims

1.2.1 The following factors are central to the V&A’s mission:

- **Access**
  Offering the widest and most appropriate forms of access to the Museum’s collections, expertise, facilities and services, actively working to overcome physical, intellectual, cultural, attitudinal and financial barriers that prevent this.

- **Inclusion**
  Working in partnership with others to help tackle social inequality, discrimination and disadvantage; empowering communities, improving the quality of people’s lives, contributing to social cohesion and acting as a catalyst for cultural and social change.

- **Diversity**
  Embracing and reflecting diversity, harnessing the potential of all stakeholders (staff, volunteers, existing and potential audiences, key partners) in the development of a truly inclusive Museum which inspires, promotes learning, creativity and participation.

1.2.2 Definitions

In this document, terms are used as follows:

- **Access**
  The emphasis here is on removing physical and sensory, intellectual, cultural, attitudinal and financial barriers to the V&A’s collections, knowledge and expertise thus broadening the V&A’s audiences, particularly those under-served by the V&A, e.g. people with disabilities; socio-economic classes C2, D, E; culturally diverse communities.
  (See appendix 3)

- **Inclusion**
  The emphasis here is on working with others to encourage social cohesion and the inclusion of individuals or communities who suffer from a combination of linked problems, such as unemployment, poor skills, low incomes, discrimination, poor housing, high crime environments, bad health and family breakdown, or have few opportunities for participation in social or cultural life.

- **Diversity**
  The emphasis here is on ensuring that all aspects of the V&A - the staff profile, the collections, audiences, programmes and events reflect the diversity that exists within society, whether in relation to socio-economic and educational background, disability, age, ethnic background, religious belief, country of origin, residency or sexual orientation.
2. Current situation

2.1 Appendix 3 details the V&A’s recent audience profile; Appendix 4 details the current staffing profile; while Appendix 2 gives examples of some of the good practice to date in attracting and sustaining the interest of a diverse audience. These summaries, taken together, suggest that, although the V&A has led the way in many aspects of work with diverse communities, its audience and staff are still predominantly white, highly-educated, middle class, able bodied and from the South East of the UK. Appendix 2 explores some of the reasons for this by looking at various barriers to access for other sections of the population and as they relate to different aspects of the work of the V&A and its branches.

2.2 We currently only have limited information about our detailed visitor profile since the available data often does not cover large groups of our audience, including some of those most likely to be from ethnic minorities or lower socio-economic groups e.g. schools, group visits, visits around targeted events or exhibitions for specific groups. The Visitor Data Group is presently addressing this issue. However, even if comprehensive data were available, they would no doubt indicate that we have a long way to go to attract a general audience that reflects the diversity of our constituency. There are complex reasons for this. Some programmes, whilst effective in attracting significant numbers of the target audience to specific events, may not necessarily result in an overall change in the general visitor profile. Some programmes have had a profound impact on a relatively small number of people. Others take place off-site and are therefore less visible.

2.3 Some difficulties are structural: projects have frequently been planned around the fringes of major-projects, or conceived as add-ons to mainstream programmes. The burden for fundraising, planning and organising access programmes has fallen too heavily on certain departments, individual staff or indeed external partners. Access programmes have sometimes not been part of the headline or mainstream programme and so have not always been appropriately supported by the Museum. There is often a tension between the need to develop relationships with, and be responsive to, key external organisations, communities and individuals and the need to work within a large organisation with its own priorities, procedures and planning schedules.

2.4 There is a need for further coherence and co-ordination under a structured policy in order for access, inclusion and diversity projects, programmes and initiatives to be seen as part of the mainstream and to become core to planning across the Museum. There needs to be a collaborative approach, developing interdepartmental, multi-disciplinary teams and drawing on the expertise of key external organisations. There also needs to be a degree of flexibility and risk-taking as well as thorough evaluation against clear objectives and targets.

2.5 The Museum faces the need to implement the requirements of the Disability Discrimination Act fully by 2004; some elements are already in force. The Museum is already required to make reasonable adjustments to its services to enable access for people with disabilities. From 2004, the Museum will be required to make reasonable adjustments to physical features of its buildings. Some measures have been taken towards meeting current and future requirements, from providing large print labelling to the new steps and ramp at the front entrance. However it is important to take on board that the scope of the Act is broader than physical and sensory disability and that the Act has substantial implications for all aspects of the V&A’s work, including employment, interpretation and education. To ensure full compliance, much more needs to be done. The recent appointment of an Access and Disability Officer and the development of a
Disability Action Plan, drawing on good practice elsewhere, is key to the advancement of this work.

2.6 The Race Relations Amendment Act (2000), imposes a general duty on many public authorities to promote race equality by eliminating unlawful racial discrimination, promoting equality of opportunity and promoting good relations between people of different racial groups. The duty aims to make the promotion of race equality central to the way public authorities work. The V & A is bound by this duty as far as its public functions and all aspects of employment are concerned. It must therefore continually assess how the relevant functions, including employment, affect different racial groups and make any necessary adaptations.

3. Policy statements

3.1 In producing this strategy, the V&A asserts its belief in developing a fully accessible and inclusive Museum across the range of its activities, drawing on and reflecting all aspects of diversity.

3.2 The Museum recognises that partnerships are key to success in this area and undertakes to make a high-level commitment to building and sustaining external relationships, at both local, regional, national and international levels.

3.3 Departments will be expected to demonstrate how they are supporting the implementation of this strategy in their Annual Plans and progress should be publicly reported in an annual report.

