

V&A UK Report 2009/10

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1. Introduction

In 2009, eight of the top ten leading visitor attractions in the UK were national museums. The V&A, with 2,746,000 visitors in 2009/10, was amongst them.

The V&A sites at South Kensington, Bethnal Green and Blythe House, Olympia are only one aspect of the V&A's offer. In striving to fulfil its mission, "To be the world's leading museum of art and design; enriching people's lives by promoting knowledge, understanding and enjoyment of the designed world", the V&A also undertakes a wide range of work to make its collections accessible, nationally and internationally, to audiences in the places where they live and to develop and share expertise related to collections, audiences and museum practice.

This report describes just some of the V&A's activity in the UK during 2009/10.

Summary of Key Facts and Figures:

- 419,400 people attended 10 V&A exhibitions that toured to 22 different venues in the UK.
- A total of 1,212 objects were shown in V&A touring exhibitions
- The V&A lent 2,023 objects to 231 venues (excluding V&A touring exhibitions)
- Museums Sheffield/V&A Partnership:
 - The V&A renewed its ten year partnership with MS for five years
 - It was announced that Sheffield's Millennium Gallery would be the only UK tour venue for the V&A exhibition *The Golden Age of Couture*, which it would show in 2011
 - The Millennium Gallery hosted two V&A exhibitions *Treasures from the V&A 400 – 1600 AD* (the only UK venue for this international tour of the V&A's star Medieval and Renaissance objects) and *Out of the Ordinary: Spectacular Craft* (the Millennium Galleries' most successful contemporary exhibition to date)
- The Purchase Grant Fund engaged with 132 museums, archives and specialist libraries in England and Wales
- 2,434 children and young people participated in the strategic commissioning partnership project *Design for Life*

2 Participation in Policy

The V&A's UK work is not carried out in isolation. It is important to work with other national museums and bodies on policy, strategy and joint initiatives.

Enhancing National-Regional Museum Partnerships is a National Museum Directors' Conference (NMDC) project aimed at improving partnership working between national and regional museums. A mapping exercise in 2009 highlighted some of the strengths of current partnership working. These included the sheer number and variety of museum partnerships and an increasing understanding of the principles of partnership and strategic approach. Threats and barriers to successful partnership activity identified by the NMDC study, included diminishing resources in terms of internal capacity and finance and a lack of comprehensive data collection on partnership activity with consequent underestimation of relationships between national and non-national museums.

www.nationalmuseums.org.uk/news/?item=new-research-museum-partnerships-jan2010

The V&A contributed to the initial audit of national/regional work, detailing its considerable UK links in 2008/09 and is involved the next steps in implementing a set of recommendations for national museums and other sector bodies.

Similarly, the Museum participated at a policy and practical level in the review by the Museums, Libraries and Archives Council (MLA) of funding and support for Subject Specialist Networks. (see section 7.5)

3 Museums Sheffield/V&A Partnership

3.1 The V&A's formal partnership with Sheffield Galleries & Museums Trust (SGMT), now Museums Sheffield (MS), began in 1999. The primary objectives of the partnership are: to extend access to V&A's collections outside London, to establish the Millennium Galleries as a flagship service in Yorkshire and to raise the profile of both organisations. The partnership provides the opportunity for each organisation to learn from the other and to share museum skills and experience at all levels. The relationship has proved to be mutually beneficial. A number of extremely high profile exhibitions have successfully toured to Sheffield's museums (some having MS as the only UK touring venue). Staff from both organisations have continued to exchange their knowledge and expertise and to forge strong working relationships.

3.2 In January 2010, the V&A and MS renewed its partnership for a further five years through a Memorandum of Understanding (MoU). Sheffield City Council held an event at Sheffield Town Hall to



celebrate the renewed partnership. It was attended by Sir Mark Jones, Director of the V&A, David Anderson, Director of Learning and Interpretation and Laura Frampton, Head of Planning, staff from Museums Sheffield and representatives from Sheffield City Council. Following this there was a press launch at the Millennium Gallery in Sheffield to announce the new MoU and the fact that the V&A's *The Golden Age of Couture* exhibition would be shown in Sheffield in 2011. The event generated good local press coverage.

Sir Mark Jones, Director of the V&A, Cllr Paul Scriven,
Leader of Sheffield City Council and Sandra Newton,
Chair of Museums Sheffield © Tracey Welch

'Over the past decade our relationship with the V&A has made a significant cultural and economic contribution to Sheffield, drawing visitors from throughout the region and across the north of England. This new era in the partnership offers a fantastic opportunity to continue to share some of the UK's finest exhibitions with the people of Sheffield and beyond.'

Nick Dodd, Chief Executive, Museums Sheffield

'The V&A is committed to extending its national reach by sharing its collections, exhibitions, skills and resources, to reach new audiences outside of London. We have proved that we've been able to do this successfully at Sheffield over the last ten years and look forward to building on this success for another 5 years starting with The Golden Age of Couture.'

Sir Mark Jones, Director, V&A

'The V&A leads the world in the quality and panache of its exhibitions and Sheffielders and those visiting our city have seen that for themselves in the last decade. Sheffield is a city that prides itself on offering something for everyone and the fact that the V&A is committed to Sheffield in the future only underlines our strength as an exciting destination. This announcement coming at a time when Sheffield is vying to become the nation's City of Culture can only be a good thing.'

Cllr Paul Scriven, Leader, Sheffield City Council

3.3 V&A Exhibitions in Sheffield

Building on the success of the record breaking *Vivienne Westwood: The Exhibition* held in 2008/09, the V&A continued its practice of bringing some of its most popular exhibitions to Yorkshire audiences. In 2009/10, the V&A toured two exhibitions to Museums Sheffield venues:

- *Treasures from the V&A 400 – 1600 AD*
- *Out of the Ordinary: Spectacular Craft*

Treasures from the V&A 400 – 1600 AD, Millennium Gallery, 29 January to 25 May 2009 (Charging)

11,000 visits	25% first time visits	36% visited Sheffield specifically for the exhibition	21% of those visitors stayed overnight in Sheffield	34% of visitors spent an hour or more in the museum
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The Millennium Gallery was the final stop (and only UK venue) of an international tour of the V&A's star Medieval and Renaissance objects which had been made available while the V&A's Medieval and Renaissance Galleries were refurbished.

To make the exhibition more relevant to Sheffield's local audience, Museums Sheffield identified surviving heritage in Sheffield from this period and added three sections based on specific time periods in the life of three surviving buildings in the city: Beauchief Abbey, Sheffield Manor

Lodge and Bishop’s House. Museums Sheffield also commissioned a short story from a local author aimed at 8-12 year olds which was inspired by the exhibition and Bishop’s House.

The exhibition received much critical acclaim in the local and regional media and was similarly well-received by visiting members of the public: 87% of visitors described the exhibits as either “good” or “excellent”. The evaluation report reinforced the wider economic benefits that successful cultural exhibitions can bring to an area – the statistics in the table above demonstrate that the exhibition was successful in drawing tourists to Sheffield, a number of whom contributed further to the local economy by staying overnight in the city.

‘Great to be able to see such important items outside of London. Keep up the good work.’

‘Outstanding - thank you. Loved the links between the national and international artefacts and the local historic sites’

‘Lovely to see an exhibition of this quality outside London.’

