

NATIONAL REPORT

2011-  
2012

V&A

As a national museum, we want the V&A to matter to more people and to inspire them wherever they live. We aim to provide the best quality experience and optimum access to our collections intellectually, physically and virtually - encouraging participation and creativity across the country. We do this through the website and media; a vibrant programme of touring exhibitions and loans; through outreach and supporting and sharing skills and experience with colleagues from other organisations. This report outlines just a selection of this activity.

## HIGHLIGHTS 2011–12

- The Great Bed of Ware left the V&A for the first time in 71 years
- The V&A website had more than 5.5million UK visitors
- Purchase Grant Fund awards enriched regional collections through supporting acquisitions to the value to £2.9million
- Sixty-seven new films were added to the V&A Channel
- The exhibition *Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration* was presented at The McManus: Dundee's Art Gallery
- Over 500,000 people in the UK saw a V&A touring exhibition and 3,000 V&A objects were lent to UK venues

## V&A NATIONAL REACH

Just some of the places where V&A objects were seen or Purchase Grant Fund awards given in 2011–12.



Purchase Grant Fund Awards	Touring Exhibitions	Long Loans	Long Loans	Short Loans
Aberystwyth	Barnsley	Aberdeen	Newport	Barnard Castle
Ambleside	Belfast	Altrincham	Newquay	Bath
Barnard Castle	Bradford	Ashbourne	Newstead	Belfast
Barnstaple	Bristol	Barnsley	Northampton	Bexhill-on-Sea
Bath	Cardiff	Barton-on-Humber	Norwich	Bowness-on
Brighton	Chatham	Bath	Nottingham	Windemere
Buxton	Coventry	Batley	Nunnington	Brighton
Cambridge	Dundee	Belfast	Orpington	Cardiff
Canterbury	Gateshead	Berwick-upon-Tweed	Oxford	Chichester
Carlisle	Leeds	Bewdley	Petersfield	Colchester
Chelmsford	London	Birkenhead	Plymouth	Compton Verney
Cheltenham	Nottingham	Birmingham	St Asaph	Durham
Chester	Salford	Bolton	Salford	Eastbourne
Chipping Camden	Scarborough	Brierley Hill	Salisbury	Edinburgh
Coniston	West Bromwich	Bristol	Saltash	Glasgow
Coventry	Wolverhampton	Burnley	Scunthorpe	Kilmarnock
Devizes		Bury St Edmunds	Shrewsbury	Launceston
Eastbourne		Cambridge	Steeple Aston	Liverpool
Exeter		Cardiff	Stockport	London
Farnham		Cheam	Sudbury	Manchester
Grasmere		Cheltenham	Sunderland	Margate
Harrogate		Chester	Swindon	Newcastle-upon-Tyne
Hull		Chichester	Tamworth	Norwich
Ipswich		Chippenham	Thornbury	Oxford
Kendal		Chipping Campden	Tiverton	Penzance
Leeds		Cleckheaton	Torquay	Preston
Leicester		Colchester	Torrington	Salisbury
Lewes		Deal	Wakefield	Sheffield
Llandrindod Wells		Derby	Waltham Abbey	Sudbury
Lincoln		Dorchester	Warminster	Waltham Abbey
London		Downpatrick	West Bromwich	Whitehaven
Louth		Durham	Whitehaven	York
Manchester		East Molesey	Winchester	
Monmouth		Edinburgh	Windsor	
Newcastle-upon-Tyne		Ely	Wirral	
Newport		Enniskillen	Wolverhampton	
Norwich		Exeter	Yelverton	
Northallerton		Exmouth		
Nottingham		Glasgow		
Oldham		Grantham		
Oxford		Great Barr		
Penzance		Great Yarmouth		
Plymouth		Hereford		
Saffron Walden		Hexham		
Salisbury		Ipswich		
Shrewsbury		Keighley		
Southampton		Kendal		
Stoke-on-Trent		Kenilworth		
Swindon		Kettering		
Taunton		Kings Lynn		
Walsall		Lancaster		
Waltham Abbey		Leeds		
Warwick		Leominster		
Whitby		Lincoln		
Winchester		Liverpool		
Windsor		London		
Witney		Macclesfield		
Wolverhampton		Maidstone		
Worcester		Middle Claydon		
York		Milford		
		Montacute		
		Morpeth		

The V&A at Dundee is very much part of the long-term vision to bring the Museum's collections and exhibitions to a wider audience and is rooted in the V&A's founding purpose: to encourage and promote the understanding and practice of creative design and to inspire creativity.