3.4 Specific actions to achieve the implementation of the strategy are listed in the Implementation Plan. These are set within the broader policy framework which follows and as they relate to specific departments/areas of activity of the Museum. Lead players will be responsible for the updating of this plan on an annual basis.

3.5 Collections

3.5.1 The collections of the V&A should incorporate objects:
• that inspire and broaden people’s experience in relation to art, design and craftsmanship (V&A South Kensington), the performing arts (the Theatre Museum), childhood (Museum of Childhood at Bethnal Green) and those at the Wellington Museum, Apsley House
• that relate to people’s social and cultural heritage, particularly in relation to target audiences, taking care to ensure the heritage of diverse audiences is reflected in the collections
• that illustrate and augment themes e.g. the contemporary; the social, cultural and historical context
• from diverse practitioners including people from different social and cultural backgrounds and people with disabilities

3.5.2 The Museum will work to establish general collecting principles on a museum-wide basis and undertake more inter-departmental and inter-branch acquisitions to accommodate aspects of twenty-first-century arts, design and manufacturing; performing
arts and childhood and that currently fall between the remits of two or more departments or museums.

3.5.3 Where appropriate, curators will consult and engage new and potential audiences when making acquisitions.

3.5.4 The Museum will strive to be transparent about, and sensitive to, issues of provenance, and will adhere to the 1970 UNESCO convention (on the means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property), in relation to new acquisitions.

3.5.5 The Museum will seek to ensure that classification; display and interpretation of objects take account of access, inclusion and diversity issues.

3.5.6 The Museum will exploit the use of the collections to encourage multiple interpretations and interaction with visitors.

3.5.7 The Museum will work towards making study collections more accessible and will develop resources and displays that can be used by audiences outside the V&A’s buildings, particularly in the UK regions.

3.5.8 The Museum will continue to exploit the potential of the Internet to make its collections available to a wide audience.

3.6 Conservation

3.6.1 The Museum will commit to review, on a regular basis, the appropriate balance between accessibility for current and future audiences and conservation requirements.

3.6.2 Access considerations will be relevant to decisions about open display, the use of light, handling, cleaning and repair of objects. For example, the needs of people with visual disabilities or British Sign Language users should be balanced against the need for low light levels for some sensitive material.

3.6.3 Where objects are of sacred significance, it may be appropriate to consult faith communities before undertaking interventive conservation.

3.6.4 The Museum will review how handling collections might be used e.g. for people with learning difficulties or with visual disabilities, considering the use of replicas or non-accessioned material where it is inadvisable to use original material.

3.7 Exhibitions

3.7.1 The Museum will continue to stage a wide-ranging programme of exhibitions, encompassing shows which attract a broad cross-section of audiences and those which appeal to more specialist audiences, including those presently under-represented at the V&A.
3.7.2 The Museum recognises that new and excluded audiences can be attracted to the Museum through exhibitions that relate to their social and cultural heritage, to contemporary themes which have popular appeal and also through unfamiliar themes and objects if they are interpreted and marketed in an accessible way. These considerations will be incorporated into exhibition planning.

3.7.3 The Museum will work towards more consultative and responsive ways of working with new audiences with regard to exhibitions and smaller displays. For example key organisations or audiences could be involved in the development and interpretation of exhibitions and related programming; marketing and outreach.

3.7.4 All exhibitions and displays should take account of physical and intellectual barriers to access including access for people with disabilities.

3.7.5 The Museum will develop further strategies to sustain new audiences first attracted to the V&A through temporary exhibitions or small displays, including through involvement with the full range of the Museum’s activities and collections.

3.8 Visitor Services and Facilities

3.8.1 The Museum will continually seek to improve the environment of the Museum to support new audiences, for example, working to improve the visitor welcome, orientation and information, making appropriate use of foreign and community languages in information provision.

3.8.2 The Museum will work to ensure that V&A visitor services staff and volunteers, particularly front of house, both reflect and are trained in all aspects of diversity.

3.8.3 The Museum will develop appropriate social facilities for a more diverse audience including value for money catering, appropriate spaces for people to eat their own food, authentic culturally specific food, special diets, wheelchair accessible tills and table service.

3.8.4 The Museum will improve visitor facilities for people with different disabilities.

3.9 Learning and Interpretation

3.9.1 The Learning and Interpretation Division will address issues of access, inclusion and diversity issues as they relate to all audiences - children and young people, families, adults, school, further and higher education students, older people; those learning as individuals or groups, and including through online or off-site activities.

3.9.2 This is in relation to all aspects of learning – marketing and outreach, programme content, teaching and learning strategies, staff recruitment and development, teaching facilities.

3.9.3 The Learning and Interpretation Division will offer a range of learning opportunities, including activities which are open to all, those which encourage intercultural and intergenerational understanding, those targeted at specific under-represented audiences including those most excluded.
3.9.4 Partnerships will be key to ensuring the effectiveness of learning programmes for target audiences and particularly for initiatives which genuinely contribute to social cohesion and cultural change.

3.9.5 The Division will introduce more standardised and systematic way of collecting qualitative and quantitative data in relation to access, inclusion and diversity objectives.

3.9.6 The Learning Centre should take full account of diverse needs of learners, both those visiting as individuals or in groups.

3.10 Personnel

3.10.1 The Museum will continue to develop and implement policies and procedures, which promote and mainstream equality and diversity. Priority areas encompass recruitment and selection; monitoring of personnel policies and procedures; training and personal development, identifying individual’s responsibilities in relation to the Museum’s core competencies for diversity; developing Work/Life Balance initiative and raising awareness of the principles of diversity.