Out of the Ordinary: Spectacular Craft, Millennium Gallery, 25 June to 20 September 2009. (Free)

40,100 visits (33% above the target of 30,000)	81% of visitors described the exhibits as “excellent” or “good”	27% first time visitors	90% of visitors left with an overall favourable impression of the Museum
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Little Red Figure by Lu Shenzhong in Out of the Ordinary in Sheffield’s Millennium Gallery
© Museums Sheffield

This V&A exhibition showcased the craft work of 8 contemporary international artists: Olu Amoda; Catherine Bertola; Annie Cattrell; Susan Collis; Naomi Filmer; Lu Shengzhong; Yoshihiro Suda; Anne Wilson. It featured a series of unusual and beautifully crafted installations, where each artist transformed their subject by using conventional techniques in unexpected ways. In a new commission for Museums Sheffield, Catherine Bertola created a work in response to objects found in the Museum’s metalwork collection.

With 40,100 visitors, the exhibition was most popular contemporary art exhibition that the Millennium Gallery had staged. There was much anecdotal evidence that the exhibition had opened contemporary craft to a new group of people.

'At the moment Britain feels like quite a dark place to be and it's important to find events like this to keep myself uplifted'

'The attention to detail was fantastic, by far the best exhibition I've been to here.'

'We like to show the children that art is not just about drawing things on a piece of paper, there are lots of other things that can be classified as art...it just opens their eyes wider and gets their imagination going.'

3.4 MS/V&A Steering Group

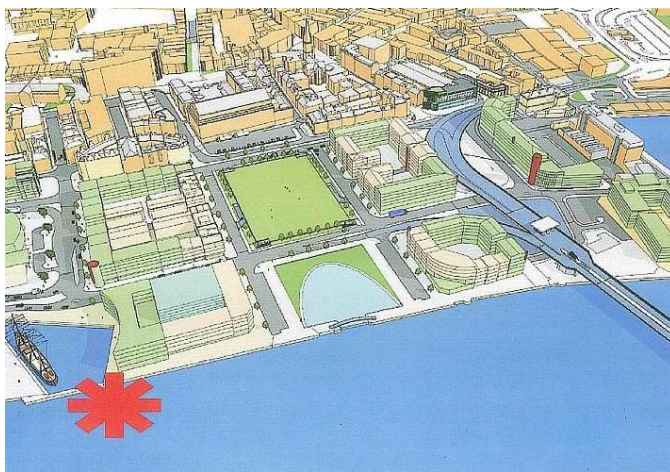
The purpose of this group is to develop and embed the partnership's joint action plan within the two organisations and to provide a forum for the discussion of matters of mutual interest. The steering group comprises exhibitions, policy and curatorial representatives of each organisation. During 2009/10 the Group met on two occasions: 14 May and 9 December 2009.

David Anderson, V&A Director of Learning & Interpretation, continued to represent the V&A on the Board of Museums Sheffield.

4 Planning New V&A UK Partnerships

Work continued on two new partnership projects where the V&A would provide content for exciting centres being developed in Blackpool and Dundee. The V&A would not be involved in either raising money for the capital project or running any new venue but, as with Museums Sheffield, would be responsible for providing content and exhibitions.

4.1 V&A at Dundee



Proposed waterfront site for the V&A at Dundee

During 2009/10 the V&A continued to work on plans for the V&A at Dundee. Project partners for this initiative are the V&A, Dundee City Council, the universities of Dundee and Abertay and Scottish Enterprise.

The aim is to create a V&A building as part of Dundee's plans for a comprehensive redevelopment of its waterfront and as part of a strategy to re-brand the city and celebrate the success of Dundee's higher education sector and creative industries. It is currently planned to open in 2014.

V&A representatives including Sir Mark Jones, Director and Moira Gemmill, Director of Projects and Estate sit on the Board, the Steering Group and its various sub committees. Through these and other groups, a wide range of V&A staff have contributed to the progress that has been made during 2009/10 by all project partners on the design and procurement of the building, planning exhibitions and content, governance, business planning and communications.

The Scottish Government's support for the project was announced at a press conference in Dundee on 17 August 2009 and at the end of March the project partners made a presentation to the Culture Minister to secure interim funding of £2.2 million to allow Dundee Design Limited (DDL) to recruit a project director and other key members of staff and to fund the building design team for the first year. An open architectural competition for the waterfront site, to be coordinated by Dundee City Council, attracted 122 expressions of interest. The shortlist of 6 includes practices from the UK, Europe, America and Japan. The winning designer will be announced in June 2010.

4.2 V&A at Blackpool

Ian Blatchford, Deputy Director, is the V&A lead on the V&A at Blackpool project, a partnership between the V&A, Blackpool Council and ReBlackpool, (Blackpool's urban regeneration company). The aim is to provide the town with an iconic building and facilities for a new cultural offer of national significance as part of the town's regeneration plans. The proposed site for this building is the new Tower Festival Headlands development in a prime location in front of the famous Blackpool Tower (pictured below).



On 1 June 2009, the Minister for Culture, Media and Sport was briefed on the progress on the V&A at Blackpool and was highly supportive of the project. The V&A's Management Board (the Museum's senior management group) visited Blackpool in September for its annual two day residential. This was a useful opportunity for staff to gain a better understanding of the V&A at Blackpool in the wider context of Blackpool's regeneration plans. In November 2009 a Memorandum of Understanding was agreed by the partners.

5 V&A UK Partnership

In 2003 the V&A UK Partnership was formed for the strategic commissioning project, *Image and identity*, funded by the Department for Education & Skills and the Department of Culture Media and Sport for national and regional museums to work with schools. It comprised:

Birmingham Museums & Art Gallery (BMAG)

Brighton & Hove Galleries & Museums (B&HM)

Manchester City Galleries (MCG)

Museums Sheffield (MS)

Tyne & Wear Museums Service (TWMS)

together with the charity Action for Children.

The discrete *Image and Identity* project and its successor *Design for Life*, stimulated a productive relationship between the six museums which facilitates staff development and venues for touring exhibitions.

5.1 Design for Life

The focus of the V&A UK Partnership during 2009/10 has been on the strategic commissioning project *Design for Life*. This year, Birmingham Museums & Art Gallery (BMAG) withdrew from the group to concentrate on its capital project *Birmingham – a city in the making* and was succeeded by Bolton Museum and Archive Service.

Design for Life aims to identify ways in which museums can support young people to develop their talents so that they become active producers or consumers in the creative economy as adults. All the partners work with Action for Children to reach informal education groups and this year, the Design Council, the Museums, Libraries and Archives Council (MLA) and the Design and Technology Association (DATA) were also involved.

In all, 2,434 people in school, community and family groups, participated across the six member projects, working with designers and makers on the theme 'Recycled'.

The outstanding aspect of this year's project was the high quality of the design work that young people were able to achieve. This builds on the increase in predicted grades at GCSE.

'I have to re-evaluate what the pupils will be doing next term now and re-do my lesson plans. This has really raised their expectations'. Teacher, Westhoughton High School



Pupils from Westhoughton High School and George Tomlinson School, Bolton designed and created screen-printed T-shirts and bags inspired by objects in the Aquarium, Entomology, Egyptology and social history collections. The Egyptology collections were also the inspiration for the laser-cut perspex jewellery produced by The Action for Children's Family Intervention project.

Fashion and textiles were also the focus in Brighton. Young mothers in the Action for Children's Vicarage Road project, based in Eastbourne, referenced the collections to design and produce T-shirts for their children. A fashion show at a Brighton theatre was the culmination of the work of students of Blatchington Mill and Dorothy Stringer schools. The clothes were based on the theme of renegade and subculture in Brighton Museum's Fashion and Style gallery.

In Sheffield, King Egbert School pupils designed and manufactured pieces in recycled silver as an alternative to disposable cutlery. Their pieces were hallmarked at the Sheffield Assay Office.



© Alwin Greyson

Eight young mothers from Valley Park Children's Centre each designed and made a bag for their children's belongings using the collections at Weston Park Museum as inspiration.

'I got lots of ideas by looking at the bugs and things in the museum.. I enjoyed it as it's made me realise that I want to go to college. I want to do interior design'. Young mother, Sheffield



Manchester City Galleries worked with four groups of young people: Parrs Wood High School, Children and Families Refugee and Asylum Seekers Service (CAFRASS), Action for Children's Foundations residential unit and Trafford Young Carers. The groups looked at lighting designs in the collections and discussed how the designers used everyday objects to inspire imaginative and unusual lighting forms. Using recycled materials, they explored the design process, from setting a brief to presenting the final product.

At the Shipley Art Gallery, Gateshead, students from Thomas Hepburn Community School and Heaton Manor School also took inspiration from historic and contemporary lighting to design and create a collaborative light installation

The young people from the Action for Children groups Ear4U and St Anthony's Children's House designed and created a personalised bronze coin, inspired by the collections in the Shipley's *Designs for Life* gallery.



'My inspiration for this idea was carbon footprints. The human footprint in the centre is surrounded by animal footprints. The human footprint is larger because we produce the largest carbon footprint'. Thomas, aged 12. Mea House, Newcastle upon Tyne.



Objects in the V&A cast courts provided inspiration for students from Eltham Hill Technology College for Girls and St Paul's Academy, Abbey Wood who produced bags from recycled materials encased in decorated polypropylene. Action for Children's Haringey Young carers used collage techniques for their T-shirt designs based on drawings developed in the galleries.

An exhibition of *Design for Life* work will open at the V&A on 26 April 2010.

'This project has been the most effective example of national/regional partnership that we have been involved with. It ensures that our own excellent collections are effectively used in ways that deliver to local priorities. [It has been] valuable for the V&A to act as a promoter, attracting funds and partners that an individual service would find hard to do. We have used this project as an effective advocacy tool, discussing it within regional Renaissance networks as good practice and also reporting to council committees where the V&A involvement has been seen as an external endorsement of the value of Bolton's collections.' Bolton Curator of Art

6 Collaboration

The significant time and resource necessary to devote to the renewed partnership with Sheffield and developments in Dundee and Blackpool, has meant the Museum is unable to consider other major development partnership projects. Collaboration is, however, a natural part of the Museum's work and need not be through formal partnerships. The wealth of the V&A's UK activity outside formal partnership work demonstrates how embedded in the Museum's work this is.

- 6.1 Many organisations engage with the V&A in a variety of ways: through the Purchase Grant Fund, as a touring exhibition venue, by borrowing objects or day-to-day curatorial cooperation. The Touring Exhibitions unit, for example, has built up relationships with several museums; Cartwright Hall, Bradford and New Walk Museum, Leicester each taking 3 shows over five years and Leamington Spa and The Herbert, Coventry 2 each since 2007.

The Potteries Museum and Art Gallery, Stoke-on-Trent ran the V&A *Inspired by.....* competition, received Purchase Grant Fund support for the acquisition of a medieval gold finger ring and benefited from an assessment of its Japanese collection by V&A curators. Part of the potter Lucie Rie's studio, which went to Stoke on her death, was transferred to the V&A collection. The Potteries Museum curator gave invaluable help in reassembling it in the new Ceramics Galleries.

Bath and North East Somerset Heritage Services received 2 grants for acquisitions- a Peter Lanyon painting and 2 1930s evening dresses by Madeleine Vionnet - the latter as part of a consortium formed with the Bowes Museum and the V&A to save a group of dresses from export. Another Vionnet dress and cape in the Fashion Museum collection was lent to the V&A exhibition *Maharaja*. The museum service funded and developed a show, *Rock A My Soul*, with The V&A's in-house company, Little Lights Theatre which gave 4 performances during the *Story of the Supremes* exhibition there in the summer.

The first major UK exhibition of artists' wallpapers *Walls Are Talking: Wallpaper, Art and Culture* is collaboration between the Whitworth Art Gallery, Manchester and the V&A and sprang from long-established relationship between the two collections. V&A curator Gill Saunders co-curated the exhibition, was lead author of the accompanying book and will give several talks and tours of the show, which contains 12 V&A loans.

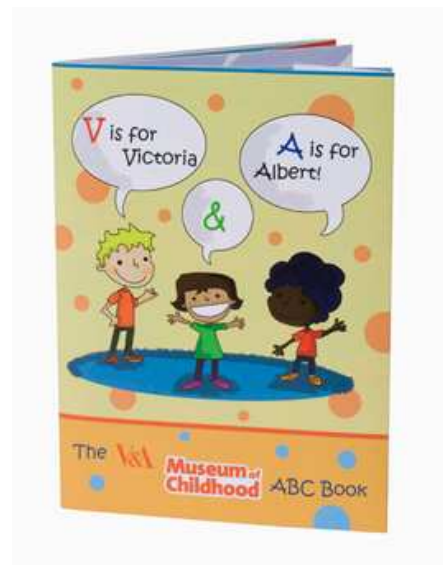


Some 600 people attended the exhibition opening on 6 February and it has contributed hugely to the Whitworth's visitor figures - 42,000 - for the quarter. Of these, 31% were national and international visits, the Gallery's highest tourism figure to date. National and International press coverage included articles in Norway, United Arab Emirates and five editions of *Vogue* worldwide and has continued to appear through the run so far. During March, the exhibition coincided with two further galleries dedicated to displaying works acquired with the support of the Purchase Grant Fund: *Roberta Breitmore, 1974-78* a mixed media archive work by Lynn Hershmann Leeson and Hiroyuki Shindo's cotton & hemp installation *Shindigo Space 07, 2006*.

In publicising joint ventures, the V&A press office has built up its regional contacts particularly this year with Sheffield, Dundee and Blackpool.

- 6.2 Several museums have taken up successful V&A formulas such as backpack tours of the galleries for children, late opening events and *Inspired By...*

Inspired by... is a V&A competition for adult learners in arts and crafts, which celebrates [Adult Learners' Week](#). Now in its 10th year it encourages adults to visit, take inspiration from the collections and create their own artworks. This year's entries came from over 30 colleges and institutions both local, Kensington, and as far away as Plymouth. Some participants visited the museum for the very first time with their art group especially for this initiative. Some entered from prison. The competition culminated in a display of the winning entries and other selected works in the Sackler Centre and at the V&A Museum of Childhood from 9 May to 4 July.



V&A ABC book made by Laura Caiafa during her Illustration class at the Mary Ward Centre, London

During 2009/10, four regional museums, in partnership with the V&A, ran their own *Inspired by...* competitions.

In Manchester 131 entrants included 20 homeless people, people with learning difficulties, working and retired people from a variety of ethnic backgrounds. The work of 40 winners and runners up was prominently displayed in the Art Gallery and in Manchester Central Library. Despite there being very few part-time courses in the area, there were 17 participants at The Potteries Museum & Art Gallery, Stoke-on-Trent where 800 visitors saw their work. Stockport Museum & Art Gallery also ran the competition for the first time and co-ordinated the North West Adult Learners Awards ceremony on behalf of NIACE at which *inspired by...* winners were presented with their awards. One of the three category winners created a performance exploring identity, citizenship and sense of time and place and gave 8 performances as part of a programme of gallery activity. National Museums, Liverpool ran *inspired by...* at three sites: Sudley House, the World Museum Liverpool and National Conservation Centre.

www.vam.ac.uk/school_stdnts/inspiredby/index.html

- 6.3 UK museums and galleries are by no means the sole focus of the V&A's national work. Academic links are very strong and community groups are involved in much of the Museum's UK work. Action for Children/V&A Maharaja Project, sponsored by Ernst & Young, for example, worked with 25 Action for Children centres around the UK including: Birmingham, Rochdale, Guernsey, Glasgow, Newcastle, Derby, Wrexham, Walsall, Liverpool, Tameside, Rotherham, Kingston-upon-Thames, Aberdeen, Fareham, London, Kings Lynn and Middlesbrough. Following a training day for artists and group leaders at the beginning of June, the children and young people produced artwork on the theme of a royal procession inspired by and shown during the *Maharaja* exhibition at the V&A.

Staying Power, a three day sell-out event at the end of March, was jointly organised with the Black Cultural Archives (BCA). Participants examined documentary photographs relating to black British culture in the V&A's print room and at the Black Cultural Archives learnt the techniques of street photography and put them into practice in Brixton, capturing examples of black British identity today. The final results were then produced in the V&A's Design Studio.

For more information about the Black Cultural Archives visit www.bcaheritage.org.uk

Portobello Rd by Charlie Philips



7 Knowledge and Skills Sharing

The V&A believes the exchange of skills and expertise and dissemination of knowledge brings long term benefits both to the organisations concerned, to the public - internationally and in the UK - and to the wider economy. This is done in many ways both formally and informally.

7.1 Research

Research projects undertaken by curators, educators, conservators, students and fellows in the Research department result in publications, touring exhibitions and web resources. All of these activities will reach national and international audiences.

The V&A's Museum of Childhood and the Queen Mary University Research Collaboration has identified 3 PhD subject areas: Children, Home and Empire; Children and Diaspora; and Global Citizenship. The Theatre and Performance collection has a 5-year AHRC-funded project, *Giving a Voice to the Nation* with the University of Reading and higher education projects with Liverpool and Glasgow universities on *Curating Pop Music and 21st Century Curation* respectively. A project involving textile students at Duncan of Jordanstone College of Art and Design, Dundee resulted in a quilt which was selected for the *Quilts* exhibition. The Museum is a co-partner in the research cluster on lace and natural objects with Nottingham Trent University and the Natural History Museum.

Staff and research fellows are external examiners at Edinburgh College of Art and Design, the universities of Bath Spa, Brighton, Leicester and the University of Wales Institute Cardiff amongst others.

2009 saw the 20th anniversary of the V&A/ Sussex University exchange scheme which arranges for curators to teach at the university and academic staff to contribute to Museum projects for a year. Curators have lectured on subjects as varied as *Contemporary African Art* and *Architecture and Design in Nineteenth Century England* and Sussex staff have contributed to projects on The Art of Death and Footwear of the Early Modern Period. The 2009-10 V&A exchange fellow is Ann Eatwell lecturing on History of Dining.

'I presented a course on fashion and urban culture in the 1960s in preparation for our Sixties Fashion display in 2005 and found that there is no more testing audience for new ideas than a group of final-year Sussex undergraduates.' Christopher Breward, Head of Research, V&A

Publications resulting from exhibition and collections research are an important method of sharing the V&A's expertise. *A Catalogue of Illuminated Manuscripts held in the National Art Library* Rowan Watson Word and Image Department and *Islamic Arts from Spain* by Mariam Rosser-Owen, Asian Department are just two current research outputs. The latter is aimed at a general readership, since there is no easily-accessible introductory volume on this subject in English.



Missal made for Abbey of St Denis. Paris, 1350



Ceiling from the Palacio de Altamira in Torrijos (near Toledo), c 1490

The annual V&A Research Report documents national and international research outputs for Museum staff: www.vam.ac.uk/res_cons/research/research_reports

- 7.2 Throughout the year V&A staff continued to share knowledge by presenting a wide range of papers at conferences around the UK and internationally.

The variety of organisations with links to the V&A is shown by the range of participants in the international conference *From the Margins to the Core?* jointly organised with the University of Leicester School of Museum Studies and held in the Sackler Centre at the end of March 2010. It explored the shifting roles and increasing centrality of diversity and equality in museum and heritage policy and practice today. It was the most significant conference to date on the subject and with contributors from around the world, provided an opportunity to draw on a richness of perspectives and help the cultural sector to formulate a joint vision for the future and assess how diversity is and can be embedded in the V&A.



Over the two days, 17 V&A staff gave papers and contributors from within the UK included: Glasgow City Council; National Museums Liverpool; Birmingham Museums & Art Gallery; National Museums Scotland; English Heritage; Herbert Art Gallery & Museum; National Trust; Women's Library; Museum of London Docklands; Institute of Race Relations; Horniman Museum; Diverse Ethics Ltd; Pride Legacy Project; Black Cultural Archives; Middlesex University; Manchester Metropolitan University; London South Bank University; Cultural Co-Operation; Diversity Heritage Group; Goldsmiths College University of London; Tate Britain; Institute of Education University of London; The British Museum; University of Leicester; The Network; Gallery of Modern Art Glasgow; Ulster's People College; University of Ulster; Scottish Transgender Alliance; Museums, Libraries and Archives Council; Royal Pavilion & Museum Brighton; Anglo Sikh Heritage Trail; Black & Asian Studies Association; Institute of Jainology; Science Museum; National Portrait Gallery; Museums Association; Heritage Lottery Fund.

Many V&A staff give papers and seminars around the country ranging from academic subjects to practical ones – how to organise Friday late events, making acquisitions, documentation, and the Sackler Centre development.

As with the British Galleries, the V&A is keen to share and the museum community is keen to learn from its experience of delivering a successful, innovative major projects. Members of the V&A's Medieval and Renaissance team have given talks on the project or taken part in debates in London at the Courtauld Institute and King's College, London, with curators from the British Museum and the Museum of London

and the Ashmolean Museum Oxford. A Medieval and Renaissance conference held at the V&A in February 2010 included speakers and chairs from other UK universities and museums, as well as UK delegates. 140 young people from London and Salford used the Medieval and Renaissance Galleries as inspiration for their fashion designs at a one-day event in January was the launch of a six-month course run with Fashion Awareness Direct.

7.3 Training and Education

The V&A's Training and Development unit provides consultancy and training sessions, covering disability awareness, visitor care, object handling and bug and pest control, for a number of UK organisations.

The unit was commissioned by Yorkshire Federation of Museums and the MLA Yorkshire Hub to deliver customer/visitor care training for front of house managers from more than a dozen museums and local authorities in the region.

'I'd just like to thank you for the training day we had at Doncaster Museum on the 20th, I've been in my post 10 months managing front of house staff, though have worked on the 'other side' as it were for a few years. I thought the day was brilliant and it made me think a lot about customer services and how I can improve things here.'

The department have also delivered this training to front of house managers and staff at Leighton House Museum, London before its re-opening.

Eight staff from Lincolnshire museums and libraries came to discuss taking up NVQs and the *Innovative Management & Leadership* programme, after which they had a tour of the new theatre, ceramics and jewellery galleries and were shown current work of Textile Conservation Department.

'Being able to look around and see behind the scenes was the icing on the cake, especially for me, as a newly qualified conservator and being relatively new to the heritage sector. It will certainly be useful when I am working with some of the very small independent museums that I visit in the wider museum sector, as part of my role within Renaissance East Midlands'
Collections Officer Lincolnshire County Council

The Office of the Qualification and Examinations Regulator OFQUAL formally categorised the new V&A Conservation Diploma level 4 National status as a qualification in December 2009. The specialist conservation units of the diploma have been written by V&A Conservation specialists with core elements approved by the awarding body EDI. This new award will be available to all staff and volunteers in the sector through the V&A Cultural Heritage Assessment Centre.

Work-based training is now offered through collaboration with national and international training institutions. 15 volunteer students from Camberwell regularly work with book conservation on the collections.

7.4 Advice

Advising colleagues in museums and other organisations throughout the UK is a regular part of V&A staff's work – as trustees, acquisition advisers, selection panels research and course assessors and informal professional queries:

- Brighton & Hove Museums have benefited from curatorial and learning expertise of MoC renovation of its toy collections
- Initial discussions were had with Bradford College about the future of their textile archive, part of a cultural access project there
- Cecil Higgins Art Gallery, Bedford took advice on the acquisition of a large collection of studio pottery and also had V&A input into its major development though its V&A trustee
- The William Morris Gallery, Walthamstow sought advice on making its displays attractive to multicultural audiences.

Curators also advise funders, MLA and government bodies on the quality of cultural property for such purposes as acquisitions in lieu of tax, the government indemnity scheme and export licences for works of art. In the case of the latter, curators 'champion' objects which are about to be exported, often supporting a regional museum to acquire them.

7.5 Subject Specialist Networks

Subject Specialist Networks (SSNs) enable the sector to share knowledge, expertise and collections, with the aim of improving visitor experience. The purpose of SSNs is to bring together the wider museums community, by formally facilitating the exchange of expertise and experience between archive and library professionals. The SSNs strengthen the sector's capacity to understand existing collections and they extend the benefits to related collections outside of the networks themselves.

The V&A has always had strong links with museums with similar collecting areas and these partnerships are a valued way of broadening access and developing and sharing expertise. The Museum participates in a wide number of networks ranging from those on Himalayan Collections, Plastics and Jewish Collections to Cartoons and Comics. Several V&A staff gave papers at Histories of the Home (formerly Interior and Furniture SSN) conference at the end of 2009.



A function of the SSNs is to advise museums which have collections but limited specialist expertise. Greg Irvine advised Maidstone Museum on its Japanese collections and the project was featured on local television news in July.

Since the MLA funding programme for SSNs ended in 2007/08 the V&A's formal SSN activity has largely been concentrated on the two larger networks it leads which have a firmly established framework:

- The SSN for the Performing Arts, the Theatre Information Group (TIG), launched its website, the fruit of four years funding by the MLA and the Collections Trust. The site provides a list of member institutions in the UK holding important collections of museum, archive and library materials relating to performance. www.theatreinfo.specialistnetwork.org.uk
- DATS (Dress and Textiles Specialists) launched a further session in its successful series of workshops on identifying textiles. *Identifying Woven Textiles* to be held in May at Birmingham Museum and Art Gallery was fully booked up within two hours. www.dressandtextilespecialists.org.uk

SSN work is the subject of a review by the MLA, the results of which are expected to be published later in 2010. In January, the V&A hosted a meeting of V&A SSN leaders and the MLA and the Collections Trust on future development and funding of SSNs and the functionality of a generic SSN website. A further a meeting with MLA focussed on the role of nationals in promoting SSNs.

8 Virtual Reach and Online Activity

Increasingly, nationwide reach is being achieved through digital projects. In 2010 *The Times* declared the V&A website the best museum website in the UK. UK web visits numbered c. 7 million, some 34% of total web visits. (The statistics for the location of web users is based on the user's internet provider.)

- 8.1 Over one million objects were made available through the new version of the Museum's collections database *Search the Collections* launched in 2009. Visits to this section of the website tripled since the launch. In December, a new mobile application was developed, enabling visitors to search the V&A's collections database from their phones. Other UK organisations have contacted the Online Team to learn more with a view to devising similar access to their collections.
- 8.2 The V&A leads the museum field in encouraging user-generated content.

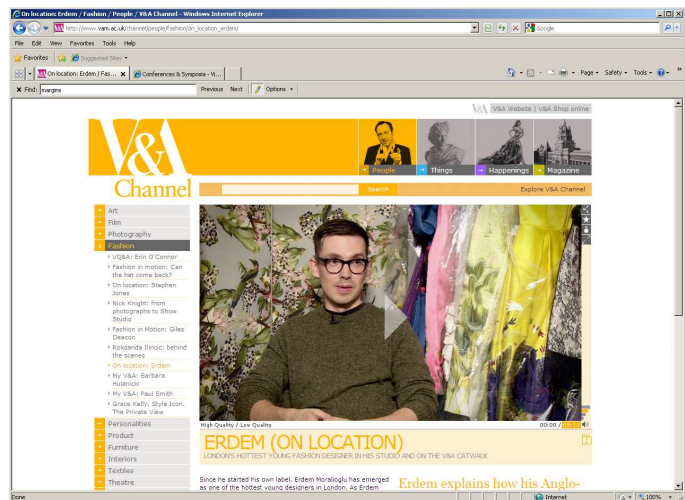
Britain Loves Wikipedia aims to raise awareness of the treasures contained in UK museums and help new audiences discover exciting collections across the country by enhancing the content available to the public on Wikipedia. A month-long series of competitions and events in over 20 museums around the country encouraged the public to take digital images of collections for inclusion on Wikipedia. The V&A hosted the launch on 31 January with talks in the Sackler Centre by speakers from the V&A, Wikimedia UK and the Collections Trust then plenty of time to explore the museum and photograph its collection.

Britain Loves Wikipedia is an innovative way for amateur (or professional) photographers to make things in museums accessible to more people. Welook forward to seeing creative new images of our objects. Gail Durbin Head of Online Museum V&A

www.britainloveswikipedia.org/wiki/Main_Page

- 8.3 A new on-line film magazine relating to all aspects of the V&A, *V&A Channel* was launched in March 2010. It features films on V&A collections and exhibitions, profiles of leading designers and artists, and Museum news.

www.vam.ac.uk/channel



- 8.4 *The National Museums Online Learning Project*, a three-year project funded by the Government's *Invest to Save* initiative, was completed in 2009. The V&A led a partnership of nine national museums collaborating in a creative way with the aim of engaging new audiences by promoting the use of, and transforming thinking about, digital collections. It is a unique project that required participating national museums to work together in a collaborative and creative way, sharing expertise and resources across their institutions, and across departments, including learning and interpretation, online and curatorial staff.

