

What did we learn? The V&A and new audiences 2000-2009

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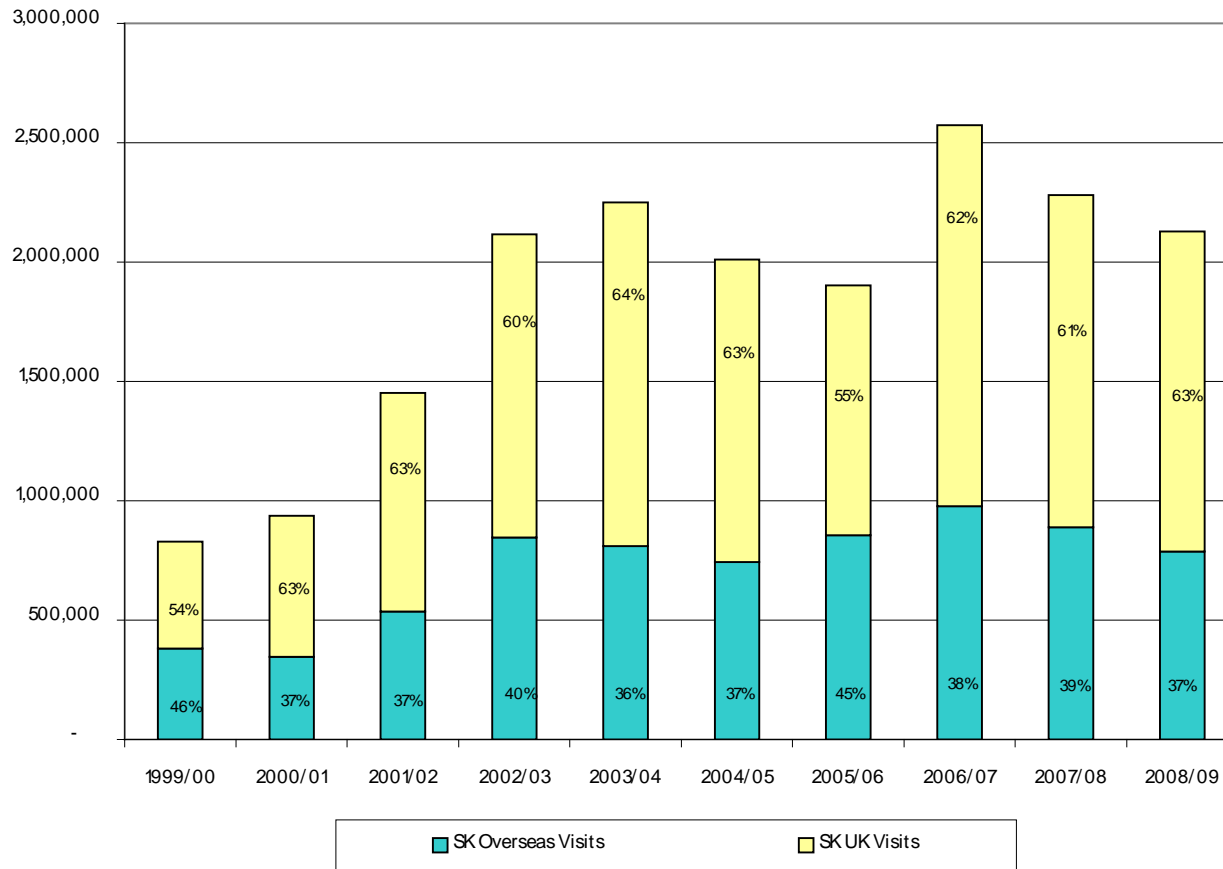
Director of Learning and Interpretation



V&A audience classification: April 2008 - March 2009

AUDIENCE	%	NUMBER
Schools (children, including pre-school children and teachers)	2.4	51,500
Families with children	15.3	324,000
Students	12.2	259,000
Adult and community groups	0.3	6,000
Creative Industries professionals	13.0	275,000
Non-affiliated adults	56.8	1,206,000
All	100	2,121,000