3.10.2 The Museum will actively promote an organisational culture where diversity is valued and different ways of achieving organisational objectives are welcomed.

3.10.3 The Museum will put in place appropriate training throughout the organisation to ensure implementation of this policy.

3.11 Online Museum

3.11.1 The Museum will research, evaluate and address physical, intellectual, financial, attitudinal and cultural barriers to access of the online provision.

3.11.2 The Online Museum will continue to follow good practice in web accessibility to ensure its site is accessible for those using low-specification browsers, or users with visual impairments.

3.11.3 The Online Museum should build on the potential of ICT for attracting, sustaining and meeting the needs of new audiences - young people; students; culturally diverse audiences; housebound; people with disabilities.

3.11.4 The Online Museum should exploit possibilities for offering multi-level and multi-lingual interpretation; learning and skills development; creation of exhibitions online by, and for, target audiences and the involvement of artists and designers from diverse backgrounds.

3.11.5 In planning information systems, the Museum should make public access a priority.

3.12 Marketing and Press

3.12.1 The Museum will work towards gaining a more accurate and comprehensive survey of its audiences. It will seek to gather visitor intelligence to cover the full range of Museum
activities and to obtain comprehensive data on socio-economic background, education, ethnicity, disability, as well as other relevant indices and in relation to both individual and group visits.

3.12.2 The Museum has in place an audience development strategy. It will extend this to subdivide target audience segments on the basis of socio-economic groups, Ethnicity, disability and other relevant indices in order to establish targets and monitor achievements.

3.12.3 Diversity in all its aspects should be a strand in all our internal and external communication.

3.12.4 Marketing will consult both internally and externally in building on and developing appropriate marketing strategies for diverse audiences ensuring the Museum’s overall message reinforces targeted marketing. These are likely to include the use of both general and specialist media; new technology; targeted publicity and mailings; appropriate use of imagery and text; the development of key partnerships; and liaison with outreach and community development.

3.12.5 The Museum will ensure that it positions itself as a leader in the field of access, inclusion and diversity through the headline programme and consequent marketing and press support and coverage.

3.13 Research

3.13.1 The Museum will ensure that the work of the Research Department encompasses access, diversity and inclusion objectives extending the remit of the Department as appropriate e.g. researching collections of cultural relevance to various ethnic or cultural/social groups or work by artists with diverse backgrounds; hosting secondments from universities or colleges with diverse intakes.

3.13.2 The Museum will work to make research projects more widely accessible, for example through internet summaries of all research projects targeted at a broader audience.

3.14 Development

3.14.1 The Museum will make access, inclusion and diversity a priority for fundraising, identifying potential financial support from public sector and trust funds in particular but also from corporate and individual sponsorship. This will not be in competition with fundraising for the Museum’s other projects, since fundraising for access, inclusion and diversity initiatives will be integral to all museum programmes and opens up new sources of funding.

3.14.2 The Museum will, where appropriate, seek external funding for priorities determined through this policy and related action planning, matching this with criteria established by potential funders and encouraging strategic partnerships.

3.14.3 The Museum should not overly rely on external funding for this area of work and should regularly review the appropriate balance between core and additional funding.
3.15 Major Projects - the FuturePlan and the Spiral

3.15.1 The Museum recognises that its major projects make an important contribution to addressing issues of access, inclusion and diversity.

3.15.2 Good practice developed in planning the British Galleries, including the new approach to learning and interpretation and access for people with disabilities, will be extended to all gallery developments in future.

3.15.3 The FuturePlan will fully address issues of welcome and orientation, information, diverse needs of visitors, disability, learning and interpretation throughout the Museum and in dedicated areas.

3.15.4 Work to target new audiences should become a key element of programming in relation to the Spiral.

3.15.5 The Museum should develop flexible and/or dedicated use of space/s which will allow the Museum to be responsive to initiatives effective in attracting and sustaining new audiences e.g. a gallery/exhibition dedicated to the African diaspora, the work of past or current black and Asian artists. Such initiatives could be integral or in addition to the headline/Contemporary/exhibition programmes and of interest to the regions and the branches.

3.16 Contemporary

3.16.1 The Museum will support the Contemporary Team’s innovative and collaborative work with new audiences.

3.16.2 The programme in the Contemporary Gallery will offer one role-model for inclusive and accessible interpretation and involvement of new audiences.

3.17 Branch Museums

3.17.1 The Museum recognises that the branch museums have an active and specific role to play in contributing to the V&A’s overall strategy on access, inclusion and diversity due to the nature of their collections, expertise and locality. The branches are committed to applying all the policies listed in this section as far as they are appropriate.

3.17.2 The Museum should encourage effective collaboration between the branches of the V&A in order to share resources and expertise, identify and procure additional funding and disseminate good practice.

3.18 Regions

3.18.1 The Museum will work towards simplifying access for regional museums and other
bodies to the V&A’s collections and expertise. For example, the Museum will try to make it easier for regional museums to borrow objects. It will build on its programme of regional initiatives including touring exhibitions and sharing of skills with regional colleagues.
Appendix 1: Current good practice

A1.1 The V&A has made sustained efforts to widen its audience in recent years and to ensure that it supports diversity in its staffing policies. This survey is not exhaustive, but aims to highlight some examples of good practice.

