

V&A UK Report 2010/11

Janet Davies, Head of V&A UK Section

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1 Introduction

Engaging with other organisations and people beyond its sites at South Kensington, Bethnal Green and Olympia is a vital element of achieving the V&A's aim "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 Museum shares its knowledge, expertise and collections as widely as possible, both nationally and internationally. All staff play a part.

The financial climate in which local authorities, in particular, must operate will affect capacity for partnership work but it is important that momentum is sustained by making the most of the resources available and taking opportunities to build, and build on, relationships.

This report describes just some of the V&A's activity in the UK during 2010/2011.

Highlights 2010/11

- Due to open in 2014/15, the V&A at Dundee will be Scotland's leading centre for design. It will showcase Scottish design talent and provide a venue for the V&A's major international touring exhibitions. Kengo Kuma & Associates were appointed architects for the V&A at Dundee.
- 441,400 people attended 8 V&A exhibitions at 14 different venues in the UK. Touring exhibitions are perhaps the Museum's most high profile UK activity. They are a means of building good relationships and supporting the venues in their aims. The experience of working with different kinds of organisation is also a valuable means of developing staff.
- 2,960 V&A objects were shared with UK organisations. Loans are an important way of ensuring that V&A collections and expertise reach a wider audience. In addition to the 999 objects shown in V&A touring exhibitions, a total of 1,961 V&A objects were on long or short-term loan to 228 venues.
- The Purchase Grant Fund involved the Museum with 102 UK organisations. In supporting acquisitions by museums, archives and libraries in England and Wales, the Fund is a conduit for V&A advice and expertise and the sharing of current collecting knowledge.
- 810 children and young people participated in the strategic commissioning partnership *Design for Life*. The project, which engages young people in design, is led by the V&A with five regional museums: Bolton Museum & Archive Service, Brighton Museum & Art Gallery, Manchester City Galleries, Museums Sheffield, the Shipley Art Gallery, Gateshead and the charity Action for Children.

2 V&A UK Strategy

V&A UK strategy is reviewed and updated regularly. In January 2011, the Trustees approved the strategy for 2011/15. It sets out the broad areas of activity by which the V&A intends to achieve its objectives which are to:

- maximise the number of people across the UK engaging with the V&A and experiencing high quality activities.
- share expertise related to collections, audiences, museum practice and the creative industries.
- develop mutually beneficial relationships which strengthen outcomes through collaboration.
- increase and strengthen recognition of the V&A and its presence outside London.
- embed V&A UK work across the Museum, using the V&A UK Group as a mechanism.

It also describes the nature of the V&A's relationships with other organisations: a small number of formal partners and a broader, flexible alliance of organisations with which it will work regularly. This alliance includes longstanding partners but recognises the Museum will also forge new relationships.

V&A UK Strategy: <http://media.vam.ac.uk/media/website/uploads/files/VA-UK-Strategy-2011-2015.pdf>

3 Reach

3.1 An indication of the spread of the V&A's UK links during 2010/11:



Partnerships, exhibitions, academic, curatorial and learning links



Purchase Grant Fund awards

Whilst the V&A aims to reach audiences nationwide, London, too, is a region in which it operates, involving some people who have never before been to central London nor to a museum. In 2010/11, 60% (1,827,900) of visits to South Kensington and the Museum of Childhood combined were from the UK. Appendix A: analysis of UK visitors

3.2 Increasingly, technology provides the means of reaching and involving people in the V&A wherever they live. UK web visits numbered some 7.2 million: 29% of the total. In this period, the museum had 31,337 UK Facebook fans, the top city being London with 8,807 followed by Manchester (2,942), Brighton (1,191), Maidenhead (1,000), Newbury (902), Sheffield (843) and Milton Keynes (742).

By 31 March 2011, 1,880,164 items, 89% of the collections, were available online through *Search the Collections* (1,055,135) and the Library catalogue (825,029). Cataloguing objects for the project allows public access to what the V&A holds and opens up debate about them.

