

*'This museum will be like a book that
is open and not shut'*

Sir Henry Cole, first Director of the Victoria and Albert Museum (1857)



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FOREWORD

Sir Paul Riddock

Chairman of the V&A Board of Trustees

2012/2013 has been a hugely successful year for the V&A, with record visitor numbers. Over 3.2 million visitors came to the V&A in South Kensington during the year and over 400,000 visited the V&A Museum of Childhood.

This year saw a series of highly popular exhibitions, including the first ever major retrospective on the work of Thomas Heatherwick, designer of the Olympic Cauldron, during the 2012 London Olympics and Paralympics. On the eve of our ground-breaking *Hollywood Costume* exhibition, we also announced the transfer of the British Film Institute's collection of film costumes to the V&A. This transfer will establish a new area of collecting for the Museum and a closer working relationship between the two organisations.

Our long-term vision is to inspire more people wherever they live, and this year we continued our vibrant programme of touring exhibitions and loans throughout the UK and overseas. As part of this one of our greatest treasures, the Great Bed of Ware, was loaned for a year to the Hertfordshire town in which it was made. Working with British Council Libya, we also developed *Street Art*, the first international exhibition held in Libya since the 2011 Revolution.

One of the most exciting developments later in 2013 has centred around plans to establish the V&A Dundee, an international centre of design for Scotland. With work due to start on site in 2013, this initiative will celebrate Scotland's historic importance in design and help to bring the V&A's superb collections and exhibitions to a wider audience.

Work is also continuing on FuturePlan Phase II, our ambitious programme of restoration and redesign that is creating spectacular and accessible settings for the V&A's collections.

The V&A constantly seeks to enrich, inspire, and lead the field in debate about art, design and society. Our Annual Review provides a snapshot of the Museum's activities throughout the past year. We engage with our diverse audiences in many ways, from exhibitions, displays and artist residencies, through to loans, publications and other media. The V&A is also available to anyone, anytime, anywhere through our extensive digital activities. In all that we do, however, the Museum holds true to its founding principles: to make works of art and design available to all; to educate and inspire.

Section 01

TRANSFORMING THE V&A

FuturePlan is the V&A's long-term strategy for renewal and redevelopment. Its founding principles remain as relevant today as when first established: to bring clarity to the physical space of the Museum; to celebrate the quality of the original buildings; to ensure the collections are intelligently interpreted and beautifully presented; and to reshape the Museum so that it can be used in many different ways.



View of the Dr. Susan Weber Gallery for Furniture

‘... the most interesting [gallery] yet, setting a new bar for how the V&A’s collection can be displayed’

The Guardian

The Dr. Susan Weber Gallery for Furniture

The Dr. Susan Weber Gallery features 200 pieces from the Museum’s outstanding collection of both British and international furniture from the 15th century to the present day. It focuses on materials and techniques of construction and decoration in the creation of furniture across six hundred years. The central spine of the gallery shows key design pieces from this period in a chronological layout. This is the first V&A gallery dedicated exclusively to furniture and is the most comprehensive presentation of furniture production in any museum worldwide.

The V&A worked with architects NORD to create an elegant setting for the collection in rooms on the top level of the Museum. Natural light is provided through the original glazed roof and the light ingress is carefully controlled by louvres that react to external conditions. This, together with sustainable environmental control systems to manage the humidity range in the galleries, enables the open display of some of the Museum’s most beautiful and fragile objects. The new gallery also includes a bespoke seating installation by designer Gitta Gschwendtner. The gallery was made possible thanks to the American Friends of the V&A through the generosity of Dr. Susan Weber.

Opened December 2012

The Clothworkers' Centre

The V&A's textiles and fashion collection is among the finest and most comprehensive of its kind in the world, and used by thousands of researchers, students and enthusiasts every year. The Clothworkers' Centre for the Study and Conservation of Textiles and Fashion is a new research centre designed to improve access to this extensive collection by offering better facilities for its study and appreciation.

Award-winning architects Haworth Tompkins have been appointed to design the new Centre at Blythe House in Olympia, home to the V&A's study collections. They are creating a contemporary Study Room in which to examine items from the collection. This new room will provide visitors with unrivalled access to the textiles and fashion collection, and enable them to study and enjoy objects of their choice in a well-lit, spacious and relaxed environment. Group visits and classes will be conducted in the adjacent Patricia Baines Seminar Room. The project will also see the original grand entrance of Blythe House reinstated to create a welcoming street presence and a new reception area, greatly improving access for visitors with disabilities.

The Centre also includes modern Conservation Studios and storage for the textiles and fashion collection spread over two floors. New facilities feature a bespoke textiles conservation studio as well as flexible and adaptable work spaces which can be used for the conservation of furniture, metals and paper-based materials. These are already in use, with staff working on a range of objects selected for the new Europe 1600–1800 Galleries, as well as loans requested by institutions in the UK and overseas.

Construction work on the public aspects of the new Clothworkers' Centre is ongoing. Work is also underway to decant and pack the 104,000 textiles and fashion objects that will be moved into the Centre. Many groups of objects are now already installed and benefiting from this enhanced storage facility, which will ensure the long-term preservation of the collection.

The Centre is being made possible thanks to a generous lead grant from The Clothworkers' Foundation with further support from the Pauline Johnstone Bequest, the Penelope Crutchfield Bequest, the Diana Jefferson Bequest, Mr Jorge Yarur Bascuñán, the Patricia Baines Trust, the American Friends of the V&A, Coats plc, The Coats Foundation Trust, The Staples Trust, the Zochonis Charitable Trust, the Basil Samuel Charitable Trust, a gift in memory of Raymond M Burton CBE, the Coral Samuel Charitable Trust, the Ruth Covo Family Foundation and many other donors.

Opening October 2013



The spacious new textile storage facilities at the Clothworkers' Centre



Exterior of Blythe House in West Kensington, the V&A's store and archive and now home to the new Clothworkers' Centre

Stained Glass Window Project

In November 2012, four sets of stained glass were restored to the windows of the east and west landings of the Lydia and Manfred Gorvy Lecture Theatre.

The bespoke stained glass panels, depicting classical subjects as well as incidents in the lives of Giotto and Raphael, were originally installed in the late 19th century. Research has revealed that the Lecture Theatre window panels were designed by Scottish artist William Bell Scott, and removed from their locations around 1910–14. In the intervening years the stained glass was put into storage and had deteriorated, with parts of the original glass either broken or, in some places, lost.

A programme of expert conservation and repair to Scott's original stained glass pieces was carried out in 2012 by a specialist stained glass conservation studio. These beautiful and unique windows have now been restored to their original Lecture Theatre landing locations thanks to the American Friends of the V&A through the generosity of Lydia and Manfred Gorvy.

The conservation of stained glass is being completed in several stages. This project has received further support from donors to the 2012 Stained Glass Appeal.

First phase completed November 2012



View of the east landing with its complete set of glass. Despite extensive research, the original designs for the panes have not been uncovered, therefore the conservation approach to areas of loss was to install plain glass rather than create new designs. Photography by Simon Sorted

Detail from the newly consolidated *sgraffito* façade. A fresco style technique was used to re-establish the weathered decoration and protect the original *sgraffito* underneath



Sgraffito Façade

In 2012, the V&A began an extensive conservation and repair project on the historic exterior of the east elevation of the Henry Cole Wing. This façade was designed and executed by F. W. Moody in 1872–73, using a revived Renaissance technique called *sgraffito*.

Moody and his contemporaries used a variety of methods when executing the east façade, experimenting with different techniques. In the intervening years, many conservation methods have been used on the weathered surface, which is extremely delicate and in some places has detached completely from the building behind. Restoration and consolidation of the *sgraffito* material was conducted by external specialist conservation teams, overseen by the V&A's Estate Department.

The *sgraffito* façade has now been stabilised and the brick and terracotta cleaned and repaired. The top level has been conserved beneath a new coloured shelter coat that reinstates the original imagery and decorative work of the *sgraffito* while protecting what remains of the original plaster work underneath. This level, and much of the entire exterior, will be visible to the public for the first time in decades after the completion of the V&A's Exhibition Road Building Project in 2016.

Completed August 2012



Europe 1600–1800

Research and fundraising for the V&A's galleries dedicated to Europe 1600–1800 continue apace. The V&A's collection of 17th- and 18th-century European art and design is unrivalled in its range and quality, and the galleries will show spectacular examples of textiles and fashion, painting and sculpture, ceramics and glass, furniture and metalwork, prints and books. In 2012, the Royal Borough of Kensington & Chelsea granted Listed Building Consent to the project. Conservation work has begun to prepare the collections for display, with some of the larger textiles and tapestries travelling to Belgium for specialist conservation cleaning that revealed their original colour and vibrancy. These eagerly anticipated new galleries will open to the public in December 2014, thanks to the generosity of the Heritage Lottery Fund, the Selz Foundation, the Wolfson Foundation, the Friends of the V&A, the J Paul Getty Jnr Charitable Trust, Mr and Mrs Benjamin Bonas, Fondation Auguste Morin, The BAND Trust, Sir Nicholas and Lady Goodison's Charitable Settlement and Travel with the V&A: Dresden.

Opening December 2014

Exhibition Road Building Project

The V&A is building a new courtyard, entrance and exhibition galleries on the Exhibition Road side of the building. The Exhibition Road Building Project, designed by Amanda Levete Architects (AL_A) will provide a large, underground gallery which will transform the way we deliver our internationally renowned exhibitions. We will create an open courtyard and improved entrance into the Museum at street level. This will be set within the beautiful, historic façades of the V&A's Grade I listed buildings which will be open to the public for the first time.

The project secured planning permission in July 2012. Works to divert services from the site have now begun and construction will begin in early 2014. This major V&A development has received a number of significant pledges of support.

We are very grateful to The Monument Trust, The Dr Mortimer and Theresa Sackler Foundation, The Headley Trust, The Garfield Weston Foundation and other donors for their very generous and early support of this project. We have also received a first round pass from the Heritage Lottery Fund.

Completion in 2016



Visualisation of the new courtyard viewed from Exhibition Road



Architectural rendering of the new column-free gallery space



Visualisation of the visitor entrance on Exhibition Road

Section 02

EXHIBITIONS, DISPLAYS & EVENTS

Complementing the V&A's permanent collections, our programme of exhibitions, displays and special events is designed to promote knowledge, understanding and enjoyment of the designed world to a wide audience. The following pages explore some of the past year's highlights, including a season of V&A displays and events celebrating British design and creative talent.



EXHIBITIONS

British Design 1948–2012: Innovation in the Modern Age

31 March–12 August 2012

British Design 1948–2012, sponsored by Ernst & Young, celebrated the best of British post-war art and design from the 1948 Olympics (often called the 'Austerity Games') to the present day. It was the first comprehensive exhibition to examine the innovations of artists and designers born, trained or working in the UK during the post-war period. Drawing on the V&A's unrivalled collections and including works from across Britain, the exhibition brought together 377 objects highlighting significant moments in British design past and present. At a time when the world was focused on the UK for the 2012 Olympic Games, nearly 136,000 visitors came to find out more.

'... a persuasive story of radical and irrevocable change in British society'

The Times

Ballgowns: British Glamour Since 1950

19 May 2012–6 January 2013

The V&A celebrated the opening of the newly renovated Fashion Galleries with an exhibition, sponsored by Coutts, of ballgowns, red carpet evening dresses and catwalk showstoppers. Displayed over two floors, the show featured more than sixty designs for social events such as private parties, royal balls, state occasions and opening nights. The *Financial Times* reflected that 'While the context may have changed, the ballgown remains a staple in many designers' collections, as an expression of status, craftsmanship and creativity.' The exhibition proved extremely popular, attracting over 245,000 visitors.

'... it will have you swooning with delight'

Observer

Left: Contemporary ballgowns in the exhibition
Ballgowns: British Glamour Since 1950

Heatherwick Studio: Designing the Extraordinary

31 May–30 September 2012

The V&A mounted the first major retrospective of the work of Thomas Heatherwick, one of the most exciting designers working in the UK today. The fourth V&A exhibition to be sponsored by Ernst & Young, on display were examples of the designer's early commissions which established Heatherwick Studio's international reputation, earning him an accolade from Sir Terence Conran as 'The Leonardo da Vinci of our times'.

The majority of the objects in the exhibition were borrowed from the Heatherwick Studio archive. These included a full-scale rear section of the new London double-decker bus, elements from the award-winning Seed Cathedral (the UK Pavilion at the 2010 Shanghai World Expo) and the model for the now world-famous 2012 Olympic Cauldron. Visitors had access to objects that evidenced Heatherwick's extraordinary working methods, with a full range of maquettes, prototypes, models and material tests showing the evolution of projects from idea to actuality.

'At the V&A's Heatherwick show you can detect the visionary spirit of all those industrial revolutionaries and ingenious Victorian engineers reborn ...'