A1.2 South Asian and Chinese Communities

A1.2.1 Work with the South Asian and Chinese communities has been ongoing for more than ten years. Its success has been founded on collaborations between the Education/Learning and Visitor Services Division (now Learning and Interpretation) and the relevant collections, and between the Museum and external agencies. This collaborative working methodology is at the heart of successful access programmes. The Chinese and South Asian community programmes have been initiated by staff in dedicated posts in Education and were all initially funded by outside bodies. These posts have now been brought within mainstream Museum funding.

A1.2.3 Particularly notable projects have included:

- **Shamiana: The Mughal Tent** project, was initiated at the V&A, South Kensington in 1992 to encourage Asian women living in Britain to explore their cultural heritage and engage with the Museum. Between 1992 and 1997, fifty community groups and over 500 women participated by making panels and over half a million visitors saw the panels at the V&A or on tour.

- The major temporary exhibition in 1999, *The Arts of the Sikh Kingdoms*, attracted a mixed audience of both traditional V&A visitors, and members of the Sikh community. Curators developing the exhibition and educators worked closely with partners from the Sikh community e.g. the Maharajah Duleep Singh Trust. Of the Sikh visitors to the exhibition, over 70% were first-time visitors to the V&A and over 40% were first-time visitors to any museum. An important principle in working with new audiences is to sustain their interest consistently over a long period; since the exhibition, the Museum has continued to work with the Sikh community, running an over-subscribed series of lectures on Sikh Art and Heritage in 2001 and 2002, establishing a Sikh heritage desk and launching a web site *Sikhs and the Arts of the Panjab*.

- Key successes of the Chinese Community programme have been the mid-Autumn and Chinese New Year festivals that bring significant numbers to the Museum - between 3,000 - 5,000 on a single day. Performances, demonstrations and workshops by artists from China greatly enhanced the offer and popularity of the 2003 New Year festival. Again, these events attract a mixed audience drawn from both the Chinese Community and general Museum visitors. The Chinese programme has undertaken extensive outreach work in the community, working closely with Chinese Saturday schools and using Chinese language material to make the Museum and its collections more accessible. Developing collaborative initiatives with China is a key priority.
Cinema India: the Art of Bollywood

*Cinema India* was a major exhibition in 2002 that set contemporary Asian popular culture within the context of international contemporary art. As such it not only succeeded in attracting a large Asian audience (most notably young Asian people) but it had a widespread appeal which attracted a broad mixed audience. A particularly important result was the introduction of contemporary Asian subject matter to other non-Asian audiences, especially students from art colleges and the creative industries.

A1.3 New audiences: extending our reach

A1.3.1 The HLF-funded project, *Cultural Diversity at the V&A* aimed to sustain the interest of communities with which we have already worked, and to attract new audiences. In particular, we have worked with the black British African Caribbean communities on programmes including a Day of Record focusing on black hair and nails, a series of events celebrating the arts of Carnival, now in its third year and celebration of Black History Month in both 2001 and 2002, the latter funded through an additional grant from HLF. In 2001 Black History Month included displays of work by contemporary black artists, objects from the V&A collections, a study day jointly organised by the V&A and the Archives and Museum of Black Heritage, *History Making: recovering the past, collecting the future*. In October 2002 there was a far more extensive programme of events also involving the Museum of Childhood and the Theatre Museum. This included over 80 events for children, young people and adults; schools, youth and community groups, pensioner groups. The programme covered such diverse subjects as *Black Victorians in Britain, Photojournalism on the 'Front-Line', The West Indian Living Room*, a symposium on *The Golly* at the Museum of Childhood and on *Black Women in British Theatre* at the Theatre Museum.

A1.3.2 Increased collaboration between the Marketing Department, Contemporary and Access, Social Inclusion and Community Development Team over Black History Month and other events targeted at the black community has led to wide coverage in both general, specialist and black press, the development of an extensive database and impressive visitor figures with generally a minimum of over 50% of them from the black British, African and Caribbean communities.

A1.3.3 The V&A’s early work with diverse communities focused on those Asian communities with strong cultural links with the Museum’s collections. The perception has been that the V&A’s collection lacks objects of relevance to black British, African and Caribbean communities. However, a recent audit of the collections has identified over 3,000 objects of relevance to the African Diaspora. Initially funded by the HLF Access bid, we are now seeking resources to extend this work, using these collections to develop an inter-active web site with input from members of the black British African Caribbean communities. Some curators have actively worked to collect material of relevance to new and previously-excluded audiences, for example in expanding our holding of prints, drawings and photographs by black British, African-American and African artists. Both the focus groups of black audiences including artists and research and evaluation of Black History Month 2002 indicated substantial interest in the V&A having a permanent gallery dedicated to collections of relevance to the African diaspora.

A1.3.4 Certain temporary exhibitions appear to have been successful in attracting a more diverse audience. *Versace* attracted broad press coverage and leaflets were sent to the database developed for black audiences as this designer’s work is known to be popular with this target audience. Informal observation suggested that the exhibition had been
successful in attracting a more diverse audience although this was not substantiated in the
general MORI survey. This underlines the importance of more effectively capturing this
information through a larger sample size of those specifically visiting the exhibition.

A1.3.5 The Sacred Spaces project worked with diverse faith communities in London, the
Midlands and the South East in encouraging groups to establish links between sacred
objects in the Museum and sacred objects within communities through the medium of
photography. There is now a touring community exhibition reflecting diverse faiths –
Buddhist, Jain, Hindu, Muslim, Christian, Sikh, Jewish and secular which has been
displayed in prisons, places of worship, Stephen Lawrence Gallery and used for launching
diversity weeks, religious festivals, conferences and religious education syllabuses. There
is now a set of gallery trails focusing on sacred objects in the Museum. The development
of the galleries of Sacred Silver and Stained Glass and of Islamic Arts can build on and
develop this work with diverse faith communities.

A1.3.6 The language and literacy project is targeted at English for Speakers of Other
Languages (ESOL) including refugees. ESOL tutors give guided tours to the Museum at
the appropriate language level and then work with students in one or two of seven
galleries for which language worksheets have been developed. Several thousand students
from a wide range of backgrounds including newly arrived refugees from the Horn of Africa
and Eastern Europe have now taken part in the programme which has stimulated
considerable interest by bodies such as National Foundation of Educational Research
(NFER), DfES and DCMS.

A1.3.7 The Wellington Museum, Apsley House, has been working to make its newly
launched schools programme inclusive, targeting schools from boroughs high on the index
of social deprivation. In 2000/01 approximately 40% of school bookings were from
Southwark, Lambeth and Hackney (high on the deprivation scale), 40% of school children
came from an ethnic minority and at least 15% of school children used English as an
Additional Language (EAL). 476 children from special needs schools visited the Wellington
Museum; Apsley House in March 2002 as the result of a one-day visit. The Museum has
also developed family learning initiatives in partnership with Westminster Adult Education
Service.

A1.3.8 A recent Canon-funded project involved traveller children – Irish Travellers and
Romanies, in looking at Josef Koudelka’s photographs of travellers in Eastern Europe in
the print room at the V&A Museum and then using disposable cameras to photograph their
own communities. These photographs have now been incorporated into a travelling
display that is being hired by human rights organisations, universities and community
centres.

A1.3.9 The Museum of Childhood at Bethnal Green is situated in an area of social
depression with a very ethnically diverse local community. It has not, in the past, served
this audience as effectively as it could but is now working to implement a Community
Strategy intended to redress this, and make the most of the opportunities offered by its
location. The Community Strategy was launched in October 2001 and several of the
projects – a Family Learning Day in October developed with the Borough of Tower
Hamlets; gardening, literacy and art projects with local schools; a puppet project with
Bengali mother-tongue schools, an intergenerational community project with Somali
women and children and various activities around Black History Month have already taken
place. The Museum has recently been working with diverse communities in Hackney,
Tower Hamlets and Newham, collecting oral histories on the theme of childhood which have already provided the stimulus for the first phase of *The World in the East End* gallery.

**A1.3.10** The Theatre Museum has established the *Blackgrounds* project to create oral history video recordings interviewing key senior black members of the theatre profession, active in the 1950s and 1960s about their experiences, in conjunction with the Talawa Theatre Company. It has also introduced a Black Theatre History Trail to link together and draw attention to the presence of black people in main gallery displays and in special exhibitions.

**A1.4 Young people and older people.**

**A1.4.1** Museum trails, backpack tours and the Activity Cart have helped make the displays more accessible for visitors with less specialist knowledge. The Activity Cart and back packs have been particularly successful since they do not rely heavily on reading and writing.

**A1.4.2** Work with young people has been undertaken in collaboration with London boroughs. Key outcomes have included the Young People’s newsletter, written by young people for young people, and work to train young people to act as guides for other young people. A survey of the youth audience also undertaken by young people has informed developments, indicating that programmes focusing on digital and other media are successful in appealing to young audiences. The programmes, whilst not always high in numbers, have had positive outcomes with perceptible increase in confidence and articulacy as outlined in the NFER report. Measuring and tracking of the impact of such programmes will be key in the development of policies and practices which affect social cohesion, social and cultural change.

**A1.4.3** Other projects have targeted older visitors, including a reminiscence programme accompanying *Brand.New*, a series of talks in collaboration with Open Age of Kensington and Chelsea, and a project with one of the artists, Ken Aptekar, preparing work for *Give and Take* involving African Caribbean and Spanish pensioners, literacy students and students with learning difficulties. A collaboration between Prints, Drawings and Paintings and the Older Learners Project has led to reminiscence being incorporated into a temporary display *Inside/Outside* and reminiscence topic boxes available in the Print Room on such subjects as the Festival of Britain, Notting Hill and the Seaside.

**A1.5 Visitors with disabilities**

**A1.5.1** New lifts and the new ramp access at the front entrance makes the V&A more accessible for wheelchair users. A new chair lift is planned to give wheelchair access through Gallery 111 (new sculpture gallery) and which is due to open in February 2004.

**A1.5.2** The Learning and Interpretation Division has a long-standing programme of targeting learning events at visually and hearing impaired visitors, for example staging photography workshops for partially-sighted visitors. Tours and talks are made accessible for people with visual and hearing impairments. Braille and large print text has been provided in some galleries. Visitors with impaired mobility are offered escorted tours of the Museum on request. More recently, the Contemporary Team have worked both with artists
and visitors with disabilities e.g. with Mencap on mounting a temporary display of photographs of and by people with learning difficulties.

A1.6 Regional audiences

A1.6.1 The V&A has worked hard to be a resource for the whole nation, and to serve audiences not able to visit its sites in London. It has a long-standing programme of displaying its collections throughout the country with loans and touring exhibitions, and shares its expertise with staff in regional museums in exchanges and master-classes, thus benefiting non-London audiences. In recent years, the partnership with the Sheffield Galleries and Museums Trust has sought to consolidate many of these long-standing activities so as to maximise their benefit and impact.

A1.7 Diversity in staffing

A1.7.1 The V&A has a policy of equal opportunity and has sought, through its policies, procedures and employment practices, to mainstream equalities, particularly in relation to recruitment and selection, training and development, reward strategy. There are also policies on harassment and bullying. The diversity project will build on this work, seeking to ensure that the V&A is inclusive and is a workplace in which differences in people are valued, the potential of everyone is realised, different ways of doing things are welcomed and organisational objectives are met.
Appendix 2: Barriers to access

A2.1 The V&A is a large organisation with a complex history, housed in a number of – mostly old - buildings which have been added to in a piecemeal fashion over time. Unsurprisingly, it presents multiple barriers to access. These range from the obvious (too many steps) to the more complex (the scope of the collections, and their classification). This section lists some of the most significant barriers at all four sites.

A2.2 Physical and sensory barriers

A2.2.1 Providing adequate physical and sensory access is about much more than wheelchair ramps. We must also consider the needs of those with learning difficulties, or mental illness, for example. However, there are basic improvements which need to be made to the physical infrastructure, and which will benefit both mobility impaired and able-bodied visitors:

- Level access to all galleries and facilities
- Improved signage and orientation
- Education facilities which are accessible for all
- More information provision in large print
- Better staff training so front of house staff are able to recognise and provide appropriate service for a range of access needs
- Information facilities which are accessible for all (for example, the print room is not fully wheelchair accessible). More information available online will help overcome some of the physical barriers faced by those using current sources of documentation.

A2.2.2 At South Kensington, the FuturePlan will be key to overcoming the barriers posed by the building for those with mobility difficulties. However there is also a need for some immediate measures to ensure compliance with the DDA.

A2.3 Emotional barriers

A2.3.1 Current emotional barriers, experienced to a lesser or greater extent at all sites, include:

- Inappropriate and unrepresentative welcome. Staff and volunteers welcoming visitors do not reflect the diversity of our constituency
- Staff may not be trained to respond appropriately to the needs of diverse audiences
- Emotional barriers can be set up before people get near the Museum through advertising and media coverage. Attempts to reposition the museums have sometimes been short-termist and ill-considered and there is a need for a more focused and long-term strategy.

A2.3.2 Some of these issues are being addressed at South Kensington through the Welcome project. There is a need to share good practice on this and other issues between different branches of the Museum.
A2.4 Financial barriers

A2.4.1 Whilst entrance to the Museum is now free, other costs such as exhibition entry remain significant barriers. The Wellington Museum, Apsley House and Museum of Childhood shops offer a range of goods suitable for children and the retail offer at South Kensington is being repositioned to cater more successfully for a family market. However, catering costs at the V&A, South Kensington are prohibitively high for some audience segments, particularly for families. Travel costs are also problematic, and are cited by some non-visitors as a reason for not travelling into South Kensington. It may be possible to obtain partnership funding to enable groups to travel to the Museum.

A2.5 Cultural barriers

A2.5.1 Anecdotal evidence suggests that resentment and suspicion about the provenance of items in the V&A’s collections acts as a barrier for some communities. There is a need for more openness and directness on this issue.

A2.5.2 The V&A has traditionally only collected exemplary objects of elite production and consumption and this has led to unbalanced collections and displays which are less accessible. In order to revise the British Galleries the Museum acquired examples of more ordinary, everyday domestic objects and furnishings. Lessons should be drawn from this for the rest of the Museum.

A2.5.3 Museum visitors are not solely interested in seeing objects from their own cultures. However, seeing objects of personal cultural relevance treated sensitively in a large museum like the V&A can be affirming and denotes respect, giving people confidence to engage with the Museum at a variety of levels. A survey of the collections to identify objects of cultural relevance to the African Caribbean community has been undertaken, and there is still a need for further re-appraisal and re-documentation of the collection to enable its cultural relevance to be fully explored. There are also difficulties with the classification and display of some cultural material: for example, Jewish metalwork is displayed within the Church Plate galleries although this will change with the development of the Sacred Silver and Stained Glass Gallery.

A2.5.4 Attempts to provide information in different languages have been largely unsuccessful. There is an information sheet available in a range of foreign languages but its availability has not been widely enough publicised and the languages chosen are not comprehensive (no South Asian languages are included).

A2.5.5 The work to train people as hosts for Black History Month, for Cinema India and for the young people’s programme has emphasised the importance of having appropriate mediators. The Museum should take opportunities to broaden the profile of its guides, trainers, and other mediators including outside specific events or programmes.

A2.5.6 Analysis of the V&A’s staff profile indicates that the staff is disproportionately white, female and able-bodied. Changing the staffing composition could contribute to more diversity in relation to Museum’s visitors. It is essential that this be extended to higher, decision-making levels, thus visibly reflecting a commitment to diversity. This should include both the creations of specific posts addressing access, inclusion and diversity, and recruitment of more appointees from diverse communities to appointments generally.
A2.6 Intellectual barriers

A2.6.1 The V&A needs to provide information which make its collections more comprehensible for the majority of its visitors. There are now Text Guidelines that provide advice for anyone producing gallery or multi-media text on how to write in clear accessible language, understandable by the majority of visitors. The Interpretation Editor and regular evaluation will monitor this.

A2.6.2 We should review the information offered in other sources such as publications and guided tours, to ensure that these offer appropriate levels of information, and are affordable for a range of visitors.
Appendix 3: Current audience profile

A3.1 The V&A serves some audiences well, in particular students and women, but attracts disproportionately few visitors from other groups, and this has implications for access, inclusion and diversity. The proportion of our visitors from socio-economic groups ABC1 is higher than the national average for museum visitors and, whilst not uniquely high among national museums, is higher than all except for the National Portrait Gallery. A high proportion of our visitors is from the South East and abroad and in particular from the United States. Except at the Wellington Museum the V&A attracts more women than men and indeed a higher proportion of women than other nationals. Students from higher and further education are a significant part of the V&A’s audience at South Kensington and the Theatre Museum.

A3.2 Conversely, relatively few of our UK visitors come from social groups C2, D and E although this figure is higher at the Museum of Childhood. According to MORI the proportion of C2, D and E has increased slightly since free entry was introduced at the South Kensington site, but this is proving hard to sustain (see table below). This is, however, within the context of a huge overall rise in the number of visits with an increase in the actual numbers of C2, D and E but not in the same proportion as A, B, C1. 18% of V&A visitors to the South Kensington site are from outside London and the South East, (29% of the total UK audience), illustrating the potential for doing more to reach regional audiences through partnerships and online access. About 16% of our visitors are from the US, but only 2% from Japan and 2% from countries not in Europe, North America or from New Zealand or Australia. Targeted promotion to the Asian market might increase the numbers of non white visitors and could be looked at in the context of the wider marketing strategy and global market intelligence. In comparison to UK or London population data, few of our visitors are from ethnic minorities even at the Museum of Childhood at Bethnal Green where, in the London Borough of Tower Hamlets, over 20% of the population and over 40% of children are of Bangladeshi origin.

A3.3 The table that follows shows pertinent aspects of the V&A’s audience profile. Market research from MORI only reports on individual visitors and does not cover school, students, community/group bookings, although work is being done by the Visitor Data Group to provide accurate demographic statistics for these audiences. The MORI samples here do not reflect targeted events e.g. festival days, Black History Month at South Kensington or Family Learning day at the Museum of Childhood. Separate evaluations indicate significant take up by ethnic minorities and numbers of first time visitors for these targeted events.

A3.3.1 Audience data from MORI market research surveys

<table>
<thead>
<tr>
<th>Date of data</th>
<th>South Kensington</th>
<th>Bethnal Green</th>
<th>Theatre Museum</th>
<th>Wellington Museum</th>
<th>Comparative data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(W1 Summer 2001 and W2 September 2002)</td>
<td>64%</td>
<td>61% (W1) and 72% (W2)</td>
<td>59% (W1) and 54% (W2)</td>
<td>47% (W1) and 46% (W2)</td>
<td>Tate: 55%, NHM: 52%, Science: 50%, NPG: 58%, All UK museums: 41%, UK population: 51%</td>
</tr>
<tr>
<td>W3 –Winter 2001</td>
<td>57%</td>
<td>69%</td>
<td>59%</td>
<td>59%</td>
<td></td>
</tr>
<tr>
<td>W1 – Spring 2002</td>
<td>61%</td>
<td>87%</td>
<td>67%</td>
<td>56%</td>
<td></td>
</tr>
<tr>
<td>W2- summer 2002</td>
<td>74%</td>
<td>70%</td>
<td>45%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W2 – winter 2002</td>
<td>72%</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<td>-----------------------------</td>
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</tr>
<tr>
<td>(W1 Summer 2001 and W2 September 2002)</td>
<td>93%</td>
<td>87%</td>
<td>NA</td>
<td>85% (7% refused)</td>
<td>NA</td>
</tr>
<tr>
<td>(W1 Summer 2001 and W2 September 2002)</td>
<td>89%</td>
<td>73% (W1) 81% (W2)</td>
<td>69%</td>
<td>71%</td>
<td>85% (2% refused)</td>
</tr>
<tr>
<td>Tate: 75%, NHM: 75% Science : 83% NPG: 91% All UK museums: 77% UK population: 48%</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(W1 Summer 2001 and W2 September 2002)</td>
<td>49%</td>
<td>80% (W1) and 79% (W2) 16% (W1) and 11% (W2) are from the local borough of Tower Hamlets.</td>
<td>49%</td>
<td>80% (W1) and 79% (W2) 16% (W1) and 11% (W2) are from the local borough of Tower Hamlets.</td>
<td>85% (7% refused)</td>
</tr>
<tr>
<td>Tate: 45%, NHM: 51% Science : (54% London) 23% South East and the rest of the UK NPG: 55% All UK museums: 41%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Social Class</th>
<th>Occupation of Head of Household</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Upper middle class</td>
<td>Higher managerial, administrative or professional</td>
</tr>
<tr>
<td>B Middle Class</td>
<td>Intermediate managerial, administrative or professional</td>
</tr>
<tr>
<td>C1 Lower Middle Class</td>
<td>Supervisor or clerical and junior managerial, administrative or professional</td>
</tr>
<tr>
<td>C2 Skilled Working Class</td>
<td>Skilled manual workers</td>
</tr>
<tr>
<td>D Working Class</td>
<td>Semi-and unskilled manual workers</td>
</tr>
<tr>
<td>E Those at the lowest levels of subsistence</td>
<td>State pensioners, etc. with no other earnings</td>
</tr>
</tbody>
</table>

¹ Socio-economic categories, from MORI report Autumn 2002
<table>
<thead>
<tr>
<th><strong>Tourists from outside UK</strong></th>
<th>(W1 Summer 2001 and W2 September 2002)</th>
<th>37% From the US: 20%</th>
<th>10% (W1) 6% (W2)</th>
<th>28% (W1) 40% (W2)</th>
<th>44% (W1) 50% (W2), From the US: 30% (W1) 31% (W2)</th>
<th>Tate: 40%, NHM: 31%(4% US) Science : 22% NPG: 24% (7% US) All UK museums: 38%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>W3 – winter 2001</td>
<td>24%</td>
<td>4%</td>
<td>14%</td>
<td>29%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W1 – spring 2002</td>
<td>23%</td>
<td>7%</td>
<td>23%</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W2- summer 2002</td>
<td>NA</td>
<td>12%</td>
<td>34%</td>
<td>50%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W2 – winter 2002</td>
<td>29%</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td></td>
<td>W3 – winter 2002</td>
<td>NA</td>
<td>8%</td>
<td>44%</td>
<td>27%</td>
<td></td>
</tr>
<tr>
<td><strong>Students</strong></td>
<td>(W1 Summer 2001 and W2 September 2002)</td>
<td>17%</td>
<td>12%(W1) 6% (W2)</td>
<td>13% (W1) 19% (W2)</td>
<td>8%(W1) 6%(W2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W3 – winter 2001</td>
<td>9%</td>
<td>8%</td>
<td>11%</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W1 – spring 2002</td>
<td>NA%</td>
<td>9%</td>
<td>10%</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W2- summer 2002</td>
<td>NA</td>
<td>8%</td>
<td>12%</td>
<td>12%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W2 – winter 2002</td>
<td>13%</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W3 – winter 2002</td>
<td>NA</td>
<td>1%</td>
<td>15%</td>
<td>3%</td>
<td></td>
</tr>
<tr>
<td><strong>Under 16s</strong> 1</td>
<td>(W1 Summer 2001 and W2 September 2002)</td>
<td>9%</td>
<td>56%</td>
<td>23%</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W3 – winter 2001</td>
<td>DCMS data: 8%</td>
<td>DCMS data: 61%</td>
<td>DCMS data: 7%</td>
<td>DCMS data: 19%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W1 – spring 2002</td>
<td>DCMS data: 5%</td>
<td>DCMS data: 65%</td>
<td>DCMS data: 10%</td>
<td>DCMS data: 38%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W2- summer 2002</td>
<td>NA</td>
<td>61%</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W3 – winter 2002</td>
<td>NA</td>
<td>73%</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td><strong>Over 60s</strong> 2</td>
<td>(W1 Summer 2001 and W2 September 2002)</td>
<td>12%</td>
<td>8%</td>
<td>10%</td>
<td>29%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W3 – winter 2001</td>
<td>DCMS: 22%</td>
<td>DCMS: 7%</td>
<td>MORI: 24% DCMS: 3%</td>
<td>DCMS data: 17 %</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W1 – spring 2002</td>
<td>DCMS: 22%</td>
<td>DCMS: 7%</td>
<td>MORI: 14% DCMS: 2%</td>
<td>DCMS: 26 %</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W2- summer 2002</td>
<td>NA</td>
<td>7%</td>
<td>12%</td>
<td>32%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W2 – winter 2002</td>
<td>20%</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W3 – winter 2002</td>
<td>NA</td>
<td>8%</td>
<td>15%</td>
<td>26%</td>
<td></td>
</tr>
<tr>
<td><strong>Ethnic minorities (%)</strong></td>
<td>(W1 Summer 2001 and W2 September 2002)</td>
<td>5%</td>
<td>25%</td>
<td>14%</td>
<td>2%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W3 – winter 2002</td>
<td>NA</td>
<td>8%</td>
<td>15%</td>
<td>26%</td>
<td></td>
</tr>
</tbody>
</table>

1Number of children and over 60s is reported monthly to DCMS and is based on MORI data for general audience, plus information about visitors in groups.
2 Figures are as to DCMS unless they are indicated that they are MORI data only
<table>
<thead>
<tr>
<th></th>
<th>September 2002</th>
<th>(10% of those who live in London)</th>
<th>2% (W1) and 0% (W2) Bangladeshi compared to over 20% of the population in Tower Hamlets and over 40% of children.</th>
<th>Photography, Film and Television (NMSI) 13%</th>
</tr>
</thead>
<tbody>
<tr>
<td>W3 – winter 2001</td>
<td>6% (% of UK visitors only)</td>
<td>18%</td>
<td>5%</td>
<td>4%</td>
</tr>
<tr>
<td>W1 – spring 2002</td>
<td>6% (% of UK visitors only)</td>
<td>17% (no Bangladeshis)</td>
<td>15%</td>
<td>4%</td>
</tr>
<tr>
<td>W2- summer 2002</td>
<td>NA</td>
<td>17% (3% Bangladeshi)</td>
<td>5%</td>
<td>8%</td>
</tr>
<tr>
<td>W2 – winter 2002</td>
<td>5% non-white of all Museum visitors. (3% refused) 8% non-white of all London visitors. (3% refused.)</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>W3 - winter 2002</td>
<td>NA</td>
<td>23% (4% Bangladeshi)</td>
<td>6%</td>
<td>2%</td>
</tr>
</tbody>
</table>
Appendix 4: Current staff profile
STRATEGY
FOR ACCESS
INCLUSION AND DIVERSITY

VICTORIA & ALBERT MUSEUM