<http://collections.vam.ac.uk/>

V&A Channel, the Museum's online film magazine, features V&A collections, exhibitions, activities, news and interviews with leading designers and artists. This year 71 items were added, enabling remote visitors to witness the installation of Picasso's huge backcloth in the Diaghilev exhibition, learn how to dress an elephant or hear singing from a 14th century illuminated choral manuscript and much more.

www.vam.ac.uk/channel

In the film *Find Your Own Passion* visitors are invited on an imaginary journey, exploring several museum spaces and sampling the inspiring treasures of design, art and craft contained in the galleries.

www.vam.ac.uk/channel/happenings/exhibitions_and_galleries/find_your_own_passion/

Believe me, you'll spend hours lost in their world, if you're not careful. Online comment

4 Formal partnership projects

4.1 V&A at Dundee



What a fantastic project and great designs. Bringing the V&A to Dundee will be a great thing for Dundee and Scotland. Dundee exhibition visitor

Dundee City Council, the Universities of Dundee and Abertay, Scottish Enterprise and the V&A are, as Design Dundee Limited, partners in the major waterfront redevelopment which will reflect Dundee's

vibrant creative industries and higher education sector. Due to open in 2014/15, it will be Scotland's leading centre for design, showcasing Scottish design talent and provide a venue for the V&A's major international touring exhibitions. Over 120 international practices entered the architectural design competition for the building. Models of the six shortlisted designs were displayed in Dundee, Glasgow and Edinburgh before coming to the V&A from 1 April 2011. Over 15,000 people saw the show in Dundee and there was very positive feedback.

In November 2010 the design by Tokyo-based architects Kengo Kuma and Associates was announced the winner and work on consolidating the design brief began. In January, the Scottish Government awarded £4.8 million to the project over two years.

www.vandaatdundee.com/your-future/

4.2 V&A at Blackpool



The V&A at Blackpool project negotiations have led to a good relationship with the town's Grundy Art Gallery which in the autumn showed its second V&A touring exhibition. *My Generation: The Glory Years of British Rock 1964-73; Photographs by Harry Goodwin* was well received by local residents and attracted visitors to Blackpool especially to see the exhibition. It also stimulated a complementary exhibition focussing on the Grundy's own contemporary art programme. The project for the new development itself paused in anticipation of the government's comprehensive spending review and the assessment of its impact.

4.3 Museums Sheffield/V&A Partnership

Similarly, Museums Sheffield revised its immediate plans in the face of budget uncertainty. A programme of V&A events at the Millennium Galleries and Weston Park Museum was devised for 2011. Meanwhile, the exhibition *Food Glorious Food*, developed by Museums Sheffield and Sheffield Hallam University, opened at the V&A Museum of Childhood on 29 January. Exploring the role food plays in our lives, it drew on the collections of both museums. February half-term week alone saw a record 21,206 visitors and over 2,000 children attended drop-in activities.



4.4 Design for Life

Design for Life aims to find new ways of engaging young people in design through the inspiration of museum collections and contact with professional designers. It is led by the V&A in partnership with five regional museums: Bolton Museum & Archive Service, Brighton Museum & Art Gallery, Manchester City Galleries, Museums Sheffield, the Shipley Art Gallery, Gateshead and the charity Action for Children.

The V&A exhibition of 2009/10 work was opened by V&A Trustee Erin O'Connor on 26 April 2010. One hundred and twenty participants attended a young people's conference at which V&A artists in residence *aberrant architect* facilitated activities around architectural design.



In this 3rd and final year of the government strategic commissioning initiative, the focus was on legacy.

From May 2010, ten associate museums, each mentored by a core partner, joined the project, running smaller scale designer-led projects on the *Design for Life* model. These were Blackburn Museum & Art Gallery; Manchester Metropolitan University; Salford Museum & Art Gallery; the Museum of Domestic Architecture, Barnet; Orleans House Gallery, Twickenham; Oxford University Museums; Leeds City Museum; Sheffield Industrial Museums Trust, the Dorman Museum, Middlesbrough and Bede's World Museum, Jarrow.

The core partners developed online learning programmes and resources to promote and support the use of museums by young people for creative inspiration. A national training day at the V&A on 14 July 2010 was attended by 36 project team members - staff, teachers, youth workers from core and associate museums and professional designers.