The Times



View of Heatherwick Studio: Designing the Extraordinary, showcasing creations from the London-based studio



Visitors at the exhibition *Modern British Childhood 1948–2012*. Photography by Simon Sorted

Modern British Childhood 1948–2012

13 October 2012–1 April 2013

This exhibition at the V&A Museum of Childhood explored the transformation of childhood in Britain during the tumultuous years between the London Olympic Games of 1948 and 2012. From a pair of 1950s children's NHS prescription glasses to the 2005 *Teddy* mobile phone designed for the under-5s, the exhibition gathered together objects – exceptional or everyday, public or private, familiar or unfamiliar – that dramatise the huge changes that have occurred in children's lives. Star objects included Henry Moore's *Family Group* sculpture, on loan from the Henry Moore Foundation, and an original *Muffin the Mule* puppet from the classic 1940s BBC broadcast.

Modern British Childhood sparked successful satellite projects which both enriched the exhibition and strengthened the V&A's links with local communities. Rushmore Primary School in Hackney helped to create a visual timeline using photographs that illustrated the lives of children over the years. In addition writers' collective 26 Treasures and the Hoxton-based Ministry of Stories, who encourage child writers, produced prose and poetry to sit alongside more traditional object labels.

'An exhibition on childhood that's not just for kids'

Museums Journal Review

Hollywood Costume

20 October 2012 – 27 January 2013

Sponsored by Harry Winston, this once-in-a-lifetime exhibition celebrated costume design as a vibrant modern art form and as a key component of cinema storytelling. *Hollywood Costume* combined groundbreaking audio visual material, an original soundtrack and specially commissioned interviews with Hollywood stars including Meryl Streep, Robert De Niro, Martin Scorsese and Tim Burton.

The exhibition showcased over 130 iconic cinema costumes designed for legendary film characters from 1912 to 2012. Highlights included Scarlett O'Hara's green velvet "curtain" dress from *Gone with the Wind*, Marilyn Monroe's subway dress from *Some Like it Hot*, Charlie Chaplin's *The Tramp* suit and many more. A pair of the original Ruby Slippers worn by Dorothy Gale (Judy Garland) in *The Wizard of Oz* went on public display alongside Dorothy's blue and white gingham pinafore dress, the first time the pieces had been reunited since filming in 1939.

The conservation and mounting of *Hollywood Costume* posed a unique challenge for V&A conservators. Many costumes were fragile and unable to support their own weight, so conservators had to create mounts that not only fully supported the garments, but interpreted them in a dynamic way and brought the screen characters to life. Adaptations of existing mannequins and torsos were required for nearly all figures, which in turn resulted in significant advances in the engineering of mannequins used within a museum context.

A visitor figure of over a quarter of a million people made this the second most visited ticketed exhibition at the V&A in the past twenty years. Due to popular demand the exhibition remained open late on Saturday evenings. Following its tremendous success at the V&A, the exhibition has gone on a world tour, to the Australian Centre for the Moving Image in Melbourne and the Virginia Museum of Fine Arts and Phoenix Arts Museum in the United States.

The exhibition was also generously supported by Mr David C. Copley. Further support was provided by the Blavatnik Family Foundation, American Airlines, Samsung, and the American Friends of the V&A.

'Thrilling... Dazzling... Like walking into the best Hollywood party ever'

Independent on Sunday

Dorothy's slippers from *The Wizard of Oz* at the V&A's *Hollywood Costume* exhibition, on display for the first time ever outside of America



'... complex, intense, highly charged ... a string of improvised explosive devices which shock and stimulate at every turn'

Independent on Sunday



Nermine Hammam, from the series *Upékkha* (2011), displayed in the exhibition *Light from the Middle East: New Photography* and later acquired for the Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum

Light from the Middle East: New Photography

13 November 2012–7 April 2013

Light from the Middle East: New Photography was made possible through the establishment of the Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum. Exhibited in the Porter Gallery, it featured over 90 works by 30 artists from 13 countries, from North Africa to Central Asia. They displayed a range of creative and sophisticated responses to the social challenges and political upheavals that are shaping the Middle East. Sue Steward in the *Evening Standard* commented that the exhibition "will expand the photographic landscape". Nearly 312,000 visitors came to see *Light from the Middle East*, a record number for a V&A photography exhibition.



Suits of armour at the exhibition *Treasures of the Royal Courts: Tudors, Stuarts and the Russian Tsars*.
Photography by Simon Sorted

Treasures of the Royal Courts: Tudors, Stuarts and the Russian Tsars

9 March–14 July 2013

In this major exhibition, supported by the Friends of the V&A, visitors experienced the majesty of the royal courts, from those of Henry VIII and Elizabeth I to Ivan the Terrible and the early Romanovs. More than 150 magnificent objects, including royal portraits, dress, jewellery, armour and heraldry, told the story of diplomacy between the British Monarchy and the Russian Tsars.

A rarely shown painting of Elizabeth I, Shakespeare's First Folio, an armour made-to-measure for Henry VIII and the legendary ruby-studded Drake Star evoked the spectacular world of kings, queens, merchants and courtiers from 1509 to 1685. At the heart of the exhibition lay the beautiful English and French silver given to the Tsars by British royalty, on exclusive loan from the Moscow Kremlin Museums in celebration of 500 years of Anglo-Russian exchange.

Additional thanks go to Summa Group and Vnesheconombank for their support of the exhibition.

'... an eye-popping Aladdin's cave of history'

Metro

David Bowie is

23 March–11 August 2013

The V&A was given unprecedented access to the David Bowie Archive to curate the first international retrospective of the extraordinary career of David Bowie—one of the most pioneering and influential performers of modern times. The exhibition was presented in partnership with Gucci, with the sound experience by Sennheiser. *David Bowie is* explored the creative processes of Bowie as a musical innovator and cultural icon, tracing his shifting style and sustained reinvention across five decades. More than 300 objects were displayed together for the very first time. They include handwritten lyrics, original costumes, fashion, photography, film, music videos, set designs, Bowie's own instruments and album artwork. The exhibition took an in-depth look at how Bowie's music and radical individualism has both influenced and been influenced by wider movements in art, design and contemporary culture. It also demonstrated how he has inspired others to challenge convention and pursue freedom of expression. With more than 67,000 advance tickets snapped up, this was the fastest-selling event in the V&A's history.

'I surely won't be the only one whose overriding sensation at the exit was to long for an encore'

Telegraph 'Seven'



Album cover shoot for *Aladdin Sane*, 1973. Photograph by Brian Duffy
© Duffy Archive



View of *David Bowie is*, an exhibition celebrating the performer's impact on popular culture

DISPLAYS

These displays were highlights of the V&A British Design Season, a season of themed displays and events that accompanied the major exhibition *British Design 1948–2012*.

Transformation and Revelation: Gormley to Gaga, UK Design for Performance 2007–2011 17 March–30 September 2012

Produced in association with the Society of British Theatre Designers, this display featured exciting and innovative work from a range of British talent. Costumes, set models, photographs, drawings, sound productions and lighting designs gave visitors the opportunity to learn about the design process behind hit shows like *War Horse* and *The Railway Children*. Designs also included *Sutra* by Antony Gormley, and Lady Gaga's Monster Ball Tour by Es Devlin.

Queensberry Hunt: Ceramic Design 14 April–2 September 2012

Formed in 1966, the ceramic design consultancy Queensberry Hunt has created some of the most familiar and best-selling tableware of recent years. This retrospective showed how the firm has responded to changing lifestyles and production technologies, to remain at the forefront of ceramic design for more than four decades.

The Silent Traveller: Chiang Yee in Britain, 1933–1955 23 April–9 November 2012

During his time living in Britain, the Chinese artist and writer Chiang Yee (1903–1977) wrote a successful series of illustrated travelogues using the pen name 'Ya xing zhe' or 'The Silent Traveller'. The display explored Chiang's creative endeavours through a selection of original illustrations and sketches from the Silent Traveller series and other books, as well as designs and archival material describing his life and work in Britain. The display was supported by the Friends of the V&A.



Visitors in Lolita style fashions outside the Museum's Main Entrance

Kitty and the Bulldog: Lolita Fashion and the Influence of Britain

23 April 2012–24 February 2013

Lolita fashion, now an increasingly global phenomenon, emerged in Japan in the 1990s as a daring form of street style. This display explored Lolita fashion's relationship with its British sources. It included Sweet Lolita outfits inspired by Alice in Wonderland, Punk Lolita assemblages featuring Vivienne Westwood tartan, spikes and safety pins, and the dark veils of the Gothic Lolita look. The display attracted an enormous amount of public attention, including a visit in May by over 100 Lolitas belonging to the UK-based Tea Party Club.

King's Cross: Regenerating a London Landmark

19 May–21 October 2012

This display featured original drawings, photographs, models and film footage documenting the work by the lead architects and masterplanners John McAslan + Partners and engineer ARUP to transform London's King's Cross Station for Network Rail.

Other displays in the British Design Season
included *On Eagle's Wings: British Adventure Comics, 1950–1969* (7 January–27 May 2012) and *George W Adamson: A Twentieth-Century Illustrator* (3 April–30 September 2012).



Photograph from the *Punch Professors* series, by Tom Hunter (2010–2011) © Tom Hunter

Britain Creates 2012: Fashion + Art Collusion

6–29 July 2012

Commissioned as part of the London 2012 Festival, this display saw leading British fashion designers and visual artists collaborate in a ground-breaking series of works. The results encompassed sculpture, video, music and photography, and celebrated the longstanding relationship between fashion and art. This display was produced in collaboration with the Fashion Arts Foundation.

Happy Birthday Mr Punch

14 July–9 December 2012

2012 was the 350th anniversary of the first recorded sighting of Mr Punch, mentioned by Samuel Pepys in his diary. Joining forces with The Big Grin, the V&A Museum of Childhood organised a series of small displays and events as part of a nationwide celebration. The exhibition *Punch Professors in England* featured Tom Hunter's photographs of contemporary Punch practitioners or 'Professors' alongside their booths, all of whom express highly individual approaches to appearance and performance.

In addition the Museum held a small display entitled *That's the way to do it!* which delved into the history of Mr Punch, from the 16th-century Italian puppet Pulcinella to the seaside comedian we know today. Both displays were supported by events and activities throughout June, including Punch and Judy shows performed in the galleries, and unique outdoor performances and puppet making workshops in conjunction with Little Angel Theatre.

Bispo do Rosario

13 August – 28 October 2012

This display brought together over 80 artworks, including sculptures, hand-embroidered banners and garments, showcasing the variety and creativity of Arthur Bispo do Rosario (1909–1989), one of Brazil's most recognised artists. Admitted to a psychiatric hospital aged 29, Bispo's creations were made in complete isolation from the art establishment.

However his 'outsider' art has long been celebrated for its skill and imaginative approach to working with everyday, found materials. The display demonstrated his fascination for the reappropriation of objects such as buttons, bottles, paper, card and cutlery, which he manipulated to create elaborate sculptural pieces.



Close up from the display *Bispo do Rosario*



Sowo mask, probably made in Sierra Leone (c. 1900–1940) and on show as part of the display *V&A Africa: Exploring Hidden Histories*

V&A Africa:

Exploring Hidden Histories

15 November 2012 – 3 February 2013

Building on Museum-wide research originally supported by the Heritage Lottery Fund, *Exploring Hidden Histories* presented a fascinating account of the V&A's collections of art and design from Africa. Many of the exhibits – including jewellery, textiles and sculpture – had never been on public view before, and the stories behind them charted the Museum's changing attitudes to African cultures from the 1850s to the present day.

Barbara Nessim: An Artful Life

15 February 2013 – 19 May 2013

This display provided an overview of the career of the American artist and designer Barbara Nessim, from the 1960s to the present day. In addition to producing a wide range of highly distinctive artworks, Nessim worked as an illustrator and fashion designer, creating everything from shoes and textiles to commercial graphics. She has produced cover illustrations for *Time*, *Rolling Stone* and the *New York Times Magazine*, plus adverts for Levi's and Ralph Lauren.

The display included sketchbooks, prints, drawings, photographs, computer graphics, ceramics, artist's books and other printed publications. Many of these pieces were generously donated to the V&A by the artist. This display was supported by the American Friends of the V&A through the generosity of DLJ Real Estate Capital Partners and an anonymous donor in honour of Patric Prince.



Star Girl Banded with Blue Wave, silkscreen print on canvas by Barbara Nessim (1966)
Image courtesy of the artist

EVENTS

V&A Learning Activities

The V&A had a record year not only for overall attendance but also engagement with learning activities. Numbers participating in the Learning Department's programmes increased from 155,000 visitors in 2011/12 to over 200,000 in 2012/13. A marked increase was seen in schools programmes and family, community and young people's activities. We also hosted the national launch of The Big Draw (September 2012) and a series of events for Refugee Week (June 2012). These events and others gave ever more people the chance to learn about and be inspired by art and design.



Student performance for *Shakespeare in a Suitcase*, a project marking the playwright's birth

Shakespeare in a Suitcase

April 2012

Shakespeare in a Suitcase involved nearly 40 students studying performance-related courses at nine universities across the UK. Students created individual 'events' to take place in the V&A over the course of a weekend, using only materials that can fit into a standard sized suitcase. These pop-up 'events' took many forms ranging from a 'happening'; a devised durational performance; the construction of a costume, object or installation in a gallery over a period of time; or simply an exhibition in a suitcase—whatever the group of students felt appropriate!

Tony Cragg at Exhibition Road

Organised in collaboration with the Cass Sculpture Foundation, 2012 saw an exhibition of abstract sculptures by Tony Cragg along Exhibition Road and inside neighbouring museums, including the V&A.