An international centre of design and the creative industries for Scotland, the V&A at Dundee will celebrate Scotland's historic and contemporary importance in design, complementing the activities of Scotland's fine and decorative arts institutions. It will open in 2015.

The project is being delivered by Design Dundee Limited - a partnership comprising the V&A, the University of Dundee, the University of Abertay Dundee, Dundee City Council and Scottish Enterprise. It is led by Philip Long, Director of V&A at Dundee who took up this new post in July 2011.

In August 2011 Japanese architectural practice Kengo Kuma & Associates' design for the landmark building won a World Architecture News award for Best 'Unbuilt' Building. In January 2012, the Scottish Government confirmed its contribution of £15 million capital funding towards the £45 million construction cost. A further £1.75 million revenue funding has been allocated for 2012–15.

A series of events and exhibitions in Dundee will develop audiences, encourage collaboration between arts organisations and provide a glimpse of the calibre of exhibition that audiences can expect when the building opens in 2015. The first of these, the V&A exhibition *Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration* opened at The McManus: Dundee's Art Gallery on 30 September 2011 and had 43,600 visitors during its 13-week run. A series of associated talks and events included *Portraits for the Future* a masterclass on design-led innovation hosted by Scottish artist Calum Colvin.

*Drawing and visualisation  
of the Kengo Kuma building in Dundee*



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## NATIONAL REPORT SHARING OBJECTS

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*Queen Elizabeth II* by Cecil Beaton was just one of 10 exhibitions organised by the V&A and shown at 15 venues in the UK in 2011 /12. See UK Touring Exhibitions table page 17.

*Street Art: Contemporary Prints from the V&A* which showcased established and emerging street artists, had a total of 193,100 visits at its four venues. At Nottingham Castle Museum the exhibition inspired a whole summer season of related events.

*Five Truths*, a multimedia installation commissioned and curated by the V&A Theatre and Performance Department, features scenes of Ophelia from Shakespeare's *Hamlet* in the style of five influential European directors. Nominated in the Innovation category of the Museums & Heritage Awards 2012, its first showing outside the V&A was in February 2012 at the Howard Assembly Rooms, Opera North which organised an Ophelia-inspired artists' trail around Leeds city centre.

It is particularly pleasing to see the ongoing impact of a touring exhibition, as at Sutton Central Library. In April and June 2011 respectively, an adult literacy group wrote and performed readings and an exhibition curated by a local school was shown, both inspired by the V&A's *Century of Olympic Posters* at the Library the previous year.

The V&A Museum of Childhood's touring exhibition *Sit Down: Seating for Kids* had 12,500 visitors in its four month run to June 2011 at the Shipley Art Gallery, Gateshead. Tyne and Wear Museums rated visitor response to the objects and exhibition displays as excellent. The Museum of Childhood has a strong track record of hosting exhibitions originated by UK organisations which this year included *The Tiger Who Came to Tea* from Seven Stories, Newcastle and two exhibitions devised by Museums Sheffield and Sheffield Hallam University: *Food Glorious Food*, looking at how food plays a central role in our lives, closed on 25 April 2011 having had 125,600 visits; *Beautiful Games*, all about the science behind the sport and 'having a go', opened on 31 March 2012 to run throughout the Olympics.



*Street Art: Contemporary prints from the V&A*  
opening at Nottingham Castle Museum

*Lest We Forget chalice* by Chris Knight, 2010  
© Museums Sheffield

The V&A's long-standing partnership with Museums Sheffield also saw the establishment of an autumn season of V&A talks for adults. V&A staff spoke on John Ruskin, Godfrey Sykes - the Sheffield designer responsible for the terracotta decoration of the V&A - and in conversation with silversmith Chris Knight on historic and contemporary chalices. Small displays of V&A objects at Weston Park and at the Millennium Galleries complemented the talks.

Touring exhibitions included more than 750 V&A objects but in all, nearly 3,000 could be seen around the country this year.

The new Turner Contemporary, Margate and the Dick Institute, Kilmarnock were just two of the 84 UK venues showing some of the 460 objects on loan for temporary exhibitions. Salisbury & South Wiltshire Museum drew on V&A's foremost collection of works by John Constable for its 2011 summer exhibition *Constable and Salisbury*. Constable depicted more scenes in this area than any other apart from the Stour Valley where he grew up.

On 5 March 2012 a team of six V&A specialists began the mammoth task of dismantling the Great Bed of Ware in readiness for transportation to Ware Museum where it will be on loan for a year. The famously-large four-poster bed was probably made in about 1590 as a tourist attraction for one of the inns at Ware and has never been off display since it was acquired by the V&A in 1931. On arrival at Ware Museum it took nine days for the team to install the bed ready for the public to see from 6 April.

Some objects can tell better or different stories and enhance permanent displays elsewhere so over 1,650 were on long term loan to more than 160 venues. Loans by region: page 18  
The V&A attaches great importance to strong, active collecting in the nation's museums, galleries and archives, sharing and pooling its expertise accordingly.

In collaboration with Norwich Castle Museum, which acquired four from the set, the V&A acquired two stained glass roundels depicting the labours of the months, locally-made c1500 for a Norwich house.



16th century stained glass roundel made for Thomas Pykerell of Norwich  
© Norfolk Museums and Archaeology Service

Constable's watercolour of Stonehenge was included in the loan to Salisbury and South Wiltshire Museum



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## NATIONAL REPORT SUPPORTING COLLECTIONS DEVELOPMENT

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*Chair by Frank Baier, 2011; Crafts Study Centre, Farnham © Mark Somerville*

*The Raby wine cistern at Temple Newsam House, Leeds © Leeds Museums and Galleries*

*Bust of Jean Parisot de la Vallete, Grand Master of the Order of St John, 1565-1568 © Museum of the Order of St John, London*



One aspect of the Museum's advice to government is whether works of art should be allowed to leave the country. Several export-threatened objects were acquired following carefully researched objections and support by V&A curators in their role as 'champions'. The Ashmolean Museum, Oxford and Beckford's Tower, Bath both added items to their collections in this way and, following a major fundraising campaign, the Raby Cistern, a significant item of ambassadorial silverware commissioned by Thomas Wentworth in 1706, joined the already impressive silver collection at Temple Newsam House, Leeds.

The V&A Purchase Grant Fund, administered by the V&A since 1881, is a key element in the Museum's relationship with UK organisations and their audiences. It helps museums, archives and specialist libraries in England and Wales to build their collections. Each case is referred to relevant experts in national museums and similar bodies providing opportunities for the exchange of curatorial knowledge.

In 2011–12, the support of the Fund enabled 77 organisations in England and Wales to make 107 acquisitions with a combined value of over £2.9million. See Purchase Grant Fund statistics table page 19.

A list of grants given is at [www.vam.ac.uk/purchasegrantfund](http://www.vam.ac.uk/purchasegrantfund)

Keats House, London secured the last remaining Keats letter in private ownership: a love letter written at the house to the girl next door - Fanny Brawn. The new acquisition was unveiled by poet-in-residence Benjamin Zephaniah on 27 May at the start of the Keats House Summer Festival, 2011 - and is displayed in the Brawne Room, where almost certainly Fanny would have read it in 1820.

The University of York's Borthwick Institute acquired the archive of playwright Sir Alan Ayckbourn. In addition to being a teaching resource for university courses in the Department of Theatre, Film and Television, the original stage sketches, working manuscripts, plot diagrams and correspondence will be the focus of a major outreach programme to include curriculum enrichment sessions for young people and a suite of online resources to support A and AS level teaching.

*I think the Archive will be a fertile ground for ideas and inspire people to write* Sir Alan Ayckbourn

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## NATIONAL REPORT

### SUPPORTING COLLECTIONS DEVELOPMENT

### SHARING EXPERTISE

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*Captain Oates' Polar medal at the South Pole*  
© Royal Dragoon Guards Museum, York

*Chinese ceramics handling session, Worcester*

These acquisitions were supported despite the unprecedented reduction in budget to £600,000 by the Museums, Libraries and Archives Council (MLA) - its lowest level since 1977. Many applications could not be accepted due to insufficient funds. In February 2012 Arts Council England, which assumed responsibility for the grants budget following the abolition of the MLA, announced a modest though welcome increase of £150,000 for 2012/13.

The Fund expects the objects it has supported to continue to have impact - which in 2011/12, many did.

The vase *Jane Austen in E17* and etching, *Print for a Politician* by Grayson Perry, acquired by Manchester City Galleries in 2010, were the starting-point for a group of 15-18 year-olds to create the exhibition *Visual Dialogues: Grayson Perry* which ran throughout this year. The works were linked with rarely seen ceramics, costume and prints from the collection and examples of contemporary popular culture. The group visited galleries in the north west and in London to develop an awareness of different approaches to the display of contemporary art and craft.

*The Great Picture*, a monumental painting presenting her family history was commissioned by Lady Anne Clifford in 1646. When acquired by Abbot Hall, Kendal in 1981 it was hung at Appleby Castle its home for over 300 years. In June 2011, after tremendously complex planning, the central panel, which is too large to enter Abbot Hall by conventional means, was craned through a window to allow the complete triptych to be seen there with interactive interpretation.

Most unexpected was the latest role of the Polar Medal posthumously awarded to Captain Lawrence Oates, grant-aided in 1985 and normally on display at The Royal Dragoon Guards Museum, York. On 17 January 2012, 100 years to the day that Oates reached the South Pole with Captain Scott, the medal arrived there with two army teams to mark the centenary and raise funds for the Royal British Legion. A memorial service was held at the spot where it is thought that Oates died on the return journey.

In addition to building collections, V&A staff share and develop their expertise through professional links with colleagues across the country.

The former Keeper of the East Asian Department is a recipient of a Monument Trust Fellowship, a scheme which supports knowledge transfer from retired staff to new generations of curators. This year Chinese ceramics handling sessions were organised in Stoke-on-Trent and Worcester and at the V&A and were attended by colleagues from Cambridge, Bath, Bristol and various London institutions.

Two Subject Specialist Networks (SSNs) led by the V&A secured further funding from Arts Council England. These are formal groups through which UK curators can support and share expertise. Dress and Textiles Specialists



Dresses for study at a DATS workshop,  
Platt Hall, Manchester

(DATS) repeated its successful workshops on identifying textiles in February and March 2012 at the Whitworth Art Gallery and Platt Hall, Manchester, Snibston Discovery Park, Leicestershire, and the Discovery Centre, Leeds and will develop further workshops in 2012–13. In January a seminar *Portraits and Textiles* jointly organised by DATS and the Understanding British Portraits SSN was hosted by Norwich Castle Museum.

Funding was secured by the Theatre Information Group (TIG) for the creation of a new performance website and around 30 delegates attended a TIG study day on curating stage costumes held at the Royal Opera House in October at which presentations were made by staff of the Theatre & Performance department.

V&A staff also contribute to other SNN events such as the Plastics network where an explanation of *The Popart Project* - the first structured investigation into the conservation of plastics was given in March.

### A WEALTH OF KNOWLEDGE IS A SHARED INFORMALLY

- Manchester Metropolitan University received help from the V&A Museum of Childhood on the collector Mary Greg who donated objects to both Manchester Art Gallery and Museum of Childhood in the 1920s
- Metalwork and contemporary curators advised Museums Sheffield on commissioning a piece to celebrate the centenary of the discovery of the stainless steel process in 2013
- Learning staff discussed V&A at Dundee's learning strategy with Education Scotland, Dundee City Council and the McManus Galleries
- The North West Federation of Museums benefited from a presentation on retail from V&A Enterprises
- Furniture curators advised on the redisplay of Turton Tower, Blackburn which has many long term V&A loans
- V&A knowledge on light damage and lighting strategies for heritage was shared as part of Conservation Awareness Day, 2012
- In September, colleagues from National Museums Northern Ireland came to see V&A practice on documentation issues
- The V&A's South Asian textiles were shown to students examining the influence of South Asian dress on western fashion as part of a Leicester Museums Service project
- Support, advice and courier training at the V&A was given to Canterbury Cathedral Studios in preparation for a major international loan of stained glass panels
- The V&A's work with the University of Brighton on digital assets was the subject of a seminar at the Museums Association in Brighton in October 2011
- The Registrars department contributed to the Museums Association initiative *Smarter Loans* designed to make inter-museum borrowing easier
- In June, a handling sessions and gallery tours were provided for 40 members of Northern Ceramics Circle which has longstanding curatorial links with the V&A

Research underpins all that the museum does: exhibitions, publications, media projects and the public programme which feed in to national working and also involve a wide range of subjects and activity to which partnership is central.

In January 2012, the Museum of Childhood hosted the third of five seminars *Alternative Discourses of Childhood* led by Manchester Metropolitan University and also involving the universities of Salford, Sheffield and Birkbeck College London. The project looks to understand how critical interdisciplinary research and practice might improve the education system's capacity to engage with young children and to produce a resource for educational practice and policy making.

Addressing concern about student skill and the teaching of drawing, one project this year researched which objects art and design students sketch when they visit the V&A and what subsequent use is made of those drawings. Another, with the Royal College of Music, looked at the value and methods of including a musical dimension in visual displays.

The V&A is recognised by the Arts and Humanities Research Council (AHRC) as an Independent Research Organisation. The AHRC awards this special status to organisations which make an enormous contribution to research, both within and outside the higher education sector. Current AHRC-funded projects include 19th popular theatre and pantomime, post-war British theatre and Curating Popular Music Histories, based at the universities of Lancaster, Reading and Liverpool respectively. The Museum is also part of international networks led by the University of Warwick, investigating *Global Commodities: The Material Culture of Early Modern Connections, 1400–1800* and by Queen Mary, University of London considering creativity, innovation and fashion in all its aspects from 1500–1800.

The research department has formal exchange programmes with the universities of Sussex and York and hosts joint fellowships and doctoral fellows with the universities of the West of England, Bristol, Sussex and Brighton. The Principal Research Fellowship in Contemporary Design, funded by the latter, addresses contemporary issues in design and involves professionals in the creative industries.

V&A/York University exchange, launched at the end of 2010, had a prolific first year. V&A teaching, focussed on medieval manuscripts, drew on the resources of York Minster Library, the Borthwick Institute and York University Library. In February 2012 papers were given on artistic process in manuscript illumination and on a Catalonian processional cross for a study day on Crucifixion iconography; four handling sessions on medieval metalwork and manuscript illumination at York Minster were provided for groups of students and York Minster guides.

Over the 22 years of the V&A/University of Sussex exchange, many continuing research and teaching links have been built up. This years exchange



*Henry Moore's Family Group lent by Harlow Town Council to British Design 1948–2012*

fellows from the V&A Word and Image Department and the Contemporary Team taught at both undergraduate and postgraduate level on digital art and design, finding that the interaction gave them fresh insights into thinking on the subject. The exchange fellow from Sussex contributed to the forthcoming publication and exhibition *Treasures of the Royal Courts: Tudors, Stuarts and the Russian Tsars, 1509–1685* and research on the post-war country house to the *British Design 1948–2012* exhibition.

The researching and mounting of exhibitions generates many national links. *British Design 1948–2012*, which opened on 31 March 2012, engendered wide ranging scholarly subject research, study visits such as those to Coventry and Milton Keynes, press coverage, and a museum studies student placement from the University of East Anglia, Norwich. The exhibition brought together loans from all over Britain and beyond: Aberdeen, Chichester, Coventry, Falmouth, Harlow and Newcastle to name but a few. It was also the inspiration for V&A activity for Refugee Week the following summer.

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## NATIONAL REPORT

### DEVELOPING AND INSPIRING PEOPLE

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To be a source of inspiration and learning, formally and to individuals, is a major part of the Museum's purpose.

The Conservation Department in particular has a longstanding practice of providing internships and placements but these happen across the Museum, providing opportunities for acquiring skills, professional exchange and also contributing to the Museum's work. This year, for example, a 2nd year photography student from the University of Central Lancashire, Preston gained practical work experience in the Photographic Studio; an intern from the Faculty of Education, Cambridge University contributed to the creation of on-line resources for secondary schools at the Museum of Childhood and, in preparation for a large costume exhibition there, a conservator from the Burrell Collection, Glasgow spent a week at the V&A in February, learning costume mount making skills and sharing her expertise.

A curatorial exchange in October and November re-enforced the links between the V&A and the Potteries Museum, Stoke-on-Trent and the Coalport China Museum, Ironbridge. The V&A curator spent a week looking at collections and factory sites during the British Ceramics Biennial in Stoke; the Potteries/Coalport ceramics curatorial trainee's week at the V&A was spent assisting with a range of gallery works and object moves and discovering the role of conservation and experiencing the London ceramics market.

*Try the Arts* helps young people aged between 14–25 to think more widely about job possibilities and gain work experience in the London arts sector. The V&A is one of a consortium of London Arts organisations providing 6-month internships in its Cultural Quarter Programme. In the 3rd and final phase interns, from across London and also Sussex, Suffolk and the West Midlands, worked in Textiles Conservation, Sculpture Conservation, Conservation Administration, Visitor Services, and the Word and Image Department. Seven interns were subsequently offered employment in the V&A. During their six-month internship a group of Culture Quarter Programme interns developed a board game *The Great Museum Heist At The V&A* inspired by the surroundings and the historic stories behind V&A objects.

Also opening young people's eye to the potential in museum work, two members of V&A Conservation Science spoke about science and the arts to secondary school children at Royal Society of Chemistry *at Work* events in Tilbury, Essex and Milton Keynes in October 2011.

In December, a group of young women from Cosgrove, Nottingham took part in a jewellery workshop, provided for them by the V&A as part of a Metropolitan Housing enterprise project, to learn how to make and sell jewellery. It was the first time the participants had visited the V&A or, for some, London.



*The Great Museum Heist at the V&A*, board game devised by Culture Quarter interns

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## NATIONAL REPORT

### DEVELOPING AND INSPIRING PEOPLE

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Collaboration with Sheffield manufacturer Wentworth Pewter provided an opportunity for students from Camberwell College of Arts to explore the potential of pewter. Asked to design and re-work something old for a new audience, the resulting work was displayed the Sackler Centre, December–February 2012.

The experience of working with people who create is one which the V&A is keen to cultivate – artists gaining inspiration from the collections but also passing it on.

*Making Sense Sensing Place* showcased artwork inspired by a programme of exchange visits between artists from Bangladesh, India and England, their travels between each other's countryside and cities, culture and landscape, and the role that museum collections can play. A collaboration between the Museum of Childhood and the Harley Gallery, Worksop, the exhibition transferred to the latter in June 2011.



Participants in the Metropolitan Housing enterprise project with their jewellery

V&A Resident sound artist, Jason Singh, working with students

Pupils from Stoke Newington School with knitware artist Anna Maltz demonstrated the finger knitting craze which has swept the school and got people to try their hand at the September Friday Late Summer Camp *Make* which explored all kinds of facets of making.

The V&A's well-established artists in residence programme made it a fitting organiser for the conference *Engaging, Creating: Artist and Maker Practitioner Residencies in Public Spaces* in April 2011. Speakers and delegates from the UK and overseas discussed the benefits and issues of residencies in museums and galleries for the artist, the host institution and the public.

Continuing the practice of involving young people, this year ceramics artists Clare Twomey (May 2011–Jan 2012) and Louisa Taylor (January–June 2012) led projects with schools in Streatham and Solihull respectively as part of their residencies. Studio visits were held for curators from the Potteries Museum in Stoke-on-Trent and from Plymouth City Museum & Art Gallery. The latter resulted in an installation by Clare Twomey in Plymouth which referenced the porcelain collection grant-aided by the Purchase Grant Fund in 1998. Manchester-based sound artist Jason Singh's V&A residency (Jan–Jun 2012) gave him the opportunity to engage with young performers from ZAKURA London urban dance community and local young artists from Kensington and Chelsea and Stratford, East London.

In October 2011 one of two shortlisted former V&A ceramics residents, Phoebe Cummings, won the Ceramics Biennale prize.

The V&A audience is not confined to those able to visit South Kensington and Bethnal Green but also reaches people through digital, virtual and electronic means. These are more than just a way of delivering information providing a different way of engaging with the Museum. In conjunction with the exhibition *The Power of Making*, which opened in September 2011, for example, artists-in-residence Postlerferguson invited their website users to set design challenges for them.

A popular blog by a member of the V&A youth forum CreateVoice told how she has found inspiration at the V&A and has encouraged other young people to come and visit. <http://jazzabellesdiary.blogspot.com/2011/05/jazzabelles-diary-little-documentary.html>

At 31 March 2012 the V&A had 51,218 UK Facebook fans, the top city outside London being Manchester, and 74.6% of our 137,550 Twitter followers are from the UK.

*'10 November,' The exhibition @V\_and\_A is brilliant, totally lost track of time "in the zone" highly recommended, I'm proud I make things ;) #powerofmaking'*

The V&A Website is one of the leading online design resources and has more visitors than any other UK museum site with just under 5.6 million UK visits. After London, most visits came from Manchester, followed by Birmingham, Bristol, Edinburgh, Brighton then Leeds.

The launch of a new website in May 2011 refreshed the V&A's online presence with an image-rich, contemporary look. The new, vibrant Museum of Childhood website also went live in March 2012.

Search the Collections sits at the heart of everything the V&A does online, enabling public access to over 1 million catalogue records. This year the milestone of publishing over 260,000 images online was reached.

In June 2011 the V&A paintings collection, over 2,500 works, was published on the website Your Paintings, one of the first collections to be included. A collaboration between the Public Catalogue Foundation and the BBC, this site aims to bring together all paintings in UK public collections.

The V&A Channel gives the stories behind displays and events at the Museum, from artists and designers discussing their work to *Fashion in Motion* catwalk shows. These insights into people, things and happenings at the V&A ensure that the Museum is available to those unable to visit South Kensington and gives an added dimension to the experience of those who do. In 2011–12, 67 new films and three live streaming events were added, including some of the most important living Postmodern practitioners on how and why Postmodernism came about, and what it means to be Postmodern; Grayson Perry debating the nature of craft; and the most watched V&A Channel film to date on the *Golden Spider Silk Cape*: Simon Peers and Nicholas Godley,

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## NATIONAL REPORT EMPLOYING TECHNOLOGY

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explaining the how they ended up creating the largest piece of spider silk cloth in the world.

This year saw the Museum's first major television venture, *Handmade in Britain*, which explores the history of the decorative arts in collaboration with BBC4. The first of three series, which feature V&A objects and curators, was broadcast in October 2011. *Ceramics – A Fragile History*, revealed why makers have created objects that are beautiful as well as functional through the history of domestic pottery, the heart of British ceramics industry, Stoke-on-Trent, and the studio potters of the 20th and 21st centuries. A total of 1,186,000 viewers saw the 3 programmes and two accompanying films, on Chinese Porcelain and York Minster stained glass, attracted 880,000 viewers. A website expanded the subject of the programmes and those inspired to visit the museum could use their smartphones to scan gallery labels to locate and learn about the objects featured. Work continued on the next series which will feature metalwork: *Arms & Armour, The Golden Age of Silver and Iron: the Blacksmith's Story*.

*Embroidering the Golden Spider Silk Cape  
from the V&A Channel film*





*Trial tapestry for Coventry Cathedral by Graham Sutherland, lent by the Herbert, Coventry to British Design 1948-2012*

V&A Press brings awareness to national audiences in two ways: supporting local press in publicising V&A loans and touring exhibitions in their areas and generating coverage on local angles of V&A events and programmes at the V&A.

The department worked closely with Ware Museum, to plan a press view and photocall marking the forthcoming loan of the Great Bed of Ware. A focused campaign included a press visit to the V&A for a curator talk and to see the bed before it was dismantled. Working with counterparts in Dundee achieved good coverage of the Cecil Beaton exhibition and the benefits of the V&A at Dundee partnership.

*The Power of Making* exhibition campaign generated a range of regional news in, for example, the Brighton Argus, Great Yarmouth Mercury and Huddersfield Daily Examiner. Stories covered local makers featured in the exhibition; similarly with the 19th century artists and designers shown in the *Cult of Beauty* exhibition at the V&A April to July 2011.

In October, when the V&A Press Office launched the exhibition *British Design 1948–2012*, a day trip to Coventry was arranged. It included a tour of the Cathedral and the Herbert to view objects which would feature in the exhibition. It also worked with Harlow Council which lent its Henry Moore sculpture and a number of Manchester papers which featured the reconstruction of the Hacienda club in the exhibition. *The House of Annie Lennox* display attracted a number of regional news stories, particularly in Scotland where it will tour next year.

Letting people see what is available and encouraging them to get involved actually or virtually is key to having a national reach.

# NATIONAL REPORT

## 2011–2012 UK TOURING EXHIBITIONS

			NO. OF OBJECTS	NO. OF VISITS
<b>STREET ART</b>				
Black Rat Press Gallery, London	15.4.11 – 3.5.11	63	400	
Nottingham Castle Museum & Art Gallery	2.7.11 – 25.9.11		73,000	
Chatham Historic Dockyard, Kent	13.10.11 – 27.11.11		16,000	
Ulster Museum, Belfast	9.12.11 – 4.3.12		103,700	
<b>QUEEN ELIZABETH II BY CECIL BEATON: A DIAMOND JUBILEE CELEBRATION</b>		68		
McManus Gallery, Dundee	27.9.11 – 8.1.12		43,600	
<b>SELLING DREAMS: ONE HUNDRED YEARS OF FASHION PHOTOGRAPHY</b>				
Lighthouse, Wolverhampton	11.10.11 – 13.1.12	58	4,600	
Royal West of England Academy, Bristol	9.3.12 – 29.4.12		5,700	
<b>A CENTURY OF OLYMPIC POSTERS</b>				
Canary Wharf, London	16.1.12 – 2.3.12	76	112,000	
<b>THE HALF: PHOTOGRAPHS BY SIMON ANNAND</b>				
Scarborough Art Gallery and Theatre	8.4.11 – 26.6.11	60	3,000	
<b>THE BIRTH OF BRITISH ROCK: PHOTOGRAPHS BY HARRY HAMMOND</b>				
Cannon Hall, Barnsley	23.4.11 – 19.6.11	100	30,000	
<b>MY GENERATION: THE GLORY YEARS OF BRITISH ROCK: PHOTOGRAPHS BY HARRY GOODWIN</b>				
O2, London	2.2.11 – 25.4.11	200	30,000	
The Public, Walsall	12.10.11 – 18.1.12		17,000	
<b>A FLASH OF LIGHT – THE DANCE PHOTOGRAPHY OF CHRIS NASH</b>				
Wales Millennium Centre, Cardiff	14.11.2011 – 29.1.12	100	78,000	
<b>FIVE TRUTHS</b>				900
Howard Assembly Room, Opera North, Leeds	13.2.12 – 26.2.12	5		
<b>SIT DOWN; SEATING FOR KIDS</b>				
Shipley Art Gallery, Gateshead	22.1.11 – 5.6.11	44	12,400	
<b>TOTALS</b>		774	530,300	

In annual reporting, the numbers of exhibitions, venues, locations and objects are counted in the year in which they fall, even if only partially; thus, annual totals cannot be summed. For visit figures, however, the outturns are allocated to the single year in which the exhibition falls or mostly falls; thus visit figures can be summed across several years, and the visit figures for any one year will usually result from a smaller number of exhibitions/venues than is reported for the year.

## NATIONAL REPORT UK LOANS BY REGION 2011/12

Region	Venues				Objects			
	Short	Long	Total	%	Short	Long	Total	%
North West	6	19	25	10.1	58	169	227	10.4
North East	4	4	8	3.2	10	28	38	1.7
Yorkshire & Humber	4	9	13	5.3	43	220	263	12
West Midlands	2	15	17	6.9	13	57	70	3.2
East Midlands	0	14	14	5.7	0	98	98	4.5
East of England	7	13	20	8.1	26	138	164	7.5
South West	6	23	29	11.7	28	141	169	7.7
London	39	35	74	30	228	471	699	31.9
South East	10	18	28	11.3	77	241	318	14.5
<b>England Total</b>	<b>78</b>	<b>150</b>	<b>228</b>	<b>92.3</b>	<b>483</b>	<b>1,563</b>	<b>2,046</b>	<b>93.4</b>
Scotland	3	7	10	4.1	8	54	62	2.8
Wales	2	3	5	2	3	43	46	2.1
N. Ireland	1	3	4	1.6	1	34	35	1.7
<b>Rest of UK</b>	<b>6</b>	<b>13</b>	<b>19</b>	<b>7.7</b>	<b>12</b>	<b>131</b>	<b>143</b>	<b>6.6</b>
<b>UK Total</b>	<b>84</b>	<b>163</b>	<b>247</b>	<b>100</b>	<b>495</b>	<b>1,694</b>	<b>2,189</b>	<b>100</b>
					<b>460*</b>		<b>2,154*</b>	

\*Actual number of objects. The regional breakdown of objects will not equal the total as some were shown in more than one region.

## V&A PURCHASE GRANT FUND STATISTICS 2011/12

Applications		
Number considered	149	
Successful	107	72%
Withdrawn- offers carried forward	1	0.7%
Withdrawn-outbid at auction	12	8%
Withdrawn	14	9.3%
Rejected	9	6%
Rejected due to lack of funds	6	4%
Grants & offers reduced due to lack of funds	41	38.3% (£68,400) (£102,206)
Organisations		
Number applying for grant aid	98	
Number receiving grants	77	78.6%
Number receiving grants for the first time	3	

## NATIONAL REPORT V&A PURCHASE GRANT FUND STATISTICS 2011/12

### Comparative figures for the last 5 years

	2007/08	2008/09	2009/10	2010/11	2011/12
Budget	£1m	£1m	£900,000	£900,000	£600,000
Applications considered	264	243	258	243	149
Grants awarded	166	145	161	143	107
First time recipients	6	7	7	2	3
Total value of acquisitions	£3.5m	£3.5m	£2.8m	£3.3m	£2.9m

### Grants by region

Area	Considered	Awarded	Total £	% of funding
East of England	18	15	81,585	12.4
East Midlands	8	6	16,285	2.5
London	13	11	114,390	17.3
North East	4	4	28,750	4.3
North West	21	15	71,549	10.8
South East	25	15	108,306	16.4
South West	17	11	82,232	12.4
Wales	11	9	26,608	4.0
West Midlands	15	10	43,306	6.6
Yorkshire & Humberside	17	11	88,010	13.3
<b>Total</b>	<b>149</b>	<b>107</b>	<b>£661,033</b>	<b>100</b>