<http://www.vam.ac.uk/content/articles/d/design-for-life-resources/>

Over the eight years of strategic commissioning funding, *Design for Life* and its predecessor, *Image and Identity* have involved 27,000 pupils and young people across six regions. The statistics do not, however, convey the impact on those taking part and attending the annual exhibition and conference at the V&A.

[The project] opens up another world to them. They have access to things they haven't seen before. It gets them curious - they begin to ask a lot of questions and we work with young carers which gives them respite. Also it helps to develop their self-esteem and they are learning new things while attending these activities Youth leader

5 V&A UK Alliance

The V&A's associations with the partners established for its strategic commissioning projects will continue within an extended group of UK organisations with which the Museum has built up good working relationships in a number of ways: through, for example, loans, repeat touring exhibitions, research, learning and community projects and the wide variety of trustee and examining boards and advisory panels on which V&A staff sit.

5.1 Knowledge and Skills

Knowledge and skills are a vast resource enriched and built up by curators, educators, conservators, students and research fellows through collaboration and disseminated to both national and international audiences through publications, exhibitions, talks and seminars and web resources. These links are both academic and practical, formal and informal.

5.1.1 Research projects

The Centre for Excellence in Teaching and Learning through Design (CETLD), the four year collaboration between the V&A, University of Brighton, the Royal College of Art and the Royal Institute of British Architects, ended in summer 2010. Outcomes include a book: *Museums and Design Education: Looking to Learn, Learning to See*; insight into what students and tutors want from behind the scenes visits and a module for second year undergraduates at Brighton called *Breaking into the V&A*.

A conference, *Learning at the Interface*, held at the beginning of July, brought together policy makers, curators, educators, academics, students and leading professionals from the educational, creative and cultural sectors. It was accompanied by a student exhibition in the Sackler Centre.

<http://arts.brighton.ac.uk/research/cetld>



Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951, a collaborative project between Glasgow University, the V&A and the Henry Moore Institute, Leeds delivered the first comprehensive study of sculpture between the Great Exhibition of 1851 and the Festival of Britain in 1951. Research covered collections in 17 cities around Britain and Ireland resulting in 50,000 entries in a database launched in spring 2011:

<http://sculpture.gla.ac.uk/index.php>

The conclusion of the three-year research programme, funded by the Arts and Humanities Research Council, was celebrated with the opening of an exhibition at the V&A in November 2010 and a symposium in February 2011.

5.1.2 Academic exchanges

In the 21st year of the V&A/Sussex University exchange scheme, Maurice Howard, Professor of the History of Art at Sussex, contributed to two major V&A projects: the book to accompany the forthcoming exhibition *British Design 1948-2012* and the *Europe 1600-1800* galleries development. *Book production, book decoration and the book trade, 1300-1600* was the course given by Rowan Watson, V&A Senior Curator, Word & Image Department, for MA students at Sussex. Teaching was based on materials from the National Art Library and a session was held at the V&A.

A new partnership between the V&A and the History of Art department at the University of York was launched in December 2010. The collaboration is designed to further art-historical scholarship in areas of mutual interest and expertise. Curators and scholars will focus every two years on a particular research field - the first being 'Medievalisms'.

The annual V&A Research Report: www.vam.ac.uk/res_cons/research/research_reports

5.1.3 Sharing expertise

Throughout the year, V&A staff continued to share knowledge and experience by presenting papers on a broad range of subjects at conferences and meetings. Topics included:

- *The V&A's approach to becoming a Greener Museum*: how the museum reduces carbon emissions through an understanding of the building, the impact of touring exhibitions and the way in which staff participate.
- Digitisation at the V&A - a contribution to an event organised by the Life-Share project run by the universities of Leeds, Sheffield and York.
- The Purchase Grant Fund process and issues relating to acquisition of Treasure items, to help the Finds Liaison Officers of the Portable Antiquities Scheme in their work.
- Coronations and the role of the barons of the Cinque Ports, a talk given in Winchelsea, focused on the rare coronation cup of James II, made as an heirloom for the Draper family of Winchelsea and acquired by the V&A in 2008.