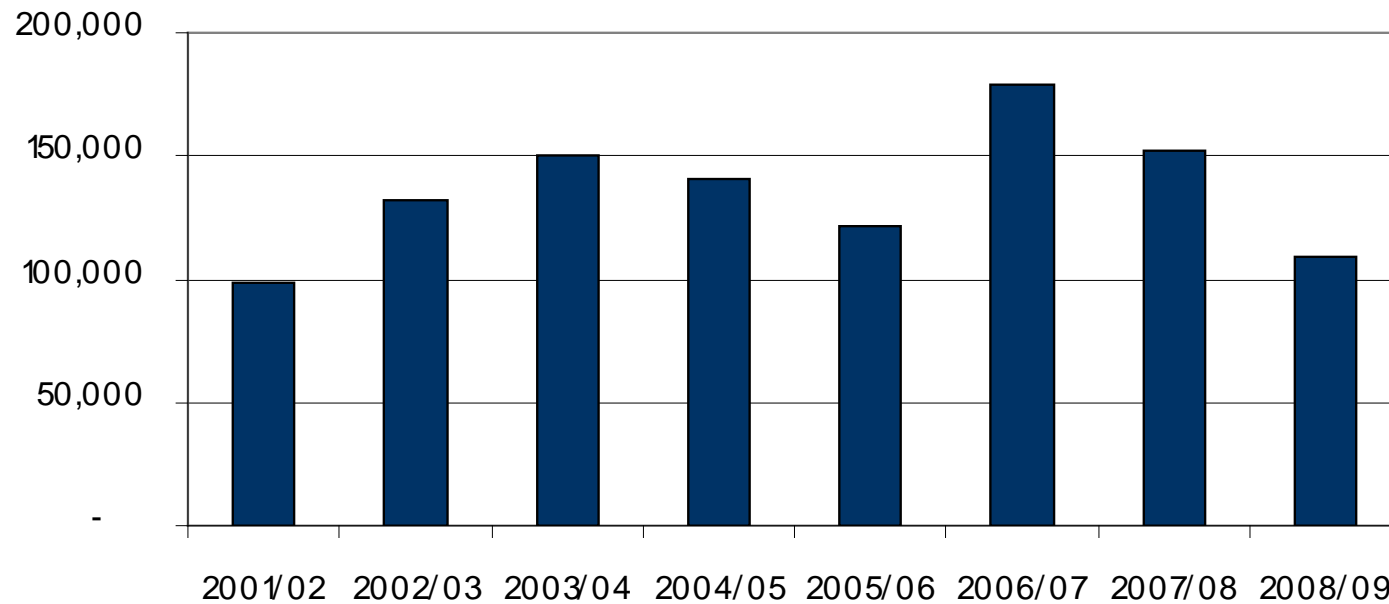
V&A audience: UK and overseas visits, 1999 - 2009



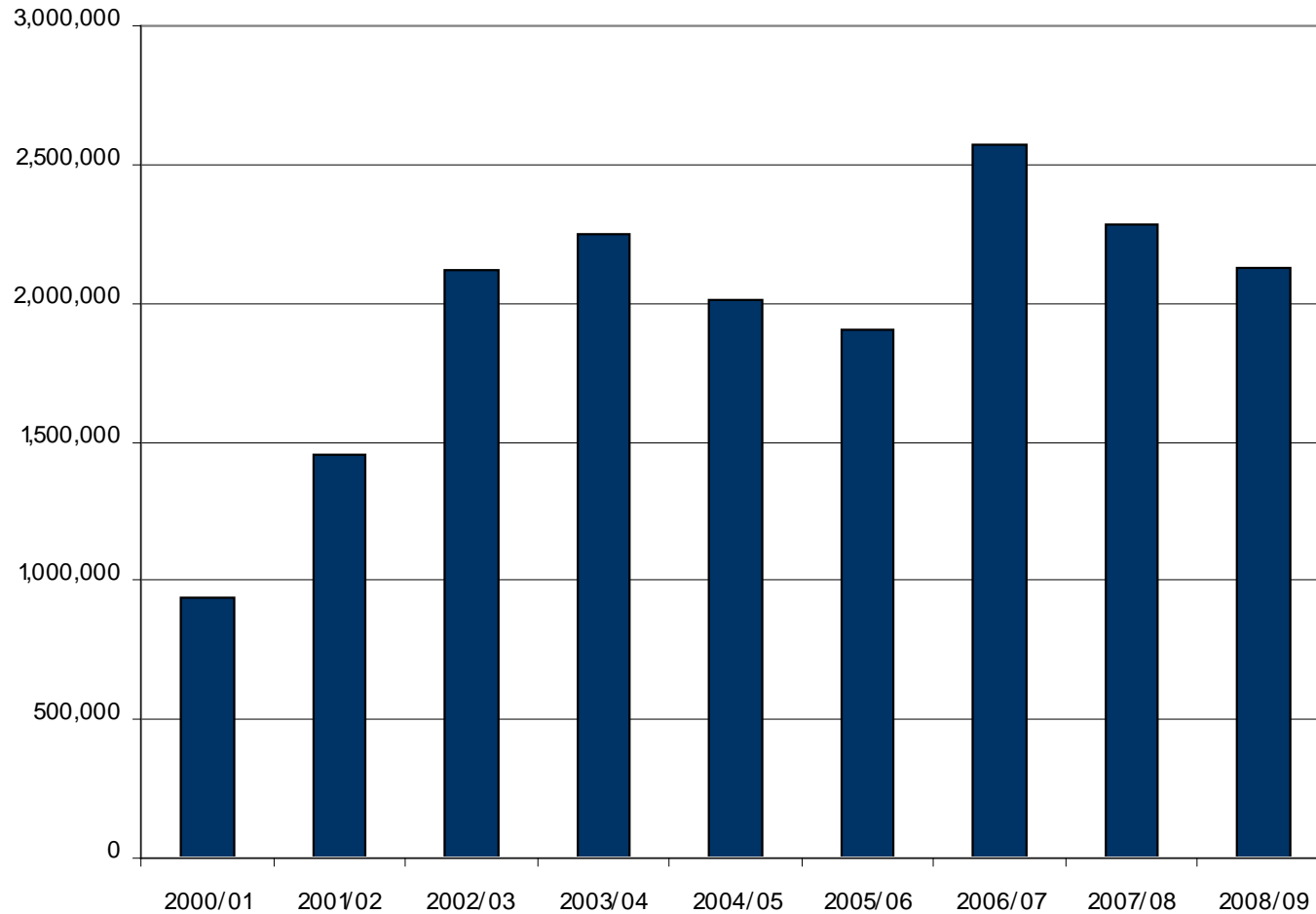
V&A audience: Black, Asian and Minority Ethnic visitors 2001 - 2009

Number of UK Black and Ethnic Minority visitors attending Museum sites	2001/02	2002/03	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09
South Kensington	60,968 6%	126,700 9%	97,000 7%	142,400 11%	117,300 11%	172,400 11%	145,000 10%	150,500 11%

V&A audience: Lower socio-economic visitors (NS-SEC groups 5-8), 2001 - 2009



V&A audience: Total visits to V&A South Kensington, 2001 - 2009



V&A audience: the difficult questions

Why did the number of visitors per annum more than double from 2000 to 2003?

Why has the number of visitors not continued to increase?

Why did the proportion of Black, Asian and Minority Ethnic visitors grow from 6% to 11% between 2000 and 2004, then level off?

Why has the proportion of lower socio-economic visitors not changed since 2000?

Galleries

The British Galleries: 2001



British Galleries : touch objects



Study areas in the British Galleries



Visitor research: the old and new British Galleries

VISITOR RESPONSES	OLD (1998)	NEW (2002)
Rated for learning (out of 10)	4.1	8.0
Children get a lot from galleries	19%	64%
Interactives enhance visit (users)	n/a	93%
Interactives hindered visit (all)	n/a	1%
Just like a museum should be	n/a	93%
Warm and welcoming	n/a	89%
Displays help objects come to life	n/a	92%

The British Galleries: what was special about the project

- Team included four education specialists as well as curators
- \$170,000 spend on visitor research (especially testing prototype exhibits)
- Added an estimated c.500,000 visitors a year to V&A audience when it opened

V&A galleries: The Jameel Gallery of The Islamic Middle East (2005)



A small survey of visitors to the Jameel Gallery in 2006 found that 30% were non-white.

Exhibitions

Thomas Hope exhibition: 2008



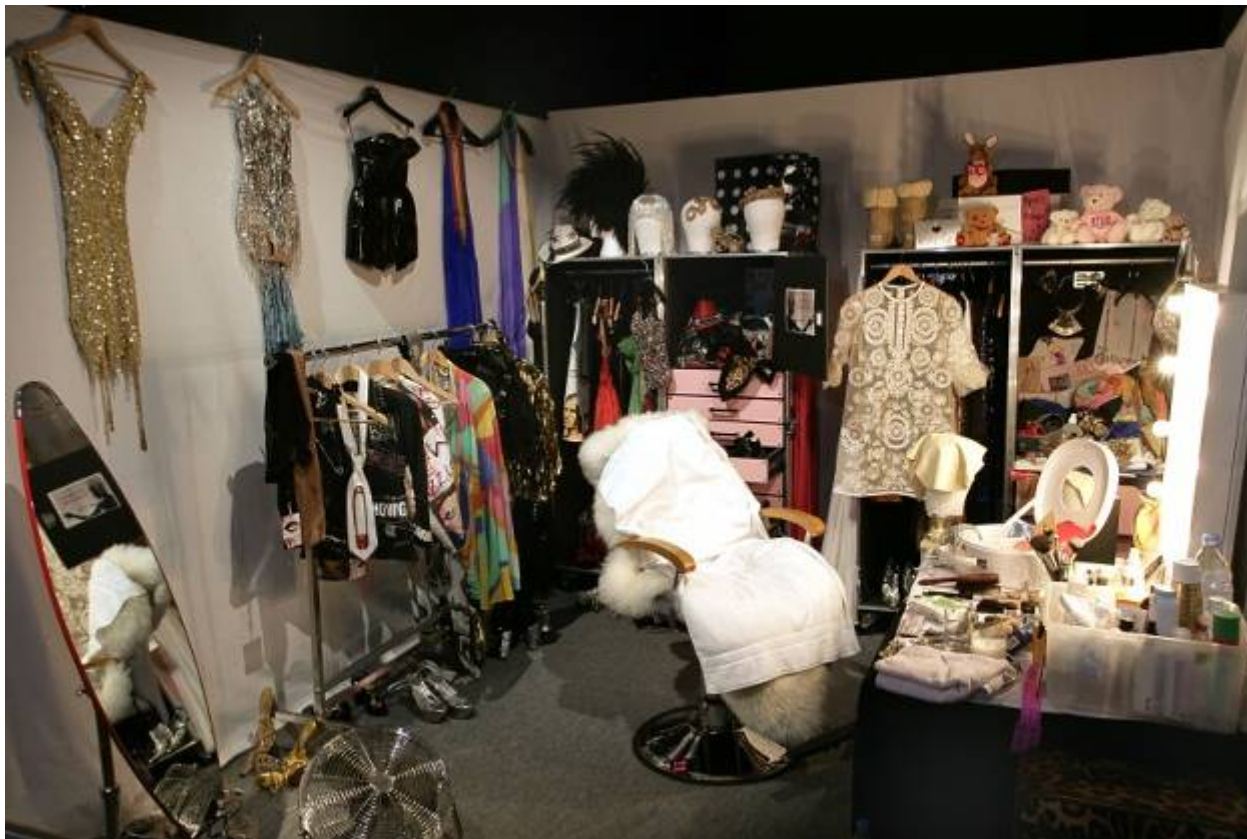
Thomas Hope exhibition: 2008



Kylie exhibition: 2007



Kylie exhibition: 2007



Kylie exhibition: Blog by Ed Vaizey, Shadow Arts Minister, 2007

“Is it art? Or to be more accurate, as the V&A is the home of design and costume, is it appropriate?”

“The answer, of course, is an emphatic yes. It’s a celebration of pop culture, a homage to a remarkable story, and a reminder that the pop industry is one of the manufactures, an enormous, and enormously professional and creative industry.”

Kylie exhibition: Peter Aspden, Financial Times, 2007

“What is crucial, as museums attempt to chart this dangerous terrain, is that they retain their critical eye. And this is where Kylie disappoints...What is lacking is the will to explore some of the issues that one might call Kylie: The Dark Side.”

Peter Aspden, “Kylie’s gold lamé is fine but we want to see the tarnish, too.”
Financial Times, 10 February 2007, p11.

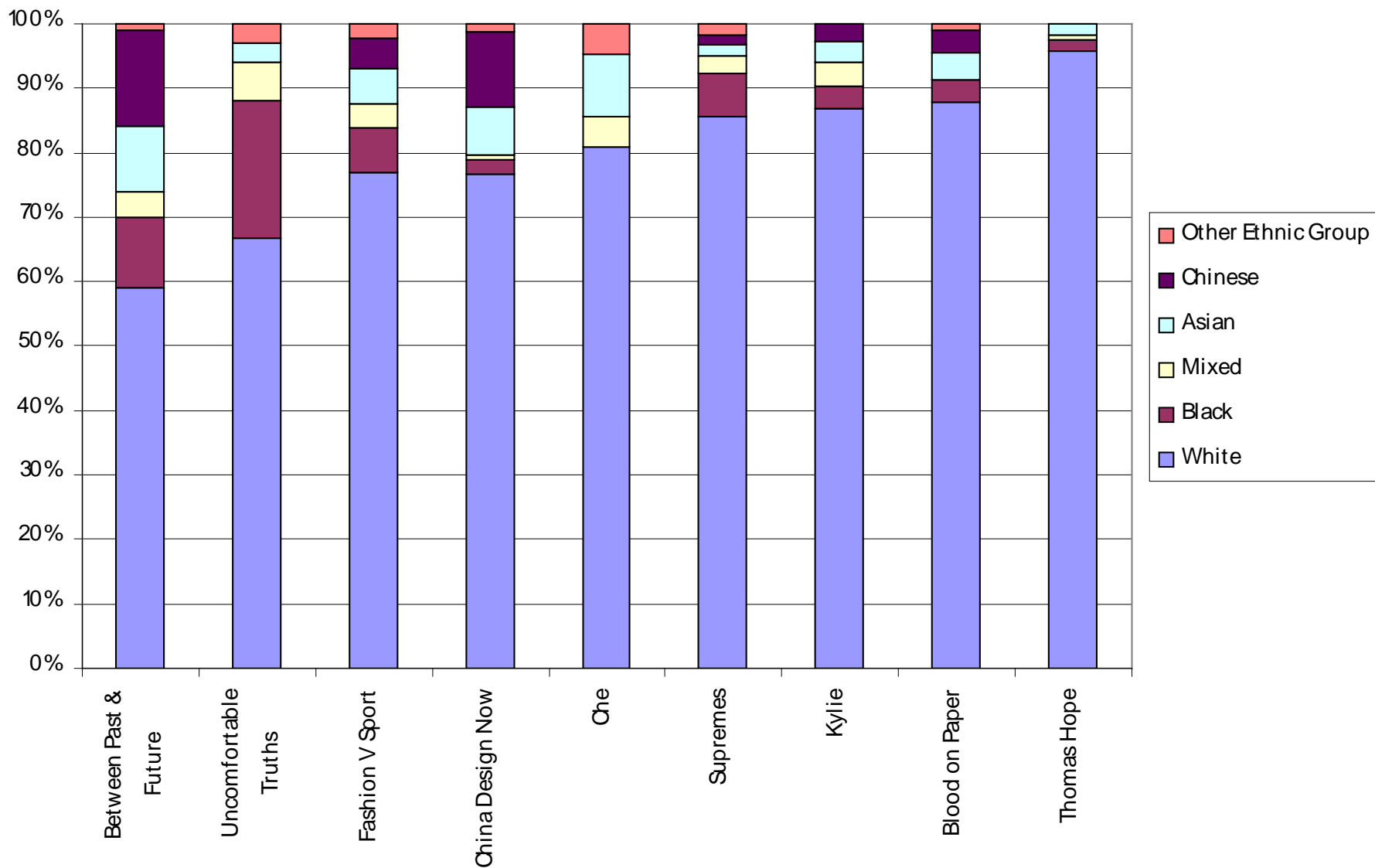
V&A exhibition: Between Past and Future (2007)



V&A exhibition: China Design Now (2008)



V&A audience: Ethnicity breakdown of a selection of recent exhibitions, 2005 - 2009



Education programmes

National Museum of Korea: education centre



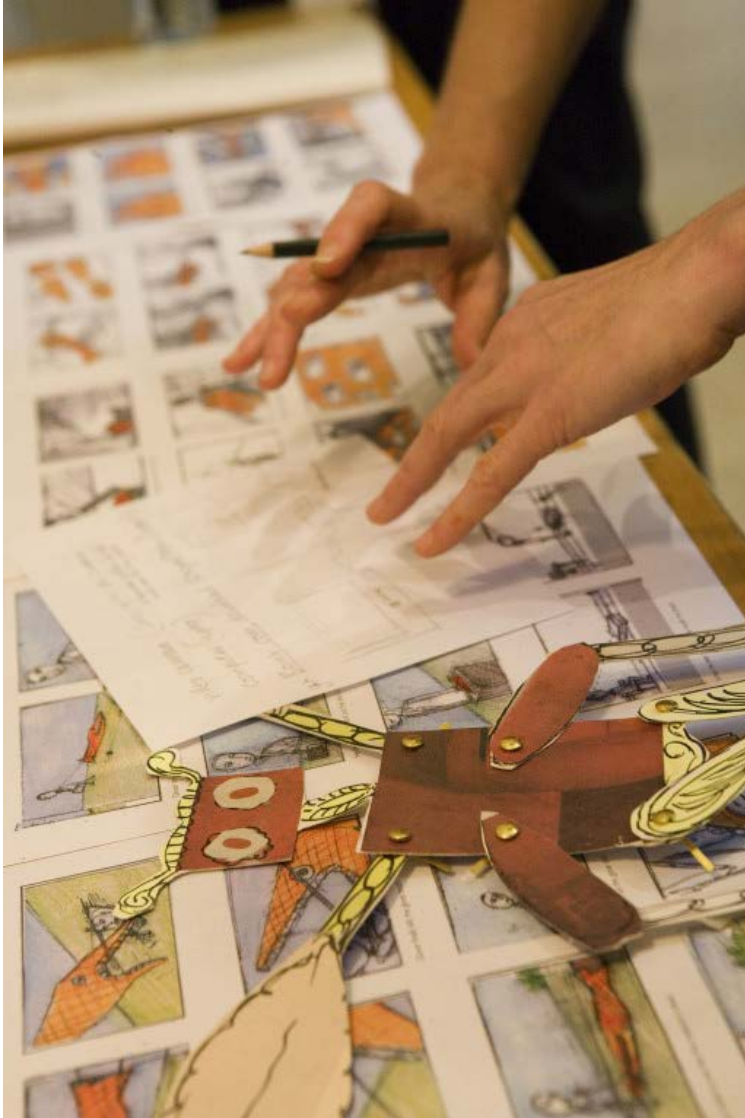
The Sackler Centre for arts education: philosophy



The Sackler Centre is the V&A's centre for learning through creative design.

- A state of mind, a way of thinking, not a building.
- Brings together the expertise and resources of:
 - The Museum and its staff
 - Creative professionals
 - Audiences

The Sackler Centre for arts education: philosophy



- Design can change the world, and is central to the quality of our lives.
- “Everyone has talent, and it is the job of the educator to find it” (John Harvey Jones).
- Difference is a source of cultural dynamism.
- Thinking, making and participating – all ways of learning – are essential life skills.

Sackler Centre: schools



Image and Identity, the work of schools from:

- London
- Tyne & Wear
- Sheffield
- Manchester
- Bolton
- Brighton

The Sackler Centre: young people



Create! Events for young people with a skills focus, including projects for young people at risk.

The Sackler Centre: Creative Quarter



The Sackler Centre: Conscious Style for adults



The Sackler Centre: designers in residence



The Sackler Centre: motivation for visiting 2008 - 2009

The main reasons given by visitors for participating in educational activities in the Sackler Centre were:

- Enjoyment
- Inspire my own creativity
- Improve my knowledge of art and design
- Encourage children's interest in art and design
- For my own professional development
- Socialise with friends and family

Visitors to the Sackler Centre for arts education: profiles of new and existing visitors to the V&A

Audience Type	All V&A visitors 2008-2009 (%)	Sackler Visitors: repeat visitors to V&A Oct 2008-Mar 2009 (%)	Sackler Visitors: new to V&A Oct 2008-Mar 2009 (%)
Students	12	14	30
Black, Asian and Minority Ethnic groups	11	12	19
Lower socio-economic groups (NS-SEC 5-8)	7	6	14
Work in creative industries	13	38	17
Live in Greater London	29	64	

Cultural quarters

Exhibition Road : London's first cultural and educational quarter



Exhibition Road: key data (2006)

\$1.5 billion

Annual economic impact of venues (2007, Travers)

24 million

Annual visits to South Kensington venues in 2006/7

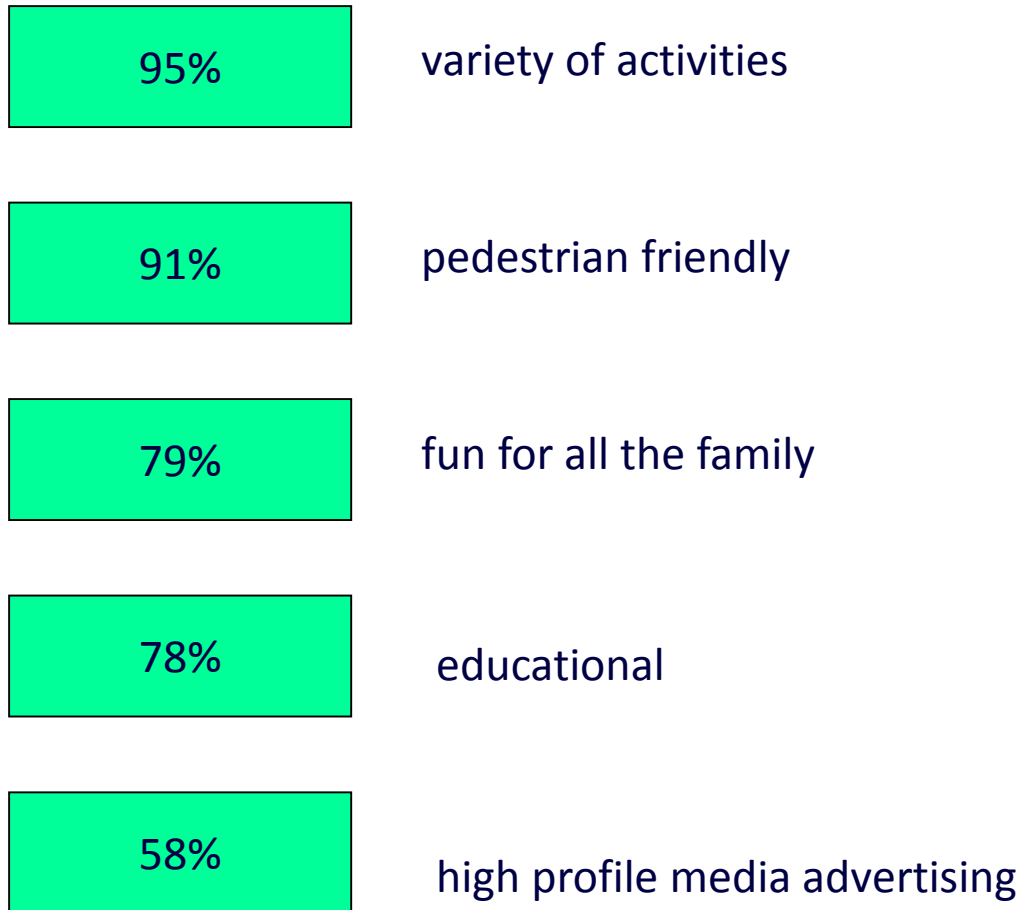
4,700,000

Visits by children in a school or family group in 2006/7

54% / 37%

Proportion of Greater London adult population who have visited one or more venues in the area in the last 5 years / last 12 months (2006)

Exhibition Road: what would attract non-users to Exhibition Road? (2006 survey of Greater London adults)



Exhibition Road: Music Day, 2008



Exhibition Road : London's first cultural and educational quarter



Exhibition Road : London's first cultural and educational quarter in 2012



Quality of experience matters

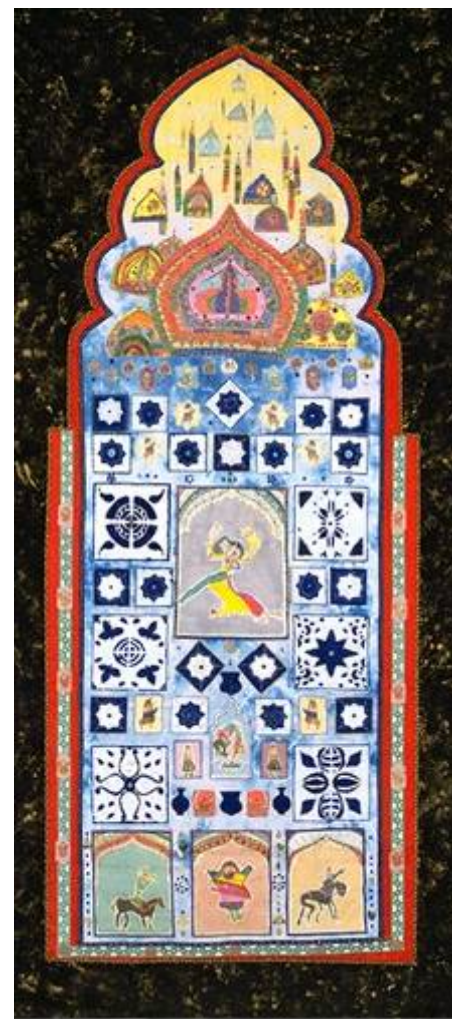
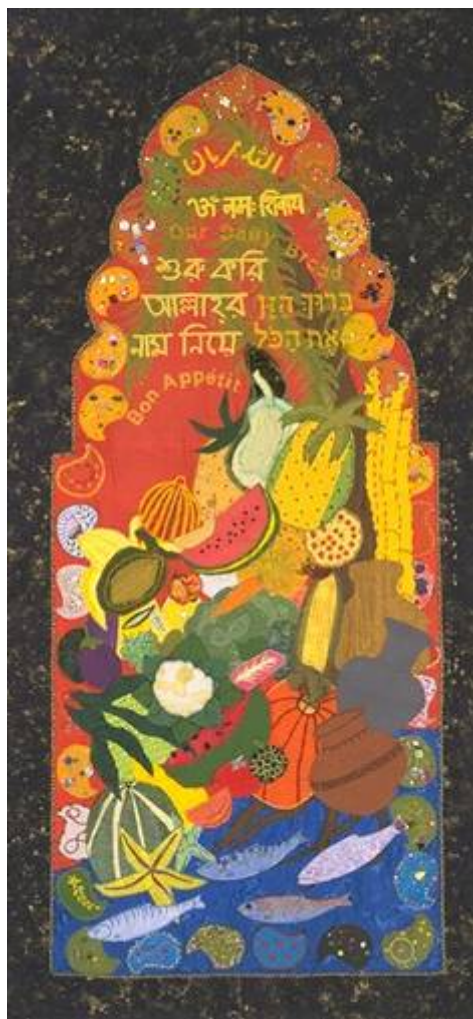
Shamiana : the Mughal tent



Shamiana : creating a panel



Shamiana : the Mughal tent



Improving the quality of people's lives: The Mughal Tent project, 1991 - 1997

“Most of us when we came to the project were shy, withdrawn and, like myself, without much direction in our lives. At last, I discovered “me” and what I wanted to become. We have all blossomed in our own ways and have gone on to achieve that which we would never have dreamt to be within our grasp. We have not lost our Asian identities; in fact, I would say we are now closer to it than we have ever been”.

Firth Butt, participant from Bedford, 1999

The V&A audience: are there answers to difficult questions?

- Most visitors (not just children) want participatory exhibits and activities
- Culturally diverse audiences want culturally diverse exhibitions and events
- Education programmes attract new and wider audiences
- Poorer, less well-educated audiences in the UK want welcoming, family-friendly activities; they also want displays on popular culture
- Marketing and advertising alone are not an effective way to change or increase audiences
- Quality of experience, not just numbers, is our mission.