The combined collections are available through two new complementary applications appealing to different audiences: *Creative Spaces* and *WebQuests*. These allow online visitors to browse the collections across all participating partners. *Creative Spaces* is a social networking application where users can share their ideas and experiences of the museum collections and form online community groups around specific topics with museums. *WebQuest* is an online educational tool for use by pupils and teachers, promoting open-ended investigation to solve specific tasks. searching across all the partner online collections to complete the quest.

<http://nmolp.vam.ac.uk/webquests/>

- 8.5 The V&A website is also used to promote V&A UK activity. This year, the V&A UK pages were refreshed and enhanced. The Purchase Grant Fund introduced an *Object in Focus* feature and a prototype loan story was posted. This features the long loans to Cliffe Castle, Keighley. The aim is to build up information on long loans to encourage visits both to V&A objects and the borrowing organisations around the country.

www.vam.ac.uk/about_va/partnerships/loans_exhibs/index.html

9 V&A UK Touring Exhibitions

In 2009/10, 419,400 people attended the 10 V&A exhibitions that toured to 22 different venues in the UK. A total of 1,212 objects were shown in these exhibitions: 741 were V&A objects (61%) and 471 were non V&A objects (39%).

A Century of Olympic Posters (SK)			
Southampton City Art Gallery	27 Mar – 31 May 09	126 objects	8,400 visits
Shiplay Art Gallery, Tyne and Wear	13 Jun – 23 Aug 09	121 V&A objects 5 non V&A objects	8,300 visits
Fashion V Sport (SK)			
Walker Art Gallery, Liverpool	13 Feb – 31 May 09	181 objects	26,700 visits
The Herbert Museum and Art Gallery, Coventry	13 Feb – 3 May 10	9 V&A objects 172 non V&A objects	9,100 visits
Treasures from the V&A 400-1600AD (SK)			
Museums Sheffield: Millennium Gallery	29 Jan – 25 May 09	81 objects 77 V&A objects 4 non V&A objects	11,000 visits
Out of the Ordinary: Spectacular Craft (SK)			
Museums Sheffield: Millennium Gallery	25 Jun – 20 Sep 09	23 objects 0 V&A objects	40,100 visits
Hub: National Centre for Craft & Design, Sleaford	20 Nov 09 – 10 Jan 10	23 non V&A objects	6,500 visits
Record Today for Tomorrow (TPC)			
William De Ferrers Library, Chelmsford	5 Oct 09 – 30 Nov 09	5 objects 5 V&A objects 0 non V&A objects	400 visits
Reg Wilson: Capturing the Moment (TPC)			
Playhouse Theatre		38 objects 0 V&A objects 38 non V&A objects	58,800 visits
Space Age: Exploration, Design and Popular Culture (MoC)			
City Museum and Art Gallery, Plymouth	3 May - 26 Jul 09	323 objects 294 V&A objects 29 non V&A objects	14,900 visits
Bradford One Gallery, Bradford	8 Aug - 1 Nov 09		9,800 visits
Stockwood Discovery Centre, Luton	14 Nov 09 - 7 Feb 10		17,400 visits
South Shields Museum, Newcastle	20 Feb - 16 May 10		Visit figures will be included in 2010/11 figures
The Birth of British Rock: Photographs by Harry Hammond (TPC)			
O2, London	21 Sep - 27 Nov 09	105 objects	18,800 visits
Wales Millennium Centre, Cardiff	4 Dec 09 - 22 Jan 10	105 V&A objects 0 non V&A objects	92,000 visits

Portsmouth City Museum	1 Feb - 6 Jun 10		Visit figures will be included in 2010/11 figures
The Half: Photographs by Simon Annand (TPC)			
Worcester Museum and Art Gallery	14 Mar - 25 Apr 09	80 objects 80 V&A objects 0 non V&A objects	2,900 visits
Northern Stage, Newcastle	5 May - 30 Jun 09		1,900 visits
The Lowry, Salford	19 Sep 09 - 3 Jan 10		24,000 visits
Manchester Royal Exchange	4 Nov - 4 Dec 09		3,000 visits
The Story of the Supremes from the Mary Wilson Collection (TPC)			
Birmingham Museum and Art Gallery	21 Feb - 7 Jun 09	250 objects 50 V&A objects 200 non V&A objects	30,000 visits
Fashion Museum, Bath	24 Jul - 31 Aug 09		20,000 visits
Shipley Art Gallery, Newcastle	24 Oct 09 - 24 Jan 10		15,400 visits
TOTAL			419,400 visits
<ul style="list-style-type: none">• 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.			

9.1 Examples of Touring Exhibitions 2009/10

The Story of the Supremes from the Mary Wilson Collection was seen by more than 65,000 visitors in Birmingham, Bath and Gateshead.



When it showed this exhibition, Shipley Art Gallery, Newcastle reported “Numbers are up significantly on same period in previous years and indeed on any period of the year in previous years. We're really, really pleased.” The Gallery ran a press campaign on its Facebook page:

<http://www.facebook.com/#/photo.php?pid=4067851&id=9731777574>

<http://www.facebook.com/#/event.php?eid=153582577140&index=1>

A number of events linked the exhibition to higher education courses. Mary Wilson, for example, spoke to Fashion Design and Fashion Marketing students at Northumbria University .



'It was amazing to see the Supremes dresses for real. I only ever saw them in black and white on TV.'
"Wonderful glamour. Thank you.'
'Supremes exhibition made me feel every emotion possible.'

At the O2 Arena London and the Wales Millennium Centre, Cardiff nearly 111,000 people saw *The Birth of British Rock: Photographs by Harry Hammond*. The exhibition of over 100 photographs from the V&A's Theatre and Performance collection captures the emergence of the rock 'n' roll revolution in Britain during the 1950s and 60s. At the City Museum and Records Office in Portsmouth, where the exhibition opened on 1 February 2010, a collection of memorabilia and costume from the early rock scene in Portsmouth was included with opportunities during February and March for people to contribute their own stories and photographs.

<http://www.portsmouthcitymuseums.co.uk/>

'This is the first time a touring exhibition from the Victoria and Albert Museum has been on display in Portsmouth and is a great honour for the city. The Birth of British Rock is a stunning and fascinating exhibition capturing the defining moments in the rock and roll revolution of the 50's and 60's and I would encourage everybody to go and see it for themselves.'

Councillor Lee Hunt, Member for Leisure and Culture

10 Loans

Loans to different venues throughout the UK are an important way of ensuring that V&A collections and expertise reach a wider audience. The work is co-ordinated by the Registrar's section and many staff are involved - curators, conservators, packers, photographers.

The movement of collections is not just one way. The V&A also borrows objects to support its own exhibitions. *Sit Down: Seating for Kids* which opened on 6 February contained loans from the Design Museum and the Lady Lever Gallery. The *Baroque* exhibition included objects from the Courtauld Galleries London, Leeds Museums and Galleries and three National Trust properties.

2009/10 UK loans

Venues		
Short-term	Long-term	Total
78	153	231

Objects		
Short-term	Long-term	Total
422	1,601	2,023

The figures above exclude loans to V&A touring exhibitions (see section 9).

10.1 Examples of Short-Term Loans

Exhibitions, organised by different venues, featuring short-term loans of V&A objects included

- *David Hockney 1960 - 1968: A Marriage of Styles*, 14 November 2009 - 24 January 2010, at Nottingham Contemporary, Nottingham. This was the first exhibition at this new venue and it attracted much publicity.
- *Moore's Textiles Exhibition*, 14 November 2009 - 21 February 2010, at Pallant House, Chichester. This was the fourth venue of a 5 venue tour round the UK.
- *Contemporary Art from the V&A*, 26 September- 31 December 2009 at Fairfax House, York

Between March and August 2009, more than 38,000 visitors in Hull then Hastings saw V&A loans to the exhibition *Coasting: Bonington, Turner and their Contemporaries on the Shores of the Channel*. 54,500 saw those in the exhibition *The Russian Linesman*, shown in Leeds then in Swansea between May and September.

10.2 Examples of Long-Term Loans



18 November 2009 marked the beginning of the new long-term loan to St George's Church, Bloomsbury of a Dutch brass chandelier that hung in the main entrance of the V&A between 1907 and 1999. This was the culmination of an 18 month collaborative project with the World Monuments Fund, led by the V&A. The object has been electrified and forms the focal point of the new lighting scheme at the church, which itself has undergone a £9 million refurbishment. This is only the second long-term loan to a church that the V&A has undertaken, and St George's is the only church in the UK to have a V&A object on display on a long-term basis.

Oliver Messel - Making and Doing, an exhibition which celebrated the V&A's acquisition of the archive of stage designer Oliver Messel, toured the country for almost five years. The Messel archive continues to be used outside London. In August, 28 of Messel's stage and costume designs were lent to the Rosehill Theatre, Whitehaven, itself designed by Messel in 1959. These will remain on loan for three years in the theatre's Messel Room. Its own 50th anniversary exhibition also features several loans from the Theatre and Performance collections.

10.3 UK loans by region

REGION	VENUES					OBJECTS			
	short	long	total	%		short	long	total	%
North West	5	17	22	9.5		48	168	216	9.7
North East	4	5	9	3.9		22	26	48	2.2
Yorkshire & H	9	10	19	8.2		101	234	335	15
West Midlands	4	15	19	8.2		26	58	84	3.8
East Midlands	7	13	20	8.7		40	69	109	4.9
East of England	5	13	18	7.8		20	128	148	6.6
South West	5	21	26	11.3		7	136	143	6.4
London	30	32	62	26.8		306	555	861	38.5
South East	5	15	20	8.7		29	97	126	5.6
England Total	74	141	215	93.1		599	1471	2070	92.7
Scotland	3	5	8	3.4		13	52	65	2.9
Wales	1	4	5	2.2		21	44	65	2.9
N. Ireland	0	3	3	1.3		0	34	34	1.5
Rest of UK	4	12	16	6.9		34	130	164	7.3
UK Total	78	153	231	100		633	1601	2234	100

11 Purchase Grant Fund

This is a Government fund, administered by the V&A as part of its nationwide work. It supports the acquisition of objects relating to the arts, literature and history by non-national museums, record offices and specialist libraries in England and Wales. It is a significant element of the V&A UK strategy in providing a means of sharing expertise and building relationships with organisations throughout England and Wales. Geographically, these always range from places as far afield as Newcastle and Aberystwyth, Canterbury and Penzance by way of the Isle of Wight, and in scale from large university and local authority services to small museums such as those at Bradford on Avon and Bishop's Stortford. The Fund staff make as many visits as is feasible. This year 26 assessment visits were made in addition to attending receptions to celebrate and show support for the museums and acquisitions it supports.

www.vam.ac.uk/purchasegrantfund

- 11.1 Typically, the Fund considers some 250 applications annually. Unfortunately the annual grants budget, provided by the Museums, Libraries and Archives Council (MLA), was reduced by 10% to £900,000 at the end of April 2009. Even so, 161 grants were awarded, enabling acquisitions of £2.8 million to go ahead. 96 non-national museums, galleries, archives and specialist libraries received grants - 7 for the first time.

These included:

- Bristol's Museums, Galleries and Archives: paper model of the façade of Ashton Court, c.1830; grant £1,500
- Bushey Museum and Art Gallery: portrait of Edward Onslow Ford by Sir Hubert von Herkomer, 1895; grant £2,375
- Canterbury City Museums: Celtic mirror c75-50 BC; grant £17,500



Canterbury



Southend-on-Sea

- Southend-on-Sea Museums Service: EKCO AD65 radio, 1934; grant £1,175
- Wiltshire Heritage Museum, Devizes: diary of a German prisoner at Devizes Camp, 1944-6; grant £450
- Hull City Museums and Art Galleries: *Study* by Stanley Starr, 1880s; grant £18,000
- Jewish Museum, London: silver Hanukah lamp made for Elias Lindo by John Ruslen, 1709; grant £30,000

- Manchester City Galleries: evening gown by Hubert de Givenchy worn by Audrey Hepburn, 1967; grant £2,100



Manchester



Aberystwyth



Oxford

- Aberystwyth University, School of Art Collections: 11 prints by Anne Desmet 1990-2008; grant £3,500
- Pitt Rivers Museum, Oxford: four 20th century battle shields from Highland Papua New Guinea; grant £2,850
- York and Lancaster Regimental Museum, Rotherham: silver cup presented to Colonel C J Stoddart on his retirement, 1902; grant £1,265
- Rugby Art Gallery and Museum: *The Trilogy*, video installation by Lindsay Seers 2009; grant £10,000
- Stockport Heritage Services; one of five stained glass panels by Morris & Company from Cheadle Royal Hospital Chapel, 1909-15 :grant £28,000
- Worcestershire Yeomanry Cavalry Museum, Worcester: fintlock pistol issued to the Bromsgrove Troop of the Worcestershire Yeomanry, 1813-25; grant £400
- Tyne & Wear Museums, Newcastle: pair of *Anne* chairs by Gareth Neal, 2009

11.2 To enable the Fund to support as many cases as possible, applications for more expensive purchases were not accepted after October. This had an impact on the average grant, rate of leverage and the value to which grants were refused or reduced due to lack of funds. The degree to which the Fund is oversubscribed is artificially low as pre-application advice modifies the sums requested at the outset. 25% of the grants offered were limited purely due to lack of funds. The V&A continues to support calls for the restoration of the Fund's budget to at least its 2008/09 level, given the evidence of its effectiveness in supporting UK collections.

11.3 Purchase Grant Fund Statistics 2009/10

Applications

Number considered	258		
Successful	161	(62.5%)	
Withdrawn- offers carried forward	11		
Withdrawn-outbid at auction	24	(9%)	
Withdrawn	41	(16%)	
Rejected	27	(10.5%)	
Rejected due to lack of fund	5	(2%)	(value £60,984)
Grants & offers reduced due to lack of funds	44	(25%)	(value £107,281)

Organisations

Number applying for grant aid	129	
Number receiving grants	96	(74%)
Number receiving grant for the first time	7	

Comparative figures for the last five years (note reduction in budget for 2009/10)

	2005/06	2006/07	2007/08	2008/09	2009/10
Budget	£1m	£1m	£1m	£1m	£900k
Applications considered	267	279	264	243	258
Grants awarded	188	182	166	145	161
First time recipients	4	8	6	7	7
Total value of acquisitions	£3.95m	£4m	£3.5m	£3.5m	£2.8m

Purchase Grant Fund support by Region 2009/10

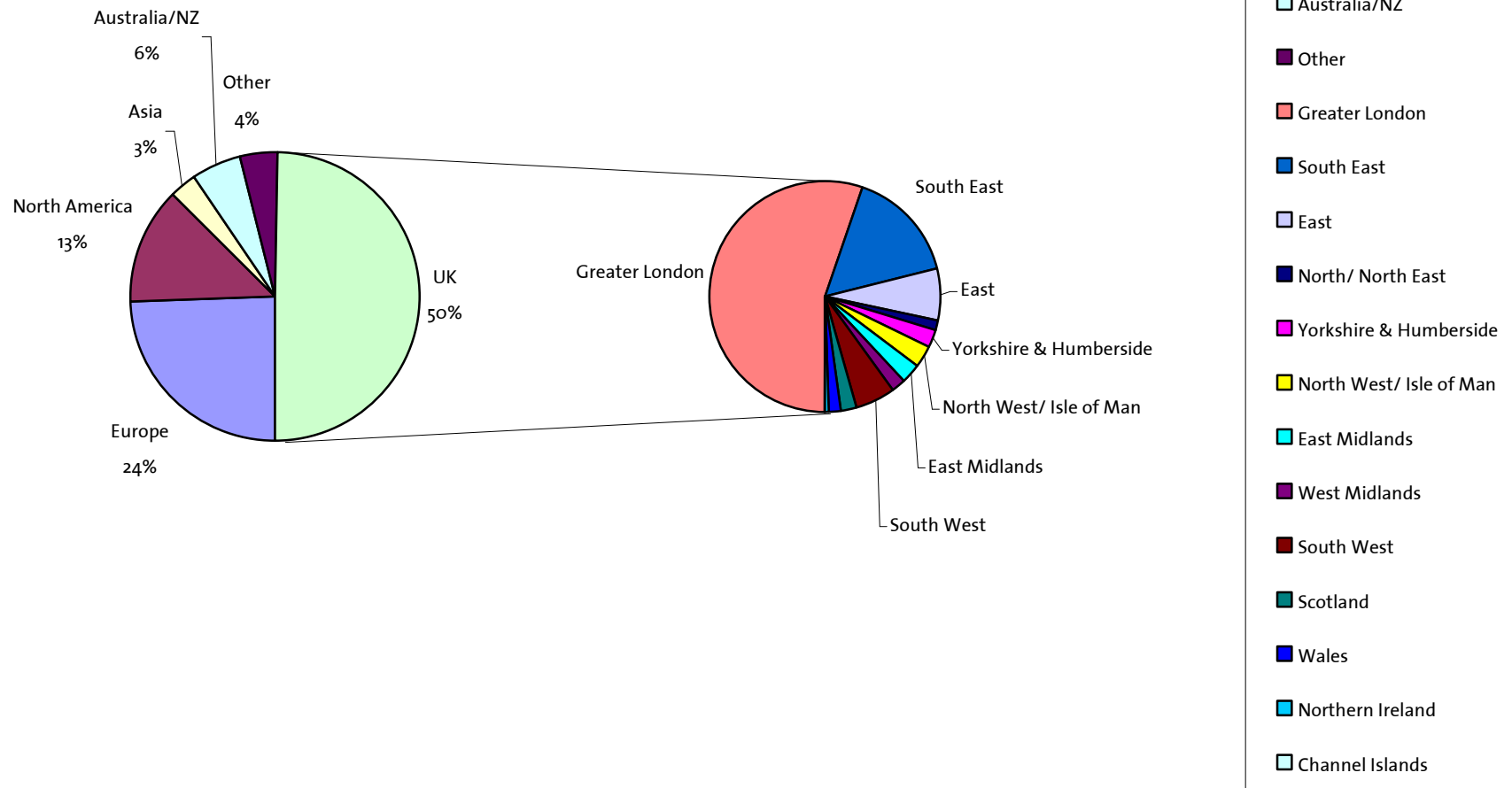
Region	Number of cases considered	Number of grants awarded	Total grants £	%of funding (approx)
East of England	25	16	72,689	8%
East Midlands	16	5	31,925	3.5%
London	18	12	64,573	7.5%
North East	9	7	56,400	6.5%
North West	47	26	87,270	10%
South East	40	28	155,081	18%
South West	42	30	194,038	22%
Wales	8	4	33,660	4%
West Midlands	14	9	26,505	3%
Yorkshire & Humberside	39	24	153,542	17.5%
Total	258	161	£875,683	

12 Origins of UK visits to V&A South Kensington

Increasing recognition of the V&A brand throughout the UK also encourages visits from around the country to the V&A sites in London. Of the total visits in 2009/10 (2,351,400 visits) to V&A South Kensington, 50% were from the UK (1,171,000). The table below shows the breakdown of visitors from different regions. Conscious that a large percentage of UK visitors are from London and the South-East, we are committed to improving ways that people in other regions can enjoy the collections.

	2008/09	2009/10	%
	Number of Visits	Number of Visits	increase/decrease 09/10 v. 08/09
Total	2,128,400	2,351,400	+10%
UK	1,267,517 <i>60% of total visits</i>	1,170,988 <i>50% of total visits</i>	-8%
Greater London	611,186 <i>48% of UK visits</i>	646,619 <i>55% of UK visits</i>	+6%
South East	222,744 <i>18% of UK visits</i>	184,470 <i>16% of UK visits</i>	-17%
East of England	120,241 <i>9% of UK visits</i>	87,506 <i>7% of UK visits</i>	-27%
North/North East	9,498 <i>1% of UK visits</i>	15,358 <i>1% of UK visits</i>	+62%
Yorkshire & Humberside	40,776 <i>3% of UK visits</i>	28,154 <i>2% of UK visits</i>	-31%
North West/ Isle of Man	35,226 <i>3% of UK visits</i>	37,630 <i>3% of UK visits</i>	+7%
East Midlands	55,777 <i>4% of UK visits</i>	32,741 <i>3% of UK visits</i>	-41%
West Midlands	51,938 <i>4% of UK visits</i>	20,724 <i>2% of UK visits</i>	-60%
South West	57,509 <i>5% of UK visits</i>	66,143 <i>6% of UK visits</i>	+15%
Scotland	17,970 <i>1% of UK visits</i>	27,157 <i>2% of UK visits</i>	+51%
Wales	29,488 <i>2% of UK visits</i>	18,657 <i>2% of UK visits</i>	-37%
Northern Ireland	10,045 <i>1% of UK visits</i>	4,710 <i>0.4% of UK visits</i>	-53%
Channel Islands	5,119 <i>0% of UK visits</i>	1,120 <i>0.1% of UK visits</i>	-78%

Origins of UK visits to V&A South Kensington 2009/10



Origins of UK visits to V&A South Kensington 2008/09