In February 2011, V&A staff working on the refurbishment of the Cast Courts visited the Cast Gallery at the Ashmolean Museum, Oxford which had reopened the previous October. Colleagues shared ideas and experience of capital projects, collection care and conservation issues and interpretation.

Advice to funders and government on cultural property matters included comment on over 400 applications for export licences for works of art this year. When objections to export are upheld, curators 'champion' the objects, often supporting the efforts of regional museums to acquire them. The Cecil Higgins Art Gallery, Bedford received encouragement and guidance in its successful bid to acquire a settle decorated with a zodiac theme by architect William Burges. A significant example of his medieval revivalist style, it was designed for his own house in 1870.

5.1.4 Subject Networks

Collections advice is a large and integral part of the Museum's work. Three examples were advice to the Nottingham Trent University Lace Archive; to the Fitzwilliam Museum, Cambridge and the Potteries Museum, Stoke-on-Trent on Islamic ceramics; and Maidstone Museum on disabled access and on storage facilities requirements for dress and textile collections.

Specialist Subject Networks (SSNs) are more formal relationships and a valued way of broadening access and developing and sharing expertise. The Museum participates in a wide number, ranging from Himalayan Collections to Plastics. *Histories of Home* SSN, led by the Geffrye Museum, London, organised its third annual conference in association with the Museum of Childhood in March 2011. *Children at Home* examined children's senses of home and belonging, their familial relationships, their use of space within the home and material culture.

The V&A leads two SSNs, each with a long-established framework: Dress and Textiles Specialists (DATS) and the Theatre Information Group (TIG), for UK's performing arts:

- DATS repeated its session *Identifying Woven Textiles* from its successful series of workshops originally funded by the Museums, Libraries and Archives Council (MLA) in 2008. These were hosted by Birmingham Museum and Art Gallery in May and Snibston Discovery Park Leicestershire in September.
www.dressandtextilespecialists.org.uk
- The V&A Theatre & Performance Collection, which manages the project on behalf of TIG, was awarded £10,000 by the MLA this year to refine online data relating to performing arts material held in over 400 public UK collections. This was migrated to the *CultureGrid*, a website developed by the Collections Trust, which enables cross-collection searches. A training event on the Culture Grid was held at Blythe House. In November, a study day on *Curating Theatrical Photographs*, which included V&A-led sessions on the history and care of photographic media, attracted 30 delegates.
www.theatreinfo.specialistnetwork.org.uk
www.culturegrid.org.uk/

6 Encouraging creativity



Creativity is at the heart of the V&A's mission. Residencies allow artists to develop their creative practice by working with the Museum's collections and staff and leading innovative projects for visitors. As part of her V&A Residency, ceramicist Phoebe Cummings ran a project with Year 11 students from Thistley Hough High School, Stoke-on-Trent. Their brief was to create a 3D response in clay to 2D patterns and imagery found in the V&A's ceramic collections. The starting point was a visit to the V&A to see her studio, the collections and different moulding techniques around the museum. Back at school, installations were created and placed in the local environment.

The project was part of the V&A's DesignLab Schools programme:

<http://www.vam.ac.uk/content/articles/p/programmes-for-secondary-school-students-designlab/#designlab>

Several museums have taken up successful V&A formulas such as *Inspired By...* the V&A's annual art competition for people on part-time courses, supported by the National Institute of Continuing Education (NIACE). It encourages adults to visit, take inspiration from the collections and create their own artworks.

During 2010/11, National Museums Liverpool ran the project across three sites: Lady Lever Art Gallery, World Museum and Sudley House. This 3rd year involved 120 people ranging in age from their 20s to 90s, and attracted entries from the greatest diversity of individuals so far. Manchester City Galleries' competition, in its 5th year, attracted 66 entrants.



© Manchester City Galleries

www.manchestergalleries.org/education/post-16-and-he-fe/inspired-by-competition/inspired-by-2010/

At the V&A, 207 participants from 45 UK colleges and institutions created works of art or craft inspired by the collections at either South Kensington or the Museum of Childhood. Some participants had never been to the Museum before, but visited with their art group especially for the *Inspired by ...* competition. Winning works were displayed at the V&A and the Museum of Childhood in October and November 2010.

www.vam.ac.uk/content/articles/i/inspired-by...-winners-2010/

7 Working with communities

The Museum is involved in various UK communities both specific and local.