Best of British Design Lectures

A highlight of the evening events programme was a series of extremely popular illustrated talks and interviews celebrating British Design, which complemented the exhibition *British Design 1948–2012*. The lectures highlighted the careers of various high-profile practitioners who have made an outstanding contribution to British Design in this period. The speakers reflected the range and variety of design represented in the exhibition, and included architect Richard Rogers, fashion designers Mary Quant and Paul Smith, photographer David Bailey, furniture designer and entrepreneur Terence Conran, artist Peter Blake, and product designer Kenneth Grange. Each speaker reviewed some of their career highlights and explored how the context for design has changed over time. The resulting discussions were inspiring, revealing and fascinating.

Olympic Summer at the Museum of Childhood

Whilst the V&A's British Design Season celebrated art and design since the 1948 Olympic Games, the Museum of Childhood responded to the London 2012 Olympics with a programme of events geared towards local communities. Over 5,500 visitors took part in obstacle courses, personal bests and other games as part of its Summer Games programme. Visitors could also experience *Beautiful Games* (31 March – 9 September 2012), a touring exhibition created by Museums Sheffield in partnership with Sheffield Hallam University. This highly interactive family-friendly exhibition offered a chance for visitors to compete in a virtual cycle test and try out an electronic dance floor. Olympic Summer was kindly supported by the British Toy and Hobby Association.

V&A Illustration Awards 2012

2012 saw the 40th anniversary of the V&A Illustration Awards, which celebrate the best illustration published over the last year. The judges of this year's Published Category were designer Orla Kiely, broadcaster and cultural commentator Emma Freud OBE and V&A Director of Design Moira Gemmill. They recognised original artwork from the best illustrated book, book cover and editorial illustration, as well as student illustrator of the year. Supported by the Enid Linder Foundation, the awards ceremony took place in June, and the winners were:

- Matthew Richardson: cover for *The Outsider* by Albert Camus – Book Cover Illustration
- Laëtitia Devernay: illustrations to *The Conductor* by Laëtitia Devernay – Book Illustration
- Nick Lowndes: illustration to *Mastering Growth (Financial Times)* – Editorial Illustration
- Holly Mills, Camberwell College of Arts: *Hothouse* – Student Illustrator



Laëtitia Devernay illustration to *The Conductor*, winner of the prize for best illustrated book at the V&A Illustration Awards 2012

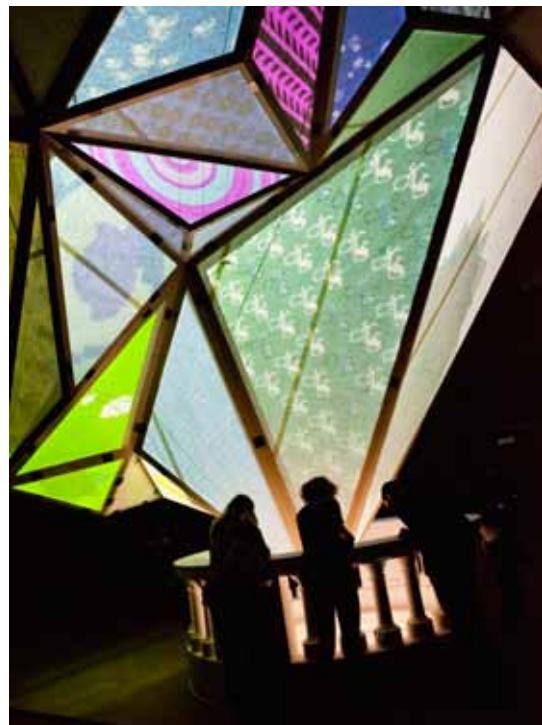
London Design Festival at the V&A

14 – 23 September 2012

In 2012 the London Design Festival celebrated its tenth birthday, and the fourth anniversary of its residency at the V&A during this period, it was the biggest Festival ever.

The V&A celebrated the Festival with a fabulous programme of displays, installations and events. The programme included the V&A exhibition *Heatherwick Studio: Designing the Extraordinary*, as well as 15 specially commissioned installations and displays throughout the Museum.

High above the Grand Entrance, *Prism*, a sculptural and digital installation by Keiichi Matsuda, occupied the V&A's uppermost cupola. This extraordinary installation was visited by 2,000 people, who climbed the narrow stairs to the cupola on special guided tours, which was particularly exciting as this space had never previously been open to the public. Other installations included *Bench Years*, a display of commissioned bespoke benches by different designers, for public use in the V&A's John Madejski Garden. Another notable display was *Mimicry Chairs* by nendo, a series of elegant installations which referenced and mimicked their individual surroundings positioned in 11 locations around the Museum.



Digital Design Weekend

22 September – 23 September 2012

The Digital Design Weekend is an annual event celebrating contemporary cutting edge digital art and design. The 2012 weekend brought together exciting projects and works around the theme of gesture and communication, as well as linking with the London Design Festival and Alan Turing Centenary, investigating the mathematician's enduring influence on art and contemporary culture. Visitors had their portrait sketched by Patrick Tresset's Paul the Robot, took part in Tine Bech's playful game and installation 'Tracking You' using real-time tracking technology and colourful wearables, and interacted with Diamandini, the life-size robotic artwork that responds to the audience with choreographed movements. Over 19,000 instances of participation were recorded, more than double the previous year.

Creative Quarter

16 November 2012

Creative Quarter, the V&A's flagship event for secondary schools and colleges, enjoyed a record attendance this year. Young people from 30 schools and colleges enjoyed talks, workshops and drop-in events and over 3,400 instances of participation were recorded. The day gave students the chance to find out about different courses and careers within the creative industries and featured high-profile figures from the worlds of fashion, architecture, transport, product and digital design among others. A fashion show in the Raphael Gallery showcased work from University of Brighton students, which gave school students an insight into fashion design at Higher Education level, as well as how courses can be placed within an industry context. Creative Quarter at the V&A was supported by NADFAS Young Arts and is a partnership event with the Exhibition Road Cultural Group. This annual event, which takes place at many different institutions in the Exhibition Road area, offers young people the chance to engage directly with artists, designers, scientists, engineers and performers.

Left: Visitors at Keiichi Matsuda's installation *Prism*, which represented live environmental data from across London

Friday Late

Sponsored by MasterCard for a second year, the V&A Friday Late programme continues to be very popular. The programme this year included *Record, Reframe, Resist* (November 2012), which offered diverse and creative responses to the main themes of the exhibition *Light from the Middle East*. Over 6,000 visitors attended the event, experiencing interactive theatre, contemporary dance, art installations, a book club and live music.

Residency Programmes

Museum Residents Cherrell Avery (calligraphy), Jason Singh (sound art), Louisa Taylor, Michelle Erickson and Keith Harrison (all ceramics), Breno Pineschi, Robson Rozza, Eric Fuly (Rio Occupation) and Hayley Nebauer (costume design) developed their practice inspired by the V&A collections and visitors. Over 9,500 visitors participated in activities led by the Residents, from making card bananas and costume with the Rio Occupation, to participatory calligraphic artwork in celebration of Dickens, and costume design workshops for families and young people.

Former Fashion Designer in Residence Juliana Sissons collaborated with the Department of Sculpture, Metalwork, Ceramics and Glass on the display *Proud Looks and Brave Attire*, which showed her work alongside the armour that inspired it. Former resident Bettina von Zwehl had a series of photographic portrait miniatures acquired by the Museum, whilst work by Stephen Dixon is installed in the Ceramics Galleries and will remain on display throughout 2013.

Cherrell Avery's residency was supported by The Society of Scribes and Illuminators.

Louisa Taylor's residency was supported by John and Catherine Armitage and William and Valerie Brake.

Michelle Erickson's residency was supported by the American Friends of the V&A through the generosity of the Chipstone Foundation, the Dudley and Constance Godfrey Foundation, Inc., James D. and Pamela J. Penny; and Kathy O. and F. G. Summitt, Williamsburg, VA.

Keith Harrison's residency was supported by Maurice and Rosemary Lambert.

The acquisition of Bettina von Zwehl's photographs and her residency were funded by the Friends of the V&A.



Fashion in Motion: Fyodor Golan

Digital Futures

Digital Futures is a new open studio showcase for postgraduate students from arts and digital design courses at universities in and beyond London. The showcase includes interactive installations, data visualisations, wearables and smart textiles, 3D printing, sound installations and more. The programme offers researchers and students space to network, present and share innovative projects, and to nurture discussion and collaborations between participating artists, designers, technologists and the visiting public throughout the year.

Fashion in Motion

A series of live fashion events presented against the unique backdrop of the V&A, Fashion in Motion, supported the V&A's British Design Season by focusing on emerging British designers. Craig Lawrence showcased his creations in July 2012, and in December the event featured the work of Fyodor Podgorny and Golan Frydman, the designers behind the creative label Fyodor Golan.

Section 03

COLLECTIONS

Our world-class collections are at the heart of the V&A's work, and are accessible through our exhibitions and displays, loans, study rooms and website. This year, many exciting new acquisitions were donated, purchased or bequeathed to the nation. The Museum remains extremely grateful to all those who have supported our work in building and conserving the collections for the benefit of current and future generations.

Building the Collections

We are actively building our collections, and the planned transfer of the British Film Institute's costume collections to the Museum announced this year will see the V&A establish an exciting new area of collecting: design for film. We celebrated 25 years of partnership with Toshiba and its renewal for a further ten years, which will enable improvements to the Toshiba Gallery of Japanese Art. Additionally, Samsung extended its long-standing support for the V&A with the establishment of a new post – the Samsung Curator of Korean Art – which will bring renewed focus to this rich area of the collections. We have also restructured our contemporary team and created new specialist curator posts in contemporary architecture and urbanism, digital design and product design.

Furniture

A major acquisition highlight was one of a pair of dramatic baroque console tables made in 17th-century Venice. This dramatic, sculptural piece marries the well-known Venetian skill in baroque carving with an exceptional inlaid top that uses wood marquetry to create the pictorial richness usually associated with pietre dure table tops made in Rome or Florence. The top is signed by the maker Lucio de Lucci (active 1680–1700). The base is unsigned but the use of boxwood suggests that it comes from the workshop of Andrea Brustolon (1662–1732), the most famous of Venetian carvers. Generous funding from the Friends of the V&A, the Art Fund (with a contribution from the Wolfson Foundation) and the Horn Bequest made this magnificent acquisition possible.

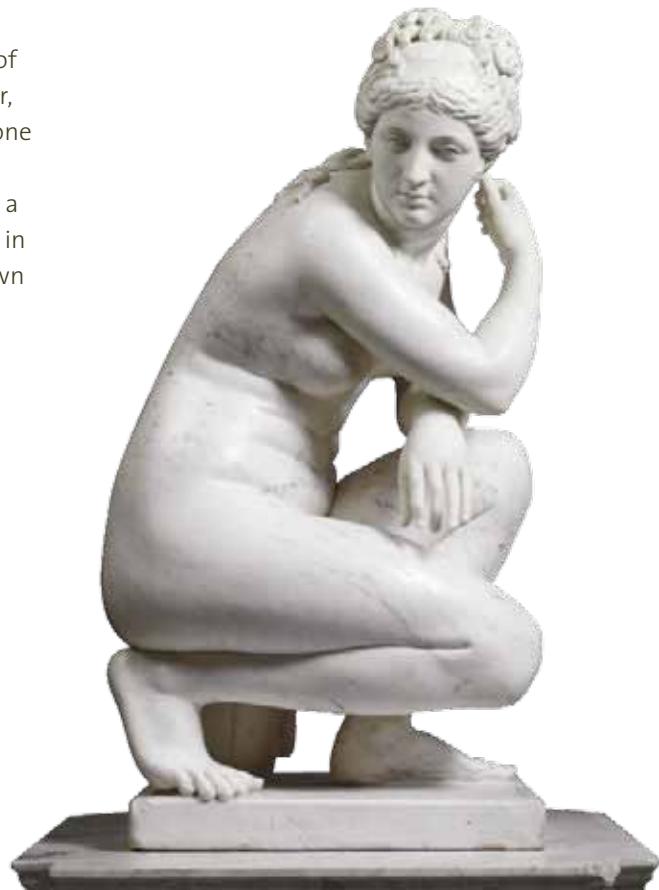
BorisLab's *Wooden Heap* is a transformable piece of furniture composed of six identical drawer units which can be stacked in varied configurations. The form recalls 18th- and 19th-century six-drawer cabinets called chiffoniers, while remaining resolutely contemporary. It is the most recent object in the chronological display in the new Dr. Susan Weber Gallery for Furniture, and its acquisition was made possible using funds provided by the V&A's Design Fund.



One of a pair of Pier Tables, marquetry top by Lucio de Lucci, the base attributed to Andrea Brustolon (c. 1688)

Sculpture

In 2012 the V&A acquired a fine marble sculpture of *The Crouching Venus* signed by John Nost the Elder, dated 1702. This piece (export-stopped in 2011) is one of the most important early classicising examples of sculpture to have been produced in Britain. It is a version of an antique prototype, probably the one in the Royal Collection, which would have been known to the sculptor. The sculpture was purchased with funds from the Hugh Phillips Bequest.



The Crouching Venus, marble sculpture, by John Nost the Elder (1702)



Raven, a pair of clogs (geta), embossed leather over wood with yuzen dyeing and velvet thong, designed and made by Noritaka Tatehana (2009)

Fashion and Textiles

This year the V&A acquired many textiles and fashion pieces, ranging from 18th-century French needlework panels with chinoiserie scenes, to a Tibetan monk's summer riding hat made of gold lacquered papier maché, gilt brass and turquoise. An exquisite pair of geta also entered the Museum's collections. Made by the Japanese designer Noritaka Tatehana, the shoes were inspired by the tall footwear worn by oiran, high-ranking courtesans of the Edo period (1603–1868).

The Museum also acquired an unusual group of Mary Quant dresses from the collection of Pamela Howard Mace, who worked for Mary Quant from 1964 to the late 1970s, starting as her PA and rising to Design Director.

Photographs

With a generous grant from the Art Fund, the V&A and the British Museum established the Art Fund Collection of Middle Eastern Photography in 2009. In 2012, a further Art Fund grant enabled the acquisition of another ten works, all of which featured in the exhibition *Light from the Middle East*. These included pieces by Nermine Hammam and Tal Shochat.

Yinka Shonibare's series *Diary of a Victorian Dandy* was inspired in part by Hogarth's famous work *A Rake's Progress*. Each of the five photographs in the series depict the protagonist at a different time of day, engaged in increasingly debauched activities. This acquisition came about as part of the Staying Power project, a partnership between the V&A and the Black Cultural Archives that was funded by the Heritage Lottery Fund. The purchase was also supported by the V&A's Photographs Acquisition Group and the Director's Circle.



Diary of a Victorian Dandy: 17.00 Hours, C-type print by Yinka Shonibare (1998)

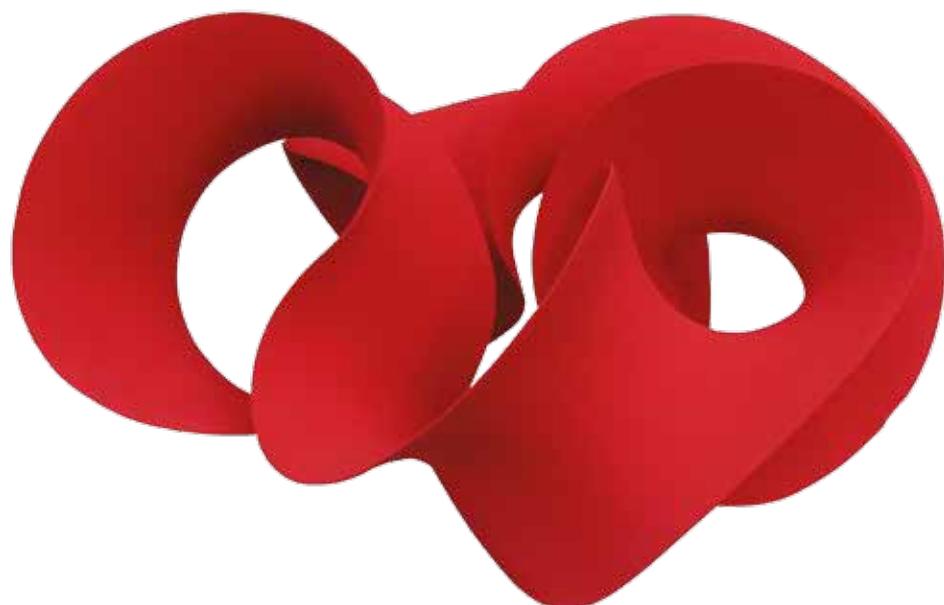
Paintings

The V&A recently acquired a splendid pilgrimage painting of Shatrunjaya Hill in Gujarat, one of the most popular Jain pilgrimage sites and home to several hundred temples and small shrines. This large and lively painting, unusual for its horizontal format and blue background, is the first example of an important genre to enter the V&A's collection. It was acquired with assistance from the V&A Jain Art Fund.

Works on Paper

The National Art Library added to its immensely rich Charles Dickens holdings with the illustrated cover, advertisements and letter-press text for the monthly parts of his novel *A Tale of Two Cities*. The advertisements give a vivid account of the readership at which the parts were aimed.

The V&A also acquired Hadieh Shafie's *22,500*, a meditative artwork specially created for the V&A's Jameel Prize in 2011. Inspired by the Sufi mystic movement, it consists of thousands of wound paper scrolls printed and hand written with Farsi text.



Red Twisted Form, earthenware sculpture by Merete Rasmussen (2012) © Merete Rasmussen

Ceramics

Michael Geertsen's *White Noise* was commissioned for the V&A's Ceramics Studio and acquired by the V&A in 2012. This dynamic installation, by one of Denmark's leading ceramic artists, evokes the continual reinvention of form within ceramic art. This commission was made possible through the support of Annie and Otto Detlefs.

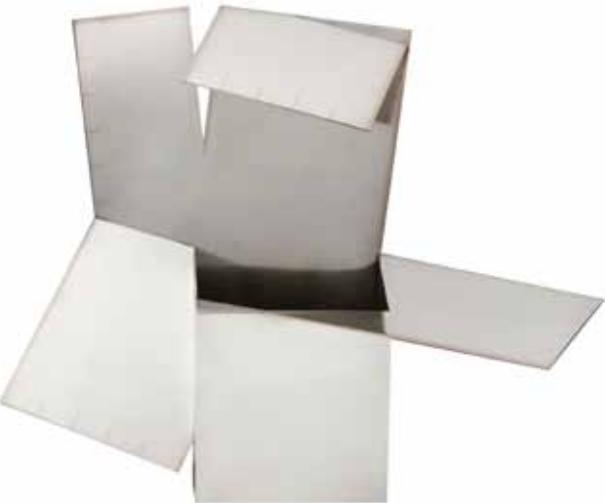
The V&A also acquired Merete Rasmussen's *Red Twisted Form*, based on the concept of the Möbius strip. The piece was purchased with funds generously donated by the Friends of the V&A and the Director's Circle.

Jewellery

Executed after designs by William Burges in the V&A's collections, this silver brooch set with turquoise and garnet was probably made as a present to a bridesmaid at the wedding of the architect, J. P. Seddon, and his bride, Margaret, in 1864. The purchase was made possible thanks to the support of William and Judith Bollinger.



Silver brooch set with turquoise and garnet, designed by William Burges (1864)



Silver box with red gold details, designed and made by Michael Rowe (1978)

Silver

The silversmith Michael Rowe's work extends the remit and repertoire of silversmithing through the application of modernist principles. In 1977 Rowe began creating a series of boxes, extending and manipulating cubic forms. When first shown at the Crafts Council in 1978, this series had a profound effect on new ways of thinking in British craft circles. This piece was purchased with funds from the Yorke-Radleigh Bequest.

Theatre & Performance

On the eve of the V&A's exhibition *Hollywood Costume*, the British Film Institute (BFI) and V&A announced that the BFI's collection of over 500 film costumes would be transferred to the V&A in 2013. This will establish an exciting new area of collecting for the Museum and a closer working relationship between the two organisations.

The V&A also acquired the archive of Vivien Leigh, which covers all aspects of the iconic actress's private and professional life from youth until her death in 1967. It includes correspondence to her and Laurence Olivier, telegrams, playscripts, filmscripts, an extensive collection of photographic transparencies, stills, financial and business papers, and printed material.



Olympic Games

The Museum has acquired a number of objects relating to the London 2012 Olympic and Paralympic Games, including posters for the original 'Back The Bid' campaign by M&C Saatchi, the official mascot toys Wenlock and Mandeville, a relay torch and associated design sketch by Barber Osgerby and an intricately detailed scale model of the Opening Ceremony Olympic Cauldron designed by Heatherwick Studio.

Behind the Scenes:

Collections Management Programme

In June 2012 the V&A won the Collections Trust's inaugural Collections Practice Award, which celebrates projects demonstrating the application of innovative practice to improve the sustainability and use of collections in arts and cultural organisations. The judges praised our Collections Management Project's comprehensive approach and agreed it had already started to deliver real efficiency gains for the Museum.

2012/2013 was also dominated by the removal of the V&A's entire textiles and fashion study collections to new storage at Blythe House. The collections were audited, assessed and treated where necessary prior to their removal, and planning consultation for a collaborative approach to collections management at Blythe began.

Digitising the Collections

The V&A continues to make good progress in the digitisation of its historic collections. Our Factory Digitisation Project has now made digital images of more than 100,000 prints, drawings, paintings and photographs accessible online. We also continued to catalogue our world-renowned engraved ornament collection and enhanced over 13,000 records with generous support from the Esmée Fairbairn Foundation. Funding from the Bonita Trust enabled staff to catalogue and photograph approximately 800 Indian printed and woven textiles from our internationally significant collection, with 158 objects catalogued in the first month of work alone. We are delighted that the Bonita Trust has extended their support of this work.

Charlotte Finch's Puzzle Cabinet, V&A Museum of Childhood

This extraordinary object went on display at the Museum of Childhood in 2012 for the first time (having previously been on display at Kew Palace). It was commissioned in the 1760s by Lady Charlotte Finch, Royal Governess to the children of George III and Queen Charlotte. The cabinet's drawers hold geography puzzles that span the known globe and are among the earliest surviving jigsaws. The cabinet also gives a glimpse of daily life in the private apartments at Kew Palace, proving that royal children were being taught in an atmosphere of innovative educational methods and philosophy. The Museum of Childhood's new display shows how the philosopher John Locke's encouragement to make learning 'a recreation' led to the creation of innovative educational games. Printmakers seized upon this new market, and created puzzles, miniature libraries and picture cards so children could learn about their world while also having fun.

The cabinet's status as an object of international significance was confirmed in 2007 after the deferral of an export licence, and it was saved for the UK by the Art Fund, who generously presented it to the Museum of Childhood and Historic Royal Palaces.



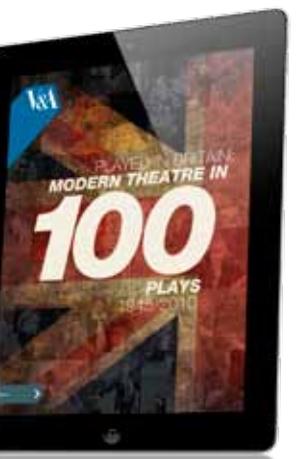
Lady Charlotte Finch's Puzzle Cabinet, varnished mahogany and brass fittings (1770s)

Section 04

BEYOND THE V&A

As a national museum, the V&A enriches and shares its collections, knowledge and expertise in a dynamic and strategic manner as widely as possible with audiences and museums throughout the UK. As an international museum, we work beyond the UK to increase our profile, to share and enrich our knowledge and expertise and to encourage new audiences. Our aim is to ensure that people all over the world have the best possible access to our collections and expertise.

V&A DIGITAL



V&A iPad app *Played in Britain: Modern Theatre in 100 Plays 1945–2010*

The V&A uses emerging digital technologies in support of all its strategic goals and is continually working to provide diverse audiences with the best experience and access to our collections and knowledge.

The V&A website saw its busiest year to date, cementing its status as one of the leading online design resources. Over 9.5 million people visited our main website, 67% of them coming from within the UK. Audience engagement through social networks like Facebook and Twitter is increasing, and the Museum now has approximately 250,000 followers across various networks. Further content continues to be added to our dedicated websites for Japanese and Chinese language users, and last summer the V&A joined the Google Art Project which enables audiences around the world to study cultural treasures in very high resolution.

We continue to bring collections, galleries and exhibitions into the digital age by making content accessible to visitors on mobile platforms (both phone and tablet). Over the last year, the Museum's presence on mobile devices was strengthened, with all public programme information and booking for major exhibitions now accessible on mobile devices. The V&A *Calendar App*, a free monthly magazine which includes 'What's On', features, video and other information, continues to grow its subscriber base.

The wide range of films published on the V&A Channel and other online networks included *Ballgowns*, *Heatherwick Studio*, *Hollywood Costume*, *Light from the Middle East* and live coverage of *Fashion in Motion*. The most successful film to date covers the making of the stunning cape that featured in the 2012 V&A display *Golden Spider Silk*, with more than 150,000 views across the V&A Channel, YouTube and elsewhere.

In developing the new Dr. Susan Weber Gallery for Furniture, the V&A's in-house Digital Media team replaced traditional printed labels with touch screen information. These offer visitors a novel approach to interpretation, and the V&A has released the software for these labels as open source code for other museums and galleries to use.

2012 saw the launch of the app *Played in Britain: Modern Theatre in 100 Plays 1945–2010*, a visual history of the period, designed for the iPad. The app helps visitors access some of the V&A's vast Theatre and Performance archives (in particular the newly acquired Douglas Jeffrey archive) which until now could normally only be seen by visitors to the study room. Focusing on new plays, it combines over 500 production photographs from the collections with original essays outlining the production history, original impact and legacy of each play, original reviews from the *Guardian* and *The Telegraph*, and interviews with practitioners including Simon Callow. Alongside the launch, the Museum began a new series of regular screenings of productions from the National Video Archive of Performance, a unique arrangement with the Federated Entertainment Unions that allows the V&A to record live performance and preserve it for the nation.

V&A NATIONAL

Through our nationwide activities with museums, local authorities, universities and schools, charities, community groups and creative practitioners, the V&A seeks to provide the best quality experience and optimum access to our collections across the country. The following section describes just a few of our activities in this field.



| Purchase Grant Fund Awards | Touring Exhibitions | Long Loans | Short Loans |
|----------------------------|---------------------|--------------------|---------------|
| Aberystwyth | Aberdeen | Aberdeen | Orpington |
| Aylesbury | Bolton | Altrincham | Oxford |
| Barnard Castle | Bradford | Ashbourne | Petersfield |
| Barrow-in-Furness | Bristol | Barnsley | Plymouth |
| Bath | Carlisle | Barton-on-Humber | St Asaph |
| Beverley | Darlington | Bath | Salford |
| Brighton | Dundee | Batley | Salisbury |
| Bristol | Exeter | Belfast | Saltash |
| Buxton | Hartlepool | Berwick upon Tweed | Scunthorpe |
| Caernarfon | Leeds | Bewdley | Shrewsbury |
| Cambridge | London | Birkenhead | Steeple Aston |
| Cardiff | Newcastle | Birmingham | Stockport |
| Chatham | Norwich | Bolton | Sudbury |
| Cheltenham | Salford | Brierley Hill | Sunderland |
| Chester | Sheffield | Bristol | Swindon |
| Chippenham | Chipping Campden | Burnley | Tamworth |
| Cookham | Cookham | Bury St Edmunds | Thornbury |
| Deepcut | Deepcut | Cambridge | Tiverton |
| Dorchester | Dorchester | Cardiff | Torrington |
| Exeter | Exeter | Cheam | Waltham Abbey |
| Falmouth | Falmouth | Cheltenham | Warminster |
| Grasmere | Grasmere | Chester | West Bromwich |
| Halesworth | Halesworth | Chichester | Whitehaven |
| Hereford | Hereford | Chipping Campden | Winchester |
| Hull | Hull | Cleckheaton | Windsor |
| Ipswich | Ipswich | Colchester | Wirral |
| Leeds | Leeds | Deal | Wolverhampton |
| Leicester | Leicester | Derby | Yelverton |
| Lewes | Lewes | Dorchester | York |
| London | London | Downpatrick | |
| Manchester | Manchester | Durham | |
| Middlesbrough | Middlesbrough | Molesley | |
| Norwich | Norwich | Edinburgh | |
| Nottingham | Nottingham | Ely | |
| Oxford | Oxford | Enniskillen | |
| Penzance | Penzance | Exeter | |
| Portsmouth | Portsmouth | Exmouth | |
| Preston | Preston | Glasgow | |
| Reading | Reading | Grantham | |
| Rotherham | Rotherham | Great Barr | |
| Saffron Walden | Saffron Walden | Great Yarmouth | |
| St Neots | St Neots | Hereford | |
| Scunthorpe | Scunthorpe | Hexham | |
| Skipton | Skipton | Ipswich | |
| Swindon | Swindon | Keighley | |
| Taunton | Taunton | Kendal | |
| Truro | Truro | Kenilworth | |
| Welbeck | Welbeck | Kettering | |
| York | York | Kings Lynn | |
| | | Lancaster | |
| | | Leeds | |
| | | Leominster | |
| | | Lincoln | |
| | | Liverpool | |
| | | London | |
| | | Macclesfield | |
| | | Maidstone | |
| | | Middle Claydon | |
| | | Milford | |
| | | Montacute | |
| | | Morpeth | |
| | | Newport | |
| | | Newquay | |
| | | Newstead | |
| | | Northampton | |
| | | Norwich | |
| | | Nottingham | |
| | | Nunnington | |

V&A Dundee



Sir Paul Ruddock, Chairman of the V&A Board of Trustees, and Lesley Knox, Chairman of Design Dundee Limited, sign the agreement between the two organisations for the new V&A Dundee. Photography by Nigel Shafran

V&A Dundee will be the first ever purpose-built design museum to be constructed in the UK outside London. This international centre of design will celebrate Scotland's historic importance in design, forming part of the V&A's long-term UK strategy to broaden access to our collections and exhibitions. Fundamental to its vision will be fostering relationships between creative design, business and enterprise. In 2012 the V&A and Design Dundee Limited signed a 25-year partnership agreement, ensuring long-term collaboration for the future.

Designed by Japanese architects Kengo Kuma & Associates, their first building in the UK, the 8,000m² building provides a suite of education spaces, studios and seminar rooms (446m²), 1,100m² of flexible gallery space for large-scale design exhibitions (one of the largest dedicated exhibition spaces in Scotland) and further galleries for displays of historical, contemporary and forward-looking Scottish design drawing upon the V&A's collections (550m²). The design of the building is now complete, and detailed work on gallery content, learning and design-led business innovation programmes, and retail and catering provision, is underway. It is anticipated that construction will begin in early 2014.

The pre-opening programme for V&A Dundee continued in September 2012 with *Selling Dreams: 100 Years of Fashion Photography at The McManus Galleries* (28 September 2012–6 January 2013), attracting over 44,000 visitors to the exhibition. V&A Dundee also supported the exhibition *Designing for the Future: New Design Talent from Scotland*, which showcased work by recent graduates from Scotland's four principal art schools. The exhibition was shown at the V&A as part of the London Design Festival (14–23 September 2012), and then moved on to The Lighthouse in Glasgow for a four-week run. V&A Dundee also took part in the Edinburgh Fruitmarket Gallery's showcase DesignMarket for up and coming design talent in July 2012, and in October 2012 helped launch new work by Hayley Scanlan, Scottish Fashion Awards Young Designer of the Year 2012.

V&A Dundee is being delivered by Design Dundee Limited, a groundbreaking partnership between the V&A and Dundee City Council, the Universities of Dundee and Abertay Dundee, and Scottish Enterprise.

The Scottish Government has committed £15 million in capital towards the project's £45 million budget; its Stage 1 application to the Heritage Lottery Fund for £9.2 million was approved in spring 2012, including £200,000 development funding. Further funding is also being sought from a variety of private individuals, corporations, trusts and foundations.



Above: Projecting dramatically into the River Tay in the heart of the city's waterfront development, Kengo Kuma's building for V&A Dundee will be the first permanent presence outside London and the first purpose-built design museum to be built outside London

Below: Architectural rendering of V&A Dundee's splendid entrance hall showing the sweeping staircase and the glass lift that will lead up to the Scottish Design galleries, headline exhibition galleries and education spaces

Sheffield

The V&A's longstanding partnership with Museums Sheffield (since 1999) has allowed the Museum to play a part in the city's regeneration, as well as to reach more people outside London. The V&A is also engaging more widely with the ongoing debate of the place of culture in city life. In September 2012, V&A Director Martin Roth spoke at a public debate jointly organised by the University of Sheffield and Museums Sheffield on *Culture in the City: Necessity or Luxury?* The debate looked at the role of culture in urban society at a time of austerity.

Museums Sheffield and the V&A Museum of Childhood continued their highly successful exhibition exchange with *Beautiful Games*, an exhibition devised by Museums Sheffield and Sheffield Hallam University, shown at the Museum of Childhood from March to September 2012 and attracting 170,000 visitors. At Weston Park Museum in Sheffield, a record 112,500 visitors saw the Museum of Childhood's exhibition *Magic Worlds* (April 2012 – January 2013).

Coventry

In 2013, the V&A began a three-year partnership with the Coventry Transport Museum and the Herbert Art Gallery and Museum in Coventry, funded by the Department for Education via the Arts Council. The aim of this project, which involves 10 partnerships nationally, is to increase the number of high quality educational visits by schools in areas which currently have lower than average cultural engagement and a higher than national average level of free school meal take up. Primary school visits to the Coventry museums are already taking place, and the V&A is working with them on developing a secondary school programme and possible artist residencies and loans, around which to devise workshops and programmes. Each school child taking part in the project will have three visits to museums with the hope that these sustained visits will spark young people's curiosity and encourage a lifelong passion for culture and learning.

Touring Exhibitions and Loans

2012/2013 saw 10 touring exhibitions organised by the V&A and shown at twenty venues across the UK, attracting over 724,000 visitors. Highlights included *Japanese Enamels: The Seven Treasures*, which embarked upon a nine-venue tour across the UK and Ireland. Following the donation by Edwin Davies CBE of one of the world's finest collections of Japanese cloisonné enamels, the exhibition contained over 100 objects. During winter 2012 it was viewed by almost 16,000 people at Bolton Library and Museum Services and was exceptionally well received. The exhibition tours until spring 2015 when it will conclude at Chester Beatty Library, Dublin – the V&A's first exhibition to go to that city. Following a highly popular earlier run at the V&A, *The House of Annie Lennox* began a spectacular UK tour in 2012. It received over 35,000 visitors at The Lowry, followed by a further 35,500 at Aberdeen Art Gallery. In spring 2013 *The*

House of Annie Lennox went on show at the Scottish National Portrait Gallery alongside a number of striking portraits. Annie Lennox gave special performances at each venue, and lent rich additional material to be displayed alongside the original exhibition. The V&A also collaborated with the charity Paintings in Hospitals to create the exhibition *Transformations: Digital Prints from the V&A Collection* for patients and staff at the Great Western Hospital, Swindon (April – September 2012). The prints featured in this exhibition had never previously been exhibited outside the V&A, and in some cases were on public display for the very first time.

The wide reach of the V&A's collections is reflected in 69 loans to exhibitions at 79 UK venues, involving 443 objects, along with a further 1,715 objects on long term loan to 163 venues around the country. The Great Bed of Ware is probably the single best-known object in the V&A's collection, and is recorded in many plays and bawdy tales, including Shakespeare's *Twelfth Night* (1601). In 2012 the Great Bed left the V&A on a year-long loan back to its Elizabethan hometown of Ware, thanks to the support of the Heritage Lottery Fund. A year-long programme of events included Tudor re-enactments, music, crafts and drama, as well as a heritage trail visiting the places that housed the Great Bed between 1590 and 1869. The loan attracted a tremendous amount of interest, and helped the Ware Museum more than treble their annual admission rate, with over 34,000 visitors seeing the Bed in the town in which it was made. It was praised as "just the sort of experience that will encourage people to learn more about the history of their locality" (Robyn Llewellyn, Head of Heritage Lottery Fund East of England).

In 2012 the V&A also sent a magnificent 17th-century silver-gilt toilet service to Belton House in Lincolnshire. The service, featuring the coat-of-arms of the family associated with this stately home, is one of several long-term loans from the V&A's Rosalinde and Arthur Gilbert Collection to venues across the UK.



Staff de-installing the Great Bed of Ware at the V&A in preparation for its loan to the Ware Museum

V&A Purchase Grant Fund

The V&A Purchase Grant Fund, which helps non-nationally funded organisations acquire material for their collections, is a key line of contact with museums, specialist libraries and archives across England and Wales. Over the past year the Fund engaged with 107 different organisations. In 2012/2013, Arts Council England set the budget at £750,000, a welcome increase, with a further allocation of £100,000 in November 2012. The Fund made a total of 112 grants totalling £884,614, which enabled purchases to the total value of over £2.8 million. Objects acquired ranged from a Viking coin and silver hoard from Barrow-in-Furness and the engagement diaries of Virginia Woolf to contemporary barkcloth paintings by Omie artists in Papua New Guinea. Many worthy requests were made, far outstripping the total amount of funding available, demonstrating the Fund's vital importance in supporting heritage institutions across England and Wales.



Glazed screen by William Burges (c.1874)
© Cardiff Castle

Hospital Schools Programme

The V&A Museum of Childhood's innovative hospital schools programme has had a very good year. This programme, which is kindly supported by The BAND Trust, provides educational sessions within hospital schools across London. They are conducted in both hospital school rooms and at bedsides (including children being cared for via barrier nursing and in intensive care), and include object handling from the Museum's Learning Collection. This year the Hospital Schools Officer also ran a one-off three day project involving dolls' house furniture at the Royal London Hospital, and feedback indicated that these sessions have the power to improve young patients' moods. The programmes will continue next year thanks to support from the Friends of the V&A.



Powder Puff Bowl and cover, pierced and engraved silver, by Fiona McAlear (2012)
© Fiona McAlear

Highlights: Sharing Expertise

The V&A was actively involved in a number of professional networks to share expertise around our collections. These included the network of Dress and Textile Specialists, and the Association of Performing Arts Collections.

In November 2012, the V&A, in partnership with Arts Council England held a successful one-day workshop on Islamic art collections in UK museums. Around 70 delegates from regional museums across the UK attended and a formalised national network for Islamic collections is now planned.

In 2012, young silversmiths being trained by the Bishopsland Educational Trust spent a day at the V&A Archive of Art and Design studying the designs of Edward Barnard and Sons, one of Britain's largest and most successful commercial silversmiths during the 19th century. In response, the students created silver that shows a strong sensitivity to historic patterns and designs, and which was the subject of a gallery display, *Inspirations from the Archives* (December 2012 – June 2013).

The V&A also continued its programme of vocational training opportunities for those either working in the arts and cultural sectors or intending to do so. Delivered in partnership with Kensington and Chelsea College, the V&A's apprenticeship programme provides work and skills development for young people, and five new apprentices joined the Technical Services Department and the National Art Library last year. The apprenticeship programme forms a key part of the V&A's work to help improve diversity within the wider museum workforce.

Work Experience for Trainee Conservators and Succession Planning

In 2012 the Conservation Department hosted 26 student placements, 11 work placements and 13 volunteers, who assisted in many different areas including surveying textile sample books being relocated to the new Clothworkers' Centre. The Department also hosted high-level trainee posts in Textile Conservation, Upholstery Conservation and Costume Mounting. This three-year "ACon" programme for recent graduates to an expert level, passes on the expert skills needed to conserve and display UK national collections. This programme has been generously supported by The Clothworkers' Foundation, the Worshipful Company of Needlemakers, The Jameel Foundation and the Friends of the V&A. The only initiative of its kind in the UK, it is unique in offering work-based training within the conservation studios alongside world experts in their field. The Department is also being supported by the Clothworkers' Foundation to aid succession planning for the conservation of European Miniatures, an area in which the V&A is both the national and international expert.

INTERNATIONAL

The V&A is a global organisation, engaging with collaborators and audiences across the world through cultural partnerships, trading, touring exhibitions, loans, advice and skills sharing, and the hosting of international delegations. The Museum occupies a unique position for supporting the creative industries both in Britain and farther afield, and remains true to the vision of our founders: to inspire the makers and consumers of design. The following pages describe just a few of the V&A's international activities in 2012/2013.



| Touring Exhibitions | Long Loans | Short Loans |
|---------------------|------------|--------------|
| Ballarat | Athens | Alabama |
| Bendigo | Dublin | Ann Arbor |
| Benghazi | Dunedin | Barcelona |
| Chicago | Rome | Beijing |
| Kleinberg | Tokyo | Bern |
| Madrid | Utrecht | Bilbao |
| Melbourne | Waterloo | Budapest |
| Minsk | Zamora | Calais |
| Nashville | | Cologne |
| Nesvich | | Cordoba |
| New Delhi | | Doha |
| New York | | Dresden |
| Oklahoma | | Ecouen |
| Perth | | Florence |
| Princeton | | Fort Worth |
| Rovereto | | Frankfurt |
| Salem | | Geneva |
| San Francisco | | Ghent |
| Seoul | | Guangzhou |
| Sharjah | | Gustavsberg |
| Shenzhen | | Hamburg |
| Singapore | | Helsinki |
| Stanford | | Indianapolis |
| Tripoli | | Jerusalem |
| Victoria (BC) | | Kansas City |
| Virginia | | Kobe |
| Wellington | | Koriyama |
| Zurich | | Kyoto |
| | | Lund |
| | | Madrid |
| | | Magdeburg |
| | | Malaga |
| | | Mie-Ken |
| | | Milan |
| | | Milwaukee |
| | | Montpellier |
| | | Moscow |
| | | Munster |
| | | New Haven |
| | | New York |
| | | Padua |
| | | Paris |
| | | Perugia |
| | | Pittsburg |
| | | Potsdam |
| | | Provo |
| | | Raleigh |
| | | Rome |
| | | Rotterdam |
| | | Rovereto |
| | | San Diego |
| | | Shanghai |
| | | Strasbourg |
| | | Tokyo |
| | | Tours |
| | | Tromso |
| | | Udine |
| | | Utrecht |
| | | Venice |
| | | Versailles |
| | | Vienna |
| | | Washington |

Highlight: India

This year marks the successful completion of a two-year programme of activity with Indian partners, supported by the Bonita Trust. This work has enabled the Museum to strengthen its relations with Indian colleagues and broaden access to the India collection. Activities included skills-sharing training with Indian colleagues both in London and India, for example during a workshop on paper and book conservation skills in Hyderabad led by V&A conservators for Indian colleagues. The V&A also delivered a course in summer 2012 for Indian professionals, focusing on engaging with museum visitors. The course involved 15 participants and was held over two weeks in the Sackler Centre for arts education at the V&A.

The V&A hosts Indian scholars via the Nehru Trust for the Indian Collections at the V&A and the Jain Art Fund every year. The Trust, administered by the V&A, awards grants to Indian museum curators, conservators and scholars to come to UK for training and research for up to three months, and also provides travel grants for UK-based scholars to use during study trips to India.

The V&A continues to work closely with the Indian National Institute of Design (NID). We have agreed a curriculum for a forthcoming collaborative short course in Museum Design, and in February 2013 a V&A conservator, supported by the Bonita Trust, led a workshop at the NID on the conservation of the institution's important furniture collection.

The V&A together with the India Office Library (held at the British Library) holds the most important collection of 'Company Paintings' in the world. These paintings, produced by local Indian artists in the 18th and 19th centuries for European patrons, frequently show an intriguing mixture of local and Western-influenced painting styles. In order to widen access to this remarkable collection, the Bonita Trust generously funded the digitisation of all of the Museum's Company Paintings, which were added to V&A Museum's online catalogue in 2011. At the same time, V&A conservators had assessed the condition and storage of the paintings. In many cases the quality of their mounting had deteriorated badly over the years, and some paintings also suffered from blackening of lead white pigment. Thanks again to the generosity of the Bonita Trust, conservation and rehousing has now been carried out on over 350 paintings considered most at risk.



Dost Muhammad, Amir of Afghanistan, with his three sons, painted in Delhi c. 1840.
Detail, before and after conservation treatment

Highlight: China

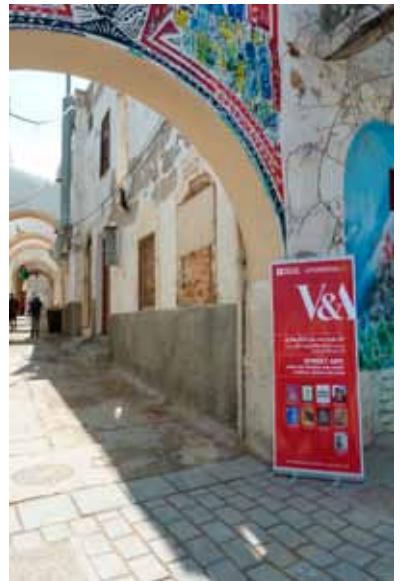
On 16 April 2012 the V&A was chosen to launch the first UK-China Summit 'People to People Dialogue', an annual high-level meeting which provides an opportunity to develop closer ties with China in areas in which the UK excels, including culture, the creative industries and education. The Rt Hon Jeremy Hunt MP, Secretary of State for Culture, Olympics, Media and Sport, and Madame Liu Yandong, State Councillor of the People's Republic of China, led the dialogue. The V&A also co-developed a major exhibition as part of the UK Now festival organised in China in 2012. *Passion for Porcelain: Masterpieces of Ceramics from the British Museum and the Victoria and Albert Museum*, held at the National Museum of China, Beijing (June 2012 – January 2013), was a collaborative project developed by the V&A and the British Museum in partnership with the National Museum of China. Through the display of around 150 Chinese and European masterpieces, the exhibition told the story of the export of Chinese ceramics to Europe from the 16th to the 19th centuries, and its impact on the development of European ceramic factories and the international transmission of designs, technology and ideas.

Touring Exhibitions and Loans

The V&A has one of the largest international touring exhibition programmes in the world, with 17 exhibitions to 28 venues in 13 countries seen by over 1.5 million visitors. The 2012/2013 programme included *Street Art: Contemporary Prints from the Victoria and Albert Museum, London and Libya*. This exhibition, a collaboration between the British Council Libya and the V&A, was created at the request of the Libyan Deputy Minister of Culture and Civil Society. *Street Art* toured to the Dar Al Fagi Hassan Art Gallery, Tripoli (March–April 2012) and the Kusar Al Manara Gallery, Benghazi (April 2012), presenting a cross-section of this transient and evolving genre from the decade. The first international exhibition held in Libya since the 2011 revolution, the exhibition received nearly 3,000 visitors over 25 days. During this time V&A curators travelled to Libya to take part in education events and meet local artists and designers. The *Libya Herald* thanked the V&A for a "brilliant exhibition".

Meanwhile, the exhibition *Art and Design for All* followed its success at the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn (November 2011 – April 2012) with a tour to the Museum for Applied Arts, Budapest (May – September 2012). The exhibition showcased spectacular items from the V&A's rich holdings and reconstructed the focus of the original core collections of the V&A, shedding light on the Museum's innovative approach and its function as a role model for other institutions. *Maharaja: the Splendour of India's Royal Courts* continued on its highly successful tour of North America, shown at the Virginia Museum of Fine Art in Richmond (May – August 2012) and the Field Museum in Chicago (October 2012 – February 2013). The exhibition, at the V&A and its tour venues, has attracted over 766,000 visitors.

Wedding Dress: 200 Years of Wedding Fashion traces the development of the wedding dress from the early 19th century to the present day.



The touring exhibition *Street Art: Contemporary Prints from the Victoria and Albert Museum, London and Libya* in Libya

Alongside the most romantic, glamorous and extravagant wedding dresses from the V&A's collection, the exhibition showcased a number of generous loans. The exhibition travelled to Bendigo Art Gallery in Australia, where a white wedding train service was introduced between Melbourne and Bendigo during the run of the show; Te Papa, Wellington; the National Museum, Singapore; and the Western Australian Museum, Perth. It was very well received with over 230,000 visitors.

The touring exhibition *Owen Jones: Islamic Design, Discovery and Vision* drew upon treasures from the V&A collections to tell the unique story of Owen Jones (1809–1874), a highly versatile architect and designer whose explorations of Islamic Design contributed to the reshaping of 19th-century British design, to inspire a much-needed modern style for design and architecture. From 2011 to 2012 the exhibition travelled to Norway, the United Arab Emirates and Korea, and to the Museum of the Alhambra in Granada, where Owen Jones studied and featured the Alhambra in his drawings and photographs. The exhibition attracted over 140,000 visitors.

In 2012/13, the V&A loaned over 1,000 objects to over 100 venues across the world. A particular highlight was a loan to Russia for the exhibition *The Golden Age of the English Court: from Henry VIII to Charles I* (October 2012 – January 2013). 140,000 visitors saw 140 V&A objects at the Kremlin Museum, Moscow and these returned to the V&A for the *Treasures of the Royal Courts: Tudors, Stuarts and the Russian Tsars* exhibition at the V&A in March 2013. The exhibitions in Moscow and London celebrated 500 years of Anglo-Russian exchange and told the story of diplomacy between the Russian Tsars and the British Monarchy. This forms part of an increased programme of activities between the V&A and Russian colleagues in preparation for 2014, the upcoming UK/Russia Year of Culture.



The Barber Jewel (c. 1615–1625), which travelled to Russia in 2012 for the exhibition *The Golden Age of the English Court: from Henry VIII to Charles I*

American Friends of the V&A

2012 saw the American Friends of the V&A continue its programme of events and support of projects at the Museum. Projects included an artist's Residency for ceramics artist Michelle Erickson at the V&A, supported by the American Friends of the V&A through the generosity of the Chipstone Foundation, the Dudley and Constance Godfrey Foundation, Inc., James D. and Pamela J. Penny; and Kathy O. and F.G. Summitt, Williamsburg, VA. Michelle spent July to September in the V&A artist-in-residence studio in the Ceramics Galleries researching, creating new work and compiling a video series on historical processes. Visitors witnessed Michelle's extensive working knowledge of historical ceramic processes as she painstakingly recreated pieces of historical ceramics from scratch, exploring the design and development of the original pieces. Other activities included a tour at The Frick Collection and, in partnership with The Players in New York, an 'in conversation' between photographer Simon Annand and V&A curator Kate Bailey to celebrate the opening of *The Players of The Half: Photographs of Actors Preparing for the Stage by Simon Annand*. In partnership with The Society of the Four Arts, the American Friends also hosted lectures in Palm Beach by Graham Haworth of Haworth Tompkins, and with V&A curator Oriole Cullen.

Sharing Expertise: Strengthening the Capacity of Diyarbakir Museum

The V&A Museum of Childhood took part in a week long intercultural training project with Diyarbakir Museum in Turkey, funded by the European Union. V&A staff, together with Yildiz Technical University, Istanbul, co-ran professional development training for 35 staff at Diyarbakir Museum. The focus was *The Museum's Role in Society and Reaching New Audiences*. The V&A, Museum of Childhood and other London institutions also hosted 12 museum professionals from Diyarbakir on a return trip to London. A reception and display at the Museum of Childhood included work created by children from a Turkish/Kurdish Community Centre in Hackney alongside work that had been brought from Diyarbakir. The exchange will also result in a training manual (currently in production), which will be circulated among museum professionals across Turkey.

V&A RESEARCH

Research is a core V&A activity, helping to develop greater understanding of the art and artefacts of many of the great cultures of the world. The V&A continues to be a research leader in the fields of art, design and performance; conservation and collection management; and museum-based learning. Our work in these fields leads to many types of outcome, including exhibitions, publications, gallery developments, postgraduate teaching, conference papers, discussion events, television programmes and digital offerings.

Postgraduate Research in the History of Design

The V&A/RCA History of Design programme was the first postgraduate programme of its kind anywhere in the world, and celebrated its 30th anniversary in 2012. The programme offers Masters degrees jointly run with the Royal College of Art, Britain's only postgraduate university specialising in art and design. The programme's three strands – 'Renaissance and Early Modern', 'Modern and Contemporary' and 'Asian, Early Modern to Contemporary' – offer rich opportunities for reflecting about design and its practices in the past and in the present, and the MA course is internationally recognised as the leading programme in the field. Support for individual students in 2012/2013 was provided by the Friends of the V&A and American Friends of the V&A.

This year the scale of the programme grew considerably, with over thirty incoming students. In addition to the MA course, research students at MPhil and PhD level challenge and expand the parameters of the field. Highlights of the year included the Renaissance Sculpture in Context course, devised by the Robert H. Smith Scholar in Residence.

In 2012, students on the V&A/RCA History of Design MA relaunched UNMAKING THINGS: A Design History Studio. This is a creative online space edited and run by students to publish work relating to the field of design history, and encourage connections and networks between students, practitioners and other professionals.

In addition to the unique programme with the RCA, the Museum also participates in a Collaborative Doctoral Award scheme funded by the Arts and Humanities Research Council. This involves co-supervision of PhD students with universities from across the UK. Students are currently researching a wide range of topics, from 19th-century electrotyping to Japanese design in the 'Bubble Economy' of the 1980s.



Swatch book, made in Lyon (c. 1763–1764)

Completed and New Research

Over the past year V&A staff have been involved in a variety of research projects, in collaboration with other museums, universities and companies both in the UK and beyond. New projects starting in 2012/2013 included an investigation into the impact of Samuel Beckett's plays on theatre practice and cultures; the establishment of a knowledge exchange network to strengthen relationships between the creative industries, heritage and academic institutions; and work on different cultural models of expertise in predicting the future. These projects are funded by the Arts and Humanities Research Council.

Projects successfully completed in the last year included the European Network of Museums of Islamic Art (Red Europea de Museos de Arte Islámica), a collaborative project involving V&A conservators and Middle Eastern experts, the Alhambra Palace and the Louvre. Funded by the European Commission, researchers focused upon Hispano-Islamic plaster work, ceramics and historic photography. The research resulted in two websites with virtual museum displays of the participating institutions' important collections, which are now open as a valuable forum for research and interchange of knowledge with other scholars and institutions. Other scholarly projects concluding this year included work on domestic culture and the prevention of disease in Renaissance and early modern Italy, the travels of the 17th-century Mughal emperor Jahangir and their effect upon artistic production, and research into advancing 3D-digitisation in the heritage sector. We are grateful to the Wellcome Trust, the Leverhulme Trust and the European Commission respectively for their support of these projects.

Also drawing to a successful close was a major research project funded by the European Union to deal with the problem of the degradation of plastic objects in collections. V&A specialists and international partners established important protocols for analysing, examining and conserving plastic artefacts for future generations to enjoy and to study. The POPART (Preservation of Plastic Artefacts in Museum Collections) project concluded in 2012 with a highly acclaimed publication.



Italian Renaissance Maiolica,
a V&A publication

Conferences, Events and Other Activities

In 2012 the V&A began hosting the *Design Culture Salon*, an occasional discussion event at which participants consider the role of design in contemporary society, and discuss the development of design culture, criticism, representation and practice. In November 2012 panellists considered the question 'What can museums do with contemporary design?', whilst in January 2013 the topic was 'Is "making stuff" back on the agenda?' The salons are supported by the University of Brighton and the V&A's Learning and Research Departments.

This year's activities also included regular V&A work-in-progress seminars in support of the Museum's Public Programme, on topics including post-war Italian Fashion, contemporary Indian design, and artists working in museums. V&A staff also participated in fruitful exchange programmes with the University of Sussex, University of York, Metropolitan Museum of Art, Yale Center for British Art, the Kunsthistorisches Museum Vienna and the Staatliche Kunstsammlungen Dresden. The latter has been supported by the Henry Arnhold Exchange Programme.

V&A Publishing continued its production of beautiful, innovative and popular books on art and design, exploring the V&A's collections and exhibitions in more detail. Publication highlights included works on *Italian Renaissance Maiolica*, *Hollywood Costume* and *Handmade in Britain*, the culmination of a year-long season of programming. In addition, V&A staff published 22 articles in peer-reviewed journals.



Handmade in Britain (BBC Four)

The V&A and BBC Four continued their major partnership *Handmade in Britain*, an ambitious year-long season exploring the history of British decorative arts. In *Handmade in Britain* some of the V&A's most evocative objects are used to tell particular stories, highlight groundbreaking technical innovations and illustrate how the story of artistic development in Britain is one of multiculturalism and globalisation.

In May 2012 the series looked at aspects of British metalworking over the centuries. *The Blacksmith's Tale* attracted 479,000 viewers, while *The Golden Age of Silver* and *The Knight's Tale* entertained 362,000 and 410,000 respectively.

The season continued in January 2013 with *Carved With Love: The Genius of British Woodwork*, which celebrated the careers of well-known makers as well as the virtuosity of medieval ecclesiastic woodwork. 460,000 tuned into *The Divine Craft of Carpentry*, while *The Extraordinary Thomas Chippendale* and *The Glorious Grinling Gibbons* received an astounding 520,000 and 523,000 viewers each.

Handmade in Britain will conclude in summer 2013, with programmes on 20th-century knitting, English medieval embroidery and the history of wallpaper.

Section 05

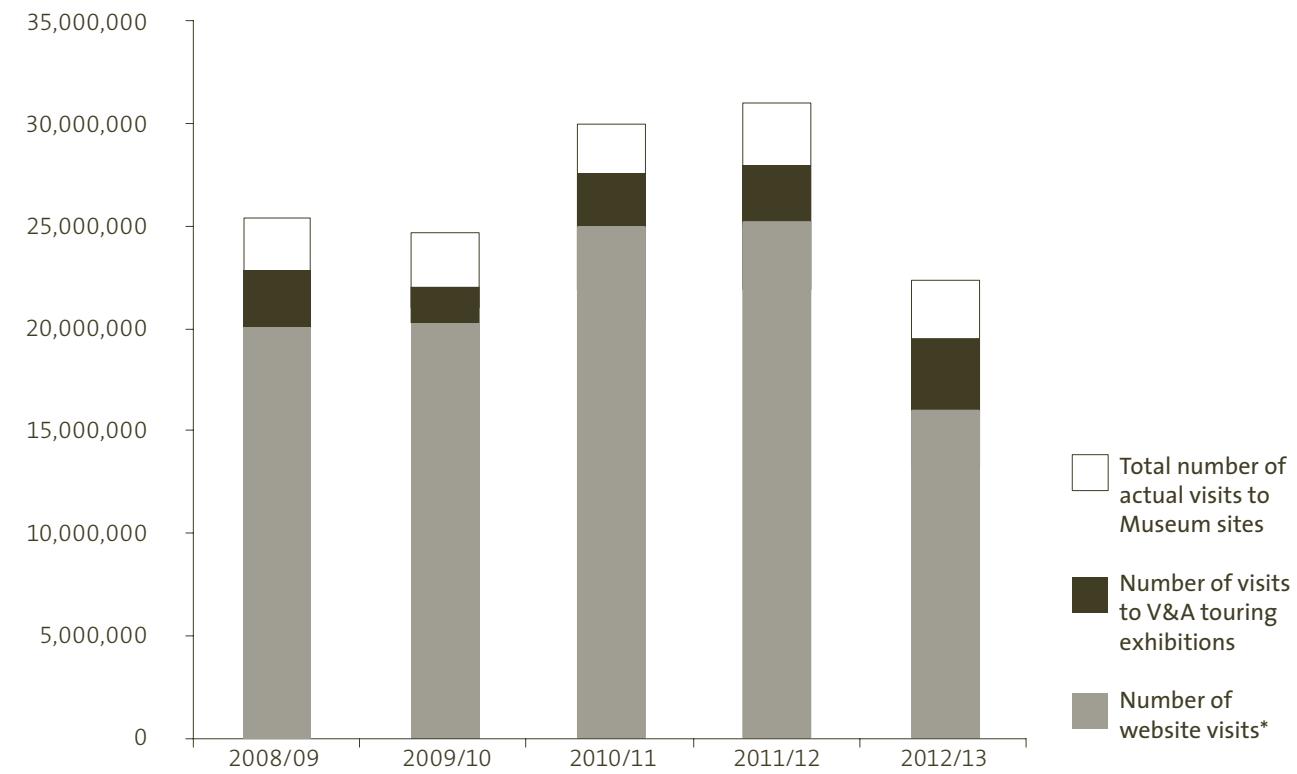
REPORTING FIGURES

FINANCIAL REVIEW

| | | | 2011/12 £m | 2012/13 £m |
|------------------------|---|---------------------------------|---------------|---------------|
| Summary | The Museum received Grant in Aid of £40.71m for 2013/2014 operations, a fall of 1.6% on the previous year. In addition an advance payment of £7.5m for 2013/2014 was received in late March. | Grant in Aid | 41.36 | 40.71 |
| Fundraising | Fundraising across all areas including FuturePlan, acquisitions and exhibitions was strong in 2012/13. | Fundraising | 11.08 | 10.72 |
| | Grants and donations towards FuturePlan were steady, as major expenditure has not yet begun. FuturePlan projects currently under development are the Exhibition Road Building, Europe 1600–1800 and the Cast Courts. FuturePlan projects are funded by donations from Trusts, Foundations and private individuals. | | | |
| | The number of V&A Members continues to increase, and exhibition sponsorship was particularly robust this year with <i>Hollywood Costume</i> performing well. Donation box income was also significant in the year. | | | |
| | The V&A Foundation supports the strategic aims of the Museum, and an additional £5m was raised in 2012/13 towards capital projects. | | | |
| FuturePlan | A total of £9.03m was spent on FuturePlan projects and other fixed assets. The Dr. Susan Weber Gallery was completed in the year and work on The Clothworkers' Centre for the Study and Conservation of Textiles and Fashion continued. | FuturePlan & other fixed assets | -6.16 | -9.03 |
| | | Increase in restricted funds | -2.47 | 0.35 |
| | | Lottery | 0.28 | 0.45 |
| Acquisitions | A total of £1.29m was spent on acquisitions for the collection; this spend is largely supported by the Friends of the V&A, Director's Circle donations, the Art Fund and by private donations. In addition, objects worth £1.21m were donated to the Museum in the year. | Funding Acquisitions | -4.12 | -1.29 |
| Visitors & Collections | The year saw a record number of visitors to both the South Kensington and Museum of Childhood sites. We have maintained spending on our core activities of caring for and preserving the collection and making it available to the public, despite the reduction in our core funding. We were able to make a grant to the V&A Foundation to support the Museum's charitable objectives in the future. | Collection & visitor costs | -36.22 | -36.16 |
| | | Grant to V&A Foundation | | -2.50 |
| Exhibitions & Learning | The record visitor figures for the year, led by a strong exhibitions programme, resulted in a significant increase in income. The cost of delivering the quality and scale of exhibition that generated this demand (particularly <i>Hollywood Costume</i>) was higher than in the past, though partly met through sponsorship. | Exhibition income | 4.00 | 6.32 |
| | Demand for our learning courses remained strong and a concerted campaign to increase the number of schools visits has been successful. | Exhibition & Learning costs | -12.52 | -13.83 |
| Trading | This was another very successful year for V&A Enterprises, the trading arm of the Museum, supported by record visitor numbers and exhibition attendances. Corporate event hire exceeded target, contributing significantly towards the Museum's income. | Trading profit | 1.32 | 1.87 |
| Other Income | This comprises fees charged to other organisations. | Other income | 3.54 | 2.40 |
| Total | | | 0.09 | 0.01 |

Note: This summary financial information aims to explain the V&A's core income & expenditure. It is prepared from the same information as the full financial statements which are available at www.vam.ac.uk. This summary information has not been audited or independently examined.

VISIT FIGURES



| OUTTURN | 2008/09 | 2009/10 | 2010/11 | 2011/12 | 2012/13 |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Total number of actual visits to Museum sites | 2,490,700 | 2,746,000 | 3,049,000 | 3,335,200 | 3,734,300 |
| V&A South Kensington | 2,128,400 | 2,351,300 | 2,619,600 | 2,888,700 | 3,298,100 |
| V&A Museum of Childhood | 359,400 | 391,800 | 422,600 | 443,300 | 433,300 |
| Blythe House | 2,900 | 2,900 | 6,800 | 3,200 | 2,900 |
| Number of visits to V&A touring exhibitions | 2,730,700 (46 venues) | 1,356,100 (43 venues) | 2,009,700 (30 venues) | 2,592,100 (38 venues) | 2,315,000 (49 venues) |
| Number of website visits * | 20,250,100 | 20,582,800 | 24,976,400 | 25,249,600 | 16,260,300 |
| Number of visits by children to Museum sites | 380,900 | 402,000 | 378,200 | 440,100 | 469,700 |
| Number of visits by school pupils to Museum sites | 112,000 | 101,300 | 100,700 | 106,700 | 126,200 |
| Percentage of UK black and ethnic minority visitors attending Museum sites | 15% | 16% | 16% | 18% | 19% |

* The fall in the number of recorded website visits between 2011/12 and 2012/13 is due to a change in the V&A's recording practice, which is in line with sectoral standards.

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Elaine Rowley and Tony Luckhurst
Mr and Mrs William Salomon
Bob and Amy Stefanowski
Frederick and Kathryn Uhde
Miss Rebecca Wang
And others who wish to remain anonymous

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Section 06

PHOTOGRAPHIC COMMISSION: NIGEL SHAFRAN

The V&A is about people. People visiting, working, creating, interacting and enjoying everything the Museum has to offer. The V&A's purpose is to inspire creativity in all of our visitors and to be a resource for everyone with an interest in art and design.

We commissioned leading contemporary artist Nigel Shafran, whose work is held in the Museum's permanent collection, to document some of the people who visit and work at the V&A.

Our Senior Curator of Photographs, Martin Barnes, comments on Shafran's photographs:

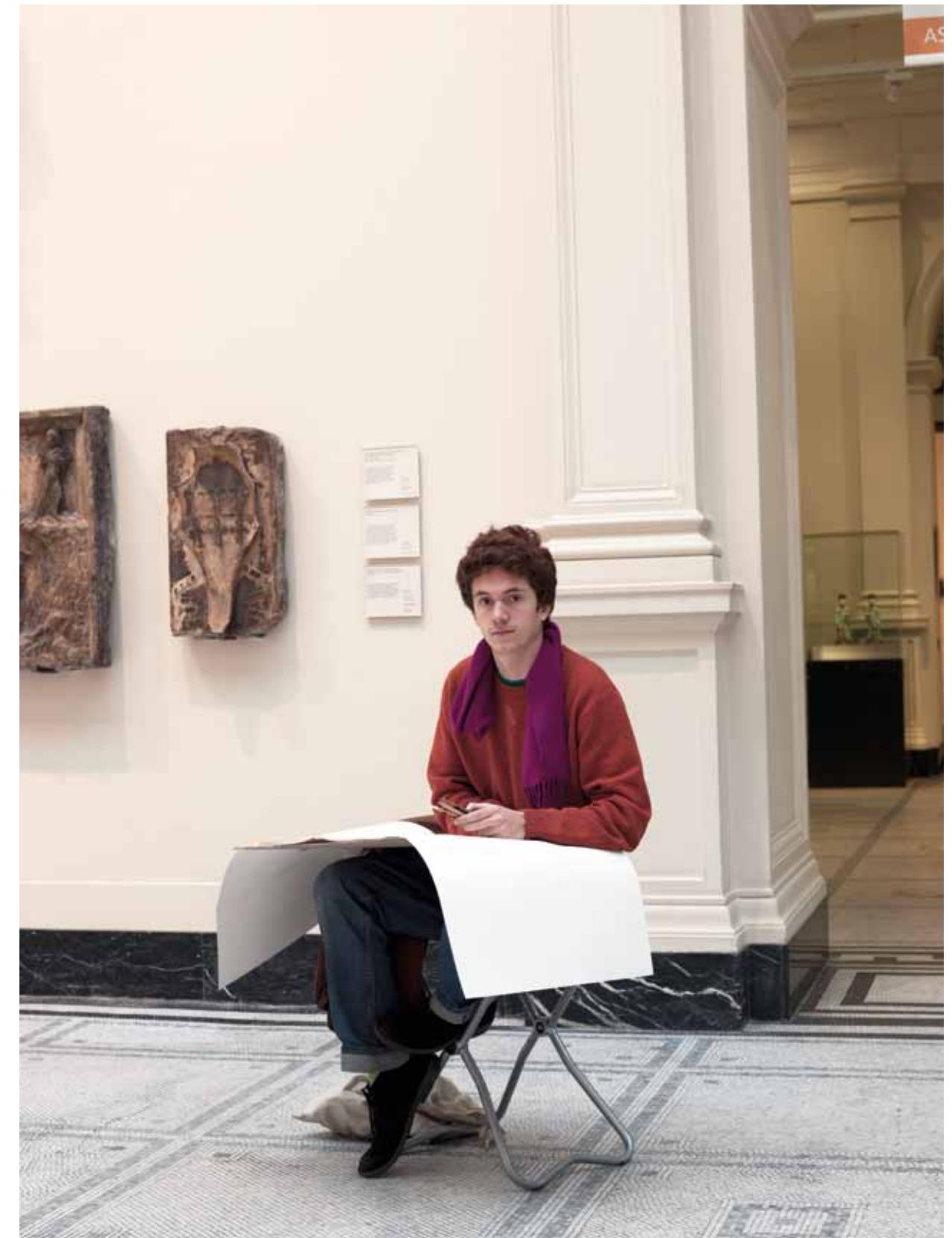
"They are quietly attentive, and they capture tenderly observed moments of human interaction. Here, we see staff at work, backstage scenes, the Museum on display from unexpected angles and various types of visitors pausing in their journeys through the galleries. In 1857, the first Director of the Museum, Sir Henry Cole, said, 'This museum will be like a book that is open and not shut'. Shafran's photograph on the cover of this review evokes this sentiment: a glowing invitation to delve in."

We hope you enjoy seeing a selection of Nigel's work for this Annual Review.



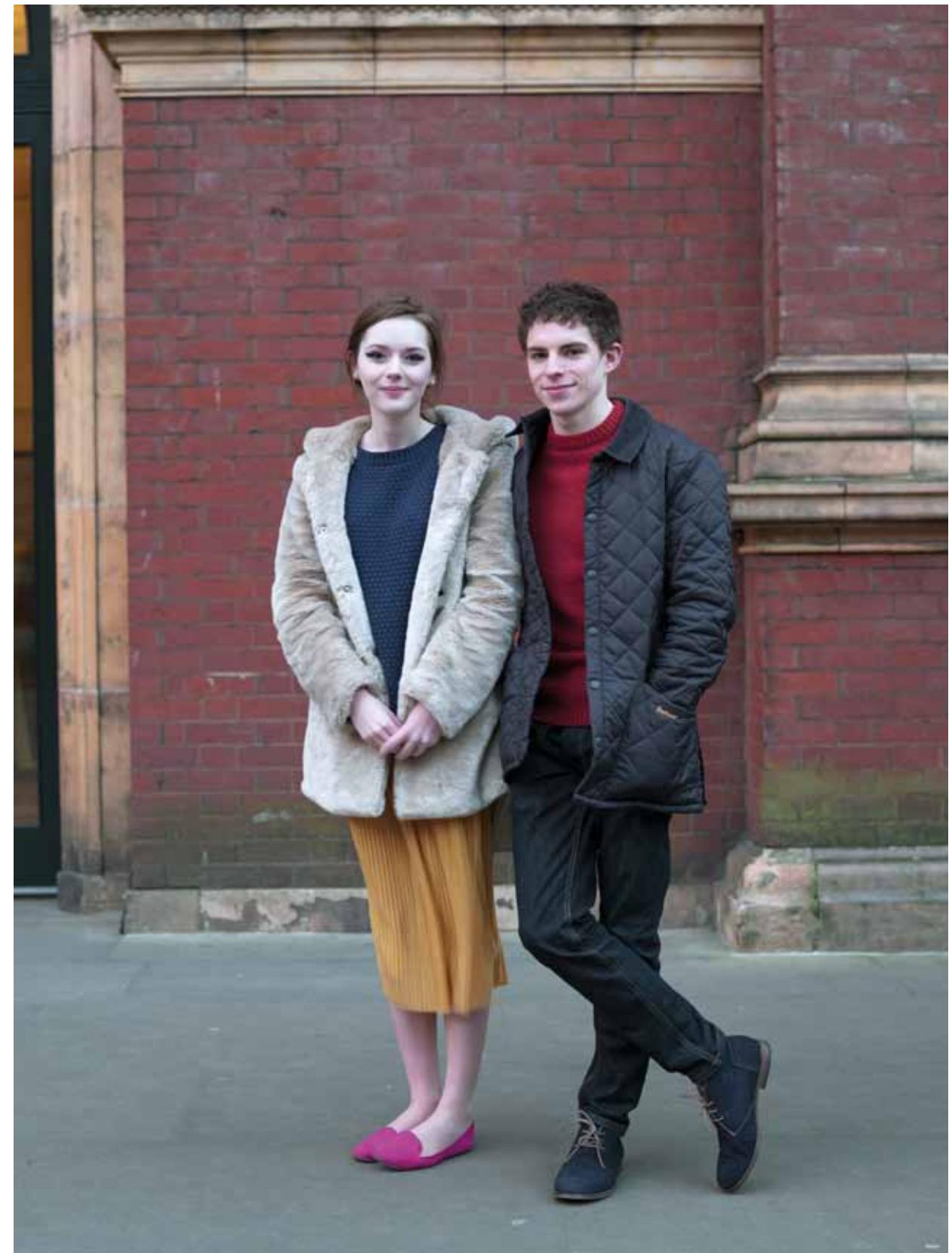


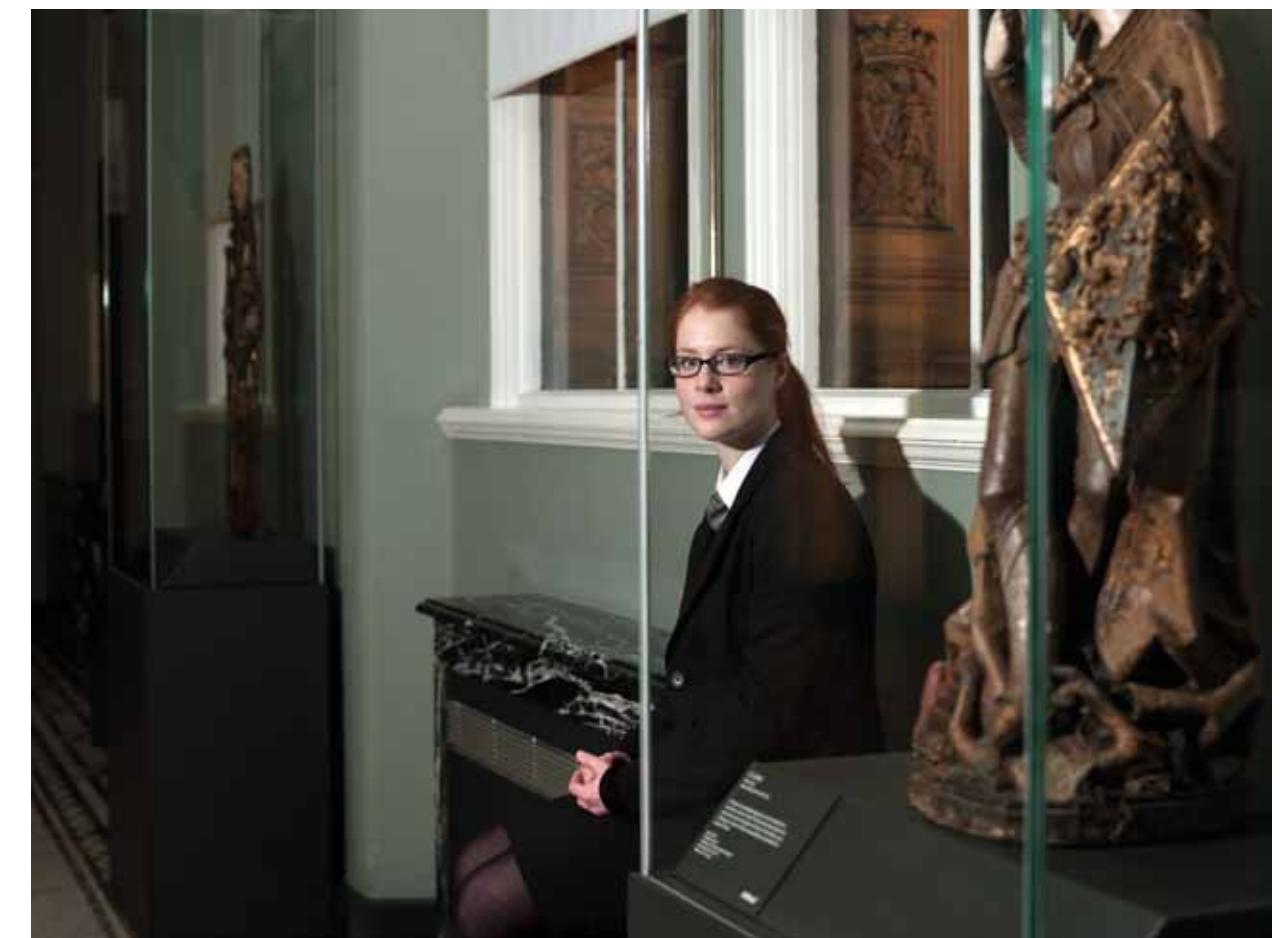














PHOTOGRAPHS

Cover: *The Lulls Album* (c.1600–1620) in the V&A exhibition
Treasures of the Royal Courts: Tudors, Stuarts and the Russian Tsars

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p. 85: Paul and Hillary Sills

p. 87: Oscar Wollheim

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pp. 90–91: Left to right: Annie Strachan, Eva Mansilla, Kaisey Chapman

p. 93: Sarah Harrison, Tom McDonald

p. 95: Kate Warner

pp. 96–97: The John Madejski Garden at night

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