

VICTORIA AND ALBERT MUSEUM ACHIEVEMENTS AGAINST THE FUNDING AGREEMENT APRIL 2001 – MARCH 2002

OVERVIEW

The key event for the V&A in 2001-2 was the opening of the new British Galleries in November 2001, the culmination of five years' work. The Galleries opened to widespread acclaim and, along with the reintroduction of free entry for adults at the Theatre Museum and at South Kensington, helped increase all-site visitor numbers by 39%. Total visitor numbers were over 1.8million and the V&A at South Kensington, the Wellington Museum at Apsley House and the Museum of Childhood all saw their visitor numbers increase. Apsley House was named London Tourist Board Small Visitor Attraction of the Year for 2001.

A new V&A website was launched on November 1st 2001. Website visits have continued to increase and more collections information is now available online. The new website includes a feature based on the V&A's successful Shamiana project, which united groups of Asian women and children from all over the world in the creation of a collection of textile panels. Shamiana on the web was funded from a Heritage Lottery Fund (HLF) programme, *Cultural Diversity and the V&A*, intended to help the V&A reach new audiences and maintain the interest of community groups with which it had already worked. In its second year during 2001-2, the HLF grant was used to support many other projects including new work with the African Caribbean Community and a lecture series on Sikh arts and heritage.

The Museum of Childhood at Bethnal Green launched its community strategy and appointed a community development worker to ensure closer links with its local audience. Although attendances were less strong at the Theatre Museum than in recent years because of the decline in incoming tourists to the UK, it ran a successful exhibition programme, including *Let Paul Robeson Sing!*

Major exhibitions at South Kensington in 2001/2 were *The Victorian Vision* in spring 2001 to mark the centenary of Queen Victoria's death and *Radical Fashion* in autumn 2001. A strong programme of displays in other parts of the Museum throughout the year included a major installation by the American glass-maker Dale Chihuly in the galleries and garden during summer 2001. The first exhibition under the partnership established between the V&A and the Sheffield Galleries and Museums Trust opened at the Sheffield Millennium Galleries in April 2001. *Precious* exceeded its visitor target and good working relationships were forged between staff at the V&A and in Sheffield. Throughout the year, staff from both institutions worked on a second exhibition which will open in Sheffield in July 2002.

With the British Galleries successfully completed, the V&A began to plan for the future of its collections and buildings. New steps and a ramp at the Cromwell Road entrance to the V&A opened to coincide with the British Galleries and already provide a much more welcoming entrance the Museum. A Masterplan for the South Kensington site, and plans for new developments at the Museum of Childhood and the Theatre Museum propose radical transformations of the Museum's galleries and will be the focus for the coming year.

Note:

This is the first full-year report on the three-year Funding Agreement for the period 2001-2 to 2003-4. During the year, small revisions were made to the text of the Agreement, to some V&A specific targets and to some core targets for 2002-3 and 2003-4. This report is against the core targets in the original agreement.

FUNDING AGREEMENT TARGETS

1. CORE TARGETS

No (Obj/SP)	Indicator	2000/01 outturn	2001/2002 target	April 2001 – April 2002 outturn
1.2.	Number of loans to other institutions	295	280	292
2.2.	No of visits to V&A sites TOTAL	1,342,079	1,500,000	1,862,534
	South Kensington	936,652		1,451,621
	Theatre Museum	195,612		153,300 A high proportion of the Theatre Museum's visitors have been overseas tourists in recent years, and so its visitor figures were particularly adversely affected by the decline in incoming tourism in 2001, as well as by work to the building housing the museum.
	Museum of Childhood, Bethnal Green	149,935		191,860 For the first time in seven years visitor figures topped 190,000 thanks to the success of the Museum's new community strategy and popular temporary exhibitions such as <i>20 Years of Postman Pat</i> .
	Wellington Museum	59,880		65,753 The rise in visitor figures was mainly due to an increase in the number of school groups visiting the Museum and the success of various events.
2.2.	No of visits by children TOTAL	(Not collected in this form, so limited information available)	215,000	274,343
	South Kensington	85,058		121,578
	Theatre Museum	NA		20,996
	Museum of Childhood, Bethnal Green	NA		114,488
	Wellington Museum	10,632		17,281
2.2.	No of visits by over 60s TOTAL	(Not collected in this form, so limited information available)	183,000	278,990
	South Kensington	88,311		240,350
	Theatre Museum	NA		6,628
	Museum of Childhood, Bethnal Green	NA		14,613
	Wellington Museum	13,510		17,399

2.2.	No of repeat visits TOTAL	(Not collected in this form, so limited information available)	680,000	1,115,204 The high outturn was due to a substantial increase in the proportion of repeat visitors to the South Kensington site immediately after the reintroduction of free admission and the opening of the new British Galleries.
	South Kensington	533,891		985,436
	Theatre Museum	NA		30,403
	Museum of Childhood, Bethnal Green	Approx. 75,000		88,376
	Wellington Museum	NA		10,989
2.2.	No of website visits TOTAL	1,333,019	1,250,000	1,599,275 The new V&A website was launched in November 2001, contributing to the increase in visits to the site.
	South Kensington	791,286		1,094,655
	National Art Library	380,104		274,997
	Theatre Museum	56,629		89,701
	V&A Enterprises	105,000		139,920
2.2.	% of time open, South Kensington	70	67	71% ¹
2.2.	% of collections accessible electronically	12	18	18.4% The National Art Library's retroconversion project continued to progress and 73% of the library's collections are now listed online. 2000 images of British Galleries objects are now accessible via the SCRAN website.
2.3.	% of object storage meeting appropriate standards	NA	60	84% of galleries 46% of stores A system for collecting data for this indicator has now been established. Spaces are being assessed against the criteria set out in the new publication from Resource, <i>Benchmarks in collection care</i> . This baseline figure is based on evidence currently available and may be refined in future as further assessment of stores and galleries takes place using the benchmark.
3.1.	Number of learners in V&A programmes	291,504	260,000	432,188
	South Kensington	239,180		286,377 Among the reasons for the rise in the number of learners was an increased attendance at tours and talks after the opening of the British Galleries.

¹ This performance indicator is calculated taking 12 hours a day, seven days a week as 100%.

	Theatre Museum	25,000		62,972 The criteria for calculating this figure have changed. To bring the Theatre Museum into line with the other sites, the reported total now includes visitors attending introductory tours, a total of 44,052 learners. Records were not previously available for this category of learners. Without the addition of these, the number of learners at the Theatre Museum was 18,740, a decline which reflects the overall decline in visitor numbers there this year.
	Wellington Museum	10,624		33,324 Last year's total should have been reported as 15,488 (figures for first six months excluded in error). However, this still represents over a 100% rise in the number of learners, attributable to a 61% increase in the number of school groups visiting the Museum, themed learning events and family learning weekends.
	Museum of Childhood, Bethnal Green	17,111		49,515 The criteria for calculating this figure have changed. Last year's reported total wrongly excluded learners in self-guided school groups. If these were included, last year's figure would have been 40,446. The Museum of Childhood has also seen an actual increase in learners, thanks to a 13% increase in school bookings.
Efficiency	Grant in aid per user (visits and website visits)	NA	£11.89	£9.36
Efficiency	Average number of days sickness absence per employee	11.5	10	9.15 days. The target was met through the continued implementation of new absence management procedures and guidelines.

2. V&A SPECIFIC TARGETS

No (Obj/SP)	Indicator	Target 2001/2	Progress April 2001 – April 2002
1.1.	Formalise audience development strategy.	Formalise strategy, identifying audience segments by June 2001.	The strategy has been put in place. It identified audience segments which have been used for a new family of promotional leaflets, to provide a framework for the new team structure in the Learning and Visitor Services Division and to analyse the headline programme and its appeal to visitors.
1.2.	Stage programme of major	Two exhibitions staged.	The V&A held two major exhibitions during the year. <i>The Victorian Vision</i> , took place from 5 April until 29 July 2001 and attracted 99,742 visitors (an average

	exhibitions to good audiences and critical approval.		<p>of 860 visitors per day). The second, <i>Radical Fashion</i>, ran from 18 October 2001 until 6 January 2002. It was well received and a total of 93,215 visitors attended (an average of 1200 per day).</p> <p>Two further major exhibitions, <i>Tiaras</i> and <i>Earth and Fire: Italian Terracotta Sculpture from Donatello to Canova</i> opened in March 2002 and will be included in next year's report.</p>
1.3.	Make a positive contribution to the promotion of good design.	<p>Promote contemporary design and art practice through exhibitions, events and publications. Key aspects this year: Exhibitions: <i>Chihuly</i>, <i>Radical Fashion</i>, <i>Close Encounters</i> and <i>Men in Skirts</i>. Fashion in Motion programme, Friday Late Views, Conceptual Artist in Residence: Dunne & Raby.</p> <p>Good design exemplified in work commissioned to improve the visitor experience at the V&A. Key aspects this year: new ramp access from Cromwell Road.</p> <p>Work towards the completion of the Spiral, a model building project, using the most innovative design. Key aspects this year: design progressed.</p>	<p>In summer 2001, the V&A staged the first major UK exhibition of the work of the glassmaker, Dale Chihuly. The display attracted many visitors to the V&A during the summer. The <i>Radical Fashion</i> exhibition featured unique installations by eleven of the most challenging contemporary fashion designers and aimed to show fashion at its most innovative and visionary. <i>Close Encounters Of The Art Kind</i> explored the reactions of a group of households after each "adopted" pieces of contemporary sculpture. The <i>Men in Skirts</i> display attracted much press coverage and an accompanying Fashion in Motion event launched a new larger-scale format for this popular programme. Friday Late Views continued throughout the year and each one explored a contemporary theme with an average attendance of 2,500. As Designers in Residence, Dunne & Raby led a project focussed on their Placebo range of products, intended to make consumers think about their relationship to invisible radiowaves and microwaves.</p> <p>The new ramp and steps at the main entrance to the V&A at South Kensington were completed in November 2001. The steps, designed by Pringle Richards Sharratt, have transformed the entrance to the Museum and have been submitted for a Royal Borough of Kensington and Chelsea design award.</p> <p>The design team has worked on the scheme design (Stage D) which will be completed by May 2002. In addition to the architectural drawings, 3D visualisations have been prepared for fundraising purposes. The Spiral has been confirmed as Phase 2 of the Masterplan for the V&A.</p> <p>In addition, Eva Jiricna has been appointed as the consultant architect for Phase 1 of the Masterplan for the V&A. Eva Jiricna Architects (EJA) are working on the Entrance Hall, Dome and Central Gallery to provide a greatly improved entrance for visitors. EJA were selected on the basis of their outstanding design skills.</p>
2.1.	% visitor satisfaction	>97%	98%

2.2.	Extent of object-related information available via the internet.	Increase number of images of the collection available. Content from publications and exhibitions added to the website.	A new V&A website was launched which is more accessible, easier to use and offers users an improved depth and range of information. Features include: guides to the Museum's galleries; more information on the Museum's collections; microsites for specific exhibitions. An additional 2000 images of objects from the British Galleries have been made available online via the SCRAN website.
2.2.	Open British Galleries on time and within budget.	Open	The British Galleries were completed and opened on time and within budget. The Galleries have transformed the V&A's important collection of British art and design from 1500 – 1900 into a completely new visitor experience. The displays highlight the quality and breadth of the V&A's collections: from period rooms to miniatures, furniture, ceramics, glass, fashion, textiles and silver. The Galleries received extremely positive national and international press coverage. Visitors' responses have been very positive and the Galleries have made a major contribution to the increase in visitor numbers.
3.1.	Develop and implement strategy for the evaluation of education programmes.	Strategy developed by year end.	A strategy has been put in place which encompasses all kinds of visitor research, not just education programmes. Implementation is beginning under a new Head of Visitor Evaluation.
3.1.	Implement partnerships to strengthen education provision.	Develop further partnership between BGM and LBTH.	The Museum of Childhood has established a partnership with LBTH working through the Education Action Zone and Globetown PIE (Projects in Education). Two projects have resulted: a literacy project for year 3 children based around the <i>Bakers Dozen</i> display and <i>The Garden Project</i> , in collaboration with London Wildlife Trust, for year 6 children. Family Learning Days, in collaboration with Family Learning Tower Hamlets, took place at the museum in October 2001 and will be repeated in 2002. A Teachers' Consultative Group consisting of nursery, primary and secondary teachers from Tower Hamlets, Hackney and elsewhere, has been established to advise on the Development Plan. The Wellington Museum has developed a partnership with Westminster Adult Education Service and hold Family Learning Weekends.
3.2.	Improve effectiveness of training and development provision, as described above.	Competency-based training framework in place. All managers have received core training.	A Competency framework is now in place for core museum competencies, management, senior management and professional/technical functions. A foundation and middle management programme in partnership with four other national museums has been developed. A 360° assessment process has been developed for all senior managers. A mentoring programme will support the management programmes and personal development of all staff across the museums and galleries in London. The V&A has registered its commitment to

		All training practices liP compliant.	achieving the liP award in 2002 and is ensuring that all staff are communicated with regarding training and development needs and core objectives for performance plans.
4.1.	Develop, publish and implement a volunteering strategy.	Progress development.	Staff changes have meant that, although a draft strategy was prepared, it was not taken through to implementation. Work on the strategy will continue next year.
4.2.	Use of Business Excellence Model as a tool for improving processes.	Pilot	The Museum decided that applying for the Investors in People Award (liP) would serve as a more useful diagnostic tool and put use of the Business Excellence Model on hold for now. The first phase of assessment for the liP award will take place during 2002/3.
4.2.	Other initiatives in place to improve organisational standards.	British Galleries to pilot a new form of gallery-hosting for the museum.	14 British Galleries Assistants were recruited to provide a more customer form of gallery hosting, with a focus on interpreting the objects. The gallery assistants undertook a specially designed 3 week induction course. The pilot has been successful, though the roles have proved to be more security and safety orientated than originally envisaged due to the large numbers of people visiting the galleries. The Museum hopes to be able to adapt ideas from the pilot for inclusion in other galleries.
4.3.	Extent of research output.	Quality and breadth of research output maintained.	The V&A's major publication in 2001/2 was the book to accompany the British Galleries, <i>Design and the Decorative Arts, Britain 1500 – 1900</i> edited by Michael Snodin and John Styles with contributions from many curators and other specialists. Original research underpinned all the V&A's major exhibitions in 2001/2 which were also all accompanied by significant publications. Fashion was an important research theme during the year, with outcomes including the <i>Radical Fashion</i> exhibition and its accompanying book, and work underway on future exhibitions and publications on Versace and Westwood, as well as the work of the LCF fellow (see below).
4.3.	Research partnerships and other initiatives in place.	Partnerships continue to deliver excellence.	<p>The V&A continued to collaborate with several universities but the most significant research partnership in 201-2 was the AHRB-funded Centre for the Study of the Domestic Interior, a five year project in collaboration with the Royal College of Art and the Bedford Centre for the History of Women at Royal Holloway College, University of London. The project was launched in autumn 2001, with an inaugural colloquium at the V&A. Work at the Museum has focussed on plans for a major exhibition on Italian Renaissance Interiors in 2006. The project team have secured additional funding for an international interdisciplinary research team through a Getty grant.</p> <p>The V&A's partnership with the London College of Fashion continued. The first joint V&A/LCF fellow</p>

			came to the end of his appointment, having completed the text of two books on contemporary fashion to be published later this year and curated the successful exhibition, <i>Men in Skirts</i> . The partnership will be taken forward with the appointment of a second fellow and a Designer in Residence, to extend the scope of the collaboration into the area of practice.
6.1.	Extent of Bethnal Green Museum of Childhood's work with local authorities and other partners.	Community strategy completed and implementation begun, according to identified priorities.	The Community Strategy has been completed and its implementation commenced in February 2002 with appointment of Community Development Worker. A number of projects were established with LBTH including a visual arts pilot project in collaboration with the Out of Hours Learning Team from Manorfield Primary School, Poplar and a Somalian Refugee reminiscence project with the LBTH Somalian Arts Officer. BGM also collaborated with the voluntary sector arts organisation, Stitches in Time, Globetown Schools Excellence in Cities and the Connecting Communities regeneration programme. The Museum has established a partnership with the London Borough of Hackney working through the Clapton Education Action Zone.
6.1.	Exhibitions loaned to Sheffield Millennium Galleries	First major loan exhibition, <i>Precious</i> .	A total of 17,800 people saw the first V&A exhibition displayed at the Millennium Galleries, <i>Precious</i> , in early summer 2001 (150% of the target) and preparation began for the next exhibition, <i>Power of the Poster</i> to be shown in Sheffield from July 2002.
6.1.	Extent of other regional partnerships.	Increase scope of work.	A draft strategy for regional working has been formulated to frame the V&A's work in the longer term. Discussions on long-term collaborations with a number of museums have resulted in several short-term projects, pending decisions on major partnerships. Shorter notice periods for loans from the V&A to regional venues have been introduced to encourage borrowing. A national lecture series has been extended to a further nine museums and universities which will lead to plans for longer term lecture programmes. Two of a planned series of curatorial materclass workshops were held in partnership with the West Midlands Regional Museums Council. The V&A increased and strengthened its links with regional museums through a total of 18 staff secondments, with nine V&A staff being seconded to work for other organisations and nine staff from regional museums coming to work at the V&A.
6.2.	To improve range and scope of programmes in place for under-served audiences.	Strategy for work with African Caribbean	In 2001/2, the V&A has worked to develop a strategy on access, inclusion and diversity to provide a framework for future work with under-served audiences across the Museum as a whole. Several major projects took place with African Caribbean communities. A two-day Carnival in

		<p>communities completed, through a range of pilot projects.</p> <p>Range of web resources for under-served audiences increased.</p> <p>Programmes for older learners developed.</p> <p>Language and literacy programme for refugees continued and extended to BGMC.</p> <p>Days of Record such as <i>Tattoos and Nails, Weaves and Naturals – Black British Hairstyles and Nail Art</i></p>	<p>Motion event featuring workshops and performances attracted over 6000 people, of whom 50% were of African Caribbean origin. The V&A marked Black History Month with special displays and held a successful conference, History Making: Recovering the Past, Collecting the Future, in partnership with the Archives and Museum of Black Heritage. The Young People's Programme attracted a high percentage of African Caribbean young people through its links with neighbouring inner London boroughs.</p> <p>A microsite celebrating the successful and international South Asian community education textile project, Shamiana: The Mughal Tent, was completed. The Sikh/Punjab element of the South Asian website has been developed to sustain the participation of the Sikh community. The new V&A website features information on services for people with disabilities, including the visually impaired, deaf people, access, facilities information and services for community groups, including the South Asian, Chinese and other community groups, outreach and sample projects.</p> <p>The Museum developed its work with older learners extending its reminiscence programme alongside exhibitions including <i>Radical Fashion</i> and within the context of the Museum's work with cultural diverse communities; a project during Carnival looked at 50 years of the steel pan in Britain. A major permanent resource is being developed to enable group leaders to base reminiscence sessions around the Museum's collection. A partnership has been developed with Open Age in Kensington with monthly workshops.</p> <p>The language and literacy programme has continued successfully at South Kensington. The Museum accommodates an average of 3 groups a week of students at stage 1 and stage 2 of learning English. Preliminary work has been undertaken to investigate the feasibility of extending the programme to the Museum of Childhood.</p> <p>As part of a series of events cataloguing applied and decorative arts in relation to the body, the V&A, in collaboration with the Archives and Museum of Black Heritage, staged its second Day of Record, <i>Nails, Weaves and Naturals – Black British Hairstyles and Nail Art</i>, in May. The event was attended by approximately 1200 people of which over 90% were of African Caribbean origin.</p> <p>Other elements of the V&A's work with under-served communities in 2001-2 included projects aimed at sustaining the involvement of South Asian communities, including a lecture series on Sikh arts</p>
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			and heritage and workshops for Bangladeshi young women and girls in relation to South Asian influences on British design to accompany the opening of the British Galleries.
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