The Institute of Jainology's JAINpedia project aims to make the Jain religion accessible online to its community and beyond. It was launched formally at the V&A on 18 November 2010 by the Prince of Wales. The web resource includes digitisation of Jain manuscript collections at the V&A, British Library, Bodleian Library, Oxford, the Wellcome Library and Kings College London. The V&A hosted the first in a series of JAINpedia exhibitions, featuring 20 Jain works of art, talks and a preview of the JAINpedia website, and also JAINpedia's Diwali weekend when over 5,000 people attended three days of events including story telling, the creation of a Jain Rangoli and a digital treasure hunt.



www.jainology.org/2010/11/16/jainpedia-celebrated-diwali-at-the-va-museum-london/

A series of fashion workshops for young people from the African Caribbean community was held during January and February as part of *Hanging Out*, a Heritage Lottery Fund-supported partnership of the V&A, London Metropolitan Archives, the Museum of London, Imperial War Museum and the British Film Institute. The project looked at the diversity of 1950s and 1960s youth culture in Camden, Brent, Lambeth and the City of London and comparable issues faced by young people today. 1950s-inspired garments were made for display and an oral history enactment.

The Museum of Childhood maintained the V&A's links with St George's Hospital, Tooting this year with two small displays, *Childhood: From Paul Trevor's Eastender Archive* and *Victorians at the Seaside: Photographs by Paul Martin*. The Museum, with Community Service Volunteers, also continued to run drop-in *Knit and Knatter* sessions for adults on Tuesday afternoons.

8 Developing people

The V&A is an accredited assessment centre for Cultural Heritage National Vocational Qualifications (NVQs). It provides and assesses programmes developed by the training, technical services, conservation and collections departments and offers NVQ assessments and other programmes to anyone working in the cultural sector.

8.1 Innovative Leadership and Management Programme

In 2010, V&A Training & Development was commissioned by Renaissance East Midlands to deliver a year's leadership and management programme across the region. The 23 participants came from the Sir John Moore Foundation, Lincolnshire County Council, the National Trust, Renaissance East Midlands, the National Sikh Heritage Centre & Holocaust Museum, the Arkwright Society and Leicester City Council. They joined the parallel London programme, whose participants came from the Geffrye Museum, Imperial War Museum and the National Theatre, for two modules at the V&A in December and March to which both London- and East Midlands -based speakers contributed. Already well-recognised, in December the programme was also accredited to masters level by Middlesex University.

8.2 Hackney Recruitment Partnership

Hackney Recruitment Partnership and the V&A have provided work experience placements for several young people with learning difficulties. They work with Visitor Services, shadowing gallery assistants, in the V&A shop and at the Museum of Childhood. For some, the very experience of travelling out of the borough is a new one and interacting with the public has boosted confidence tremendously. Equally, the placements have benefitted V&A staff for whom working with people with learning difficulties has proved enlightening and very positive.



Cem Uchcach working with V&A Visitor Services

It has been an incredible and inspiring experience to work with young people in the Hackney Recruitment Programme. We would be pleased if there was an opportunity for them to join us again in the near future. Tatyana Kuznetsova, V&A Visitor Services

9 UK Touring Exhibitions

Touring exhibitions are perhaps the Museum's most high profile UK activity. They are a means of building good relationships and supporting the venues in their aims. The experience of working with different kinds of organisation is also a valuable means of developing both V&A and host staff.



© The Herbert, Coventry

In 2010/11, there were 441,400 visits to the eight V&A exhibitions shown at 14 different venues in the UK. Of the 999 objects shown in these exhibitions, 923 (92%) were V&A objects - 182 more than last year.

UK Touring Exhibitions 2010/11: Appendix B

Almost 2,000 people attended the opening of *Street Art: Contemporary Prints from the V&A* at the Herbert Art Gallery & Museum, Coventry. It was the most visited art exhibition since The Herbert re-opened in 2008 with the V&A's *Fashion V Sport* exhibition. Building on the success of these exhibitions, the Herbert now regularly attracts its student population, a target audience for the museum.

Sutton Central Library used the V&A's *Century of Olympic Posters* exhibition as a springboard for work with the local community and schools. Twenty-five volunteer exhibition guides, whose ages ranged from 16 to 80 and included five with learning disabilities, were recruited and trained to welcome and assist visitors and be alert to security matters; a further five worked on installing and taking down the exhibition. Alongside was an exhibition of works inspired by David Weir, the Paralympic gold medallist and freeman of the borough, who opened the exhibitions. The Library secured support from the Heritage Lottery Fund to work over 18 months with schools and an adult literacy group, inspired by the V&A exhibition.



© London Borough of Sutton

....on Saturday afternoon there were a few students [in the exhibition]. As I'm sure there are no classes at that time, I can only assume they were making a return visit, which shows how much this has captured their imagination! Adult literacy tutor

10 Loans

Loans to other organisations are another important way of ensuring that V&A collections and expertise reach audiences all around Britain. The work is co-ordinated by the Registrar's section and many staff - curators, conservators, packers, photographers - are involved.

New contexts and the research around loans often add to object knowledge and enrich their interpretation. This also applies to loans to the V&A. Falmouth Art Gallery's loan of the painting *In the Coulisse – Behind the Scenes* by Dame Laura Knight to the V&A's *Diaghilev* exhibition resulted in the identification of the people depicted.

In 2010/11, 1,961 objects were displayed at 228 UK venues on short- or long-term loan in addition to those in V&A touring exhibitions.

UK loans by region 2010/11: Appendix C

10.2 Short-term loans



Chepstow Museum celebrated the refurbishment of its gallery (under the sharing the Welsh Assembly Government's *Sharing the Treasures* scheme) with the exhibition *The Wye Tour & its Artists.*, opened by the minister in August. The V&A lent ten of the 100 objects in the exhibition.

John Makepeace - Enriching the Language of Furniture, an exhibition organised by the Devon Guild of Craftsmen, included a major example of his work from the V&A. Starting in Bovey Tracey on 17 September 2010, the exhibition travelled to Worksop and Glasgow before opening at Somerset House, London in March 2011.

10.3 Long-term loans

New long term loans were made to six organisations - two in the north west and four in London.

The majority of the 52 objects newly-placed on long-loan this year were musical instruments. Thirty-four instruments will form part of the displays at the Horniman Museum in south London for a minimum period of 24 years. Three others feature in the exhibition *The Art of Harmony*, which presents the story of European classical music from the 16th to 19th centuries.

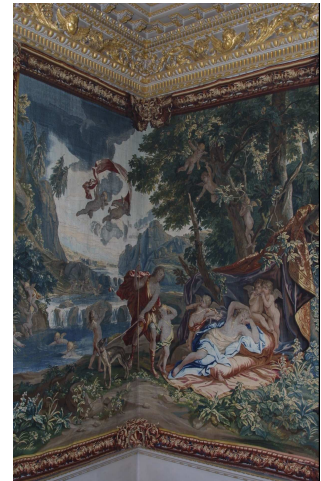


On loan to Valence House Museum, Dagenham, a teapot helps to tell the story of the Mertins family who commissioned it, though collected by the V&A as an example of 18th century armorial Chinese export porcelain.

10.4 Objects *in situ*

Some V&A objects have permanent homes elsewhere. When accepted in lieu of tax, significant objects may be allocated by the government to a museum but to remain at the places for which they were designed or originally acquired; that is, *in situ*.

One such group of objects resides in the state rooms at Houghton Hall, Norfolk built for Britain's first prime minister, Sir Robert Walpole, between 1722 and 1735. The HLF-funded project to conserve the tapestries and state bed designed by the architect William Kent began in 2004. In January 2011, the final tapestry panel, *Venus and Adonis* was reinstalled ready for the public opening of Houghton Hall in spring 2011.



11 Purchase Grant Fund

Part of the V&A's nationwide work since 1881, sharing expertise and building relationships with organisations throughout England and Wales, managing the Fund is a valuable strand of delivering the V&A UK strategy.

The Purchase Grant Fund supports the acquisition of objects relating to the arts, literature and history by museums, archives and specialist libraries of all types and sizes.

In 2010/11, seventy-eight organisations received support including, for the first time, Seven Stories: The Centre for Children's Books in Newcastle which received grants towards a number of Enid Blyton manuscripts at auction, including the previously unknown and unpublished **Mr Tumpy's Caravan**.



11.1 In all, 143 grants totalling £900,627 were awarded.

List of grants: <http://media.vam.ac.uk/media/documents/about-us/v&a-grants2010-11.doc>

- Brontë Parsonage Museum's collection was broadened by the acquisition of a screenplay for the Twentieth Century Fox film adaptation of Charlotte Brontë's *Jane Eyre* by Aldous Huxley, which starred Joan Fontaine and Orson Welles; grant £2,166.



- Shropshire Museum Service acquired a hawking verel with a grant of £250 to demonstrate aspects of local life in 16-17th century. It was also supported by the Fund's partner scheme, the Headley Museums Archaeological Acquisition Fund.

- The breadth of collections of large local authority museums was demonstrated by two acquisitions by Leeds Museums & Galleries: **Cardboard Box**, Keith Arnatt, 1994, a work comprising 40 photographs, and an 18th century silver epergne by Thomas Pitts; grants £10,000 and £30,000 respectively.



- A bookcase designed by local woodcarver Thomas Wilkinson Wallis for a client in 1850 was acquired at auction by Louth Museum; grant £1,410.



- £18,000 helped Falmouth Art Gallery acquire the 2009 work, a sequence of stones: **Reisenbett II (floating)**, **Grossteingrab (floating)** and **Hunengrab II (floating)** by Tacita Dean, the most significant artist to emerge from Falmouth School of Art. The announcement of this grant in November 2010 coincided with the opening of Falmouth's exhibition *A Decade of Collecting* which contained many grant-aided works. The head of the Purchase Grant Fund opened the exhibition and presented prizes for an art competition.

Attending receptions to celebrate acquisitions and help promote the sector's work is part of the V&A's role. In addition, 20 Purchase Grant Fund assessment visits were made this year.

11.2 The annual grants budget for 2010/11, provided by the Museums, Libraries and Archives Council (MLA), was £900,000. As ever, demand outstripped available funds - this year by more than £300,000. Having to turn away applications for more expensive purchases affected the out-turns in terms of average grant, rate of leverage and the value to which grants were refused or reduced. Additionally, pre-application advice modified expectation and the sums requested.

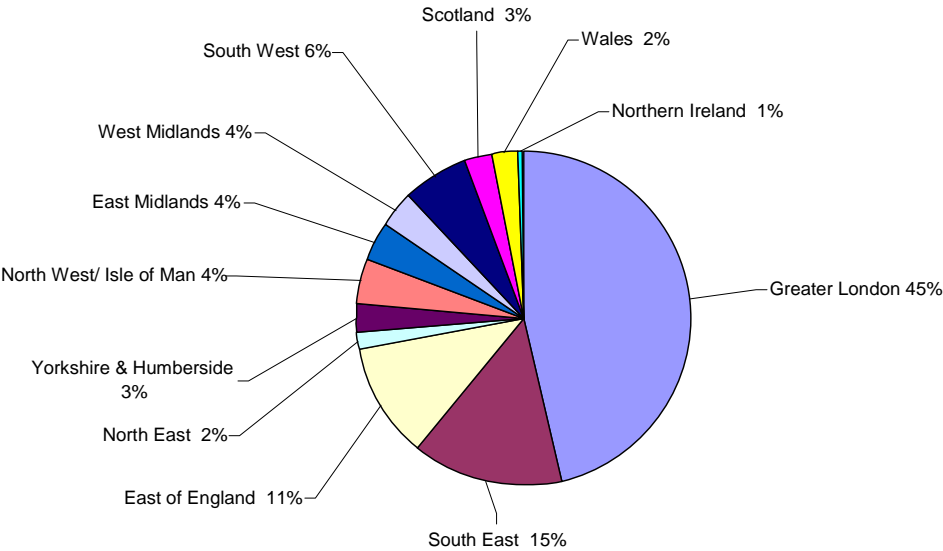
Purchase Grant Fund statistics: Appendix D

Budget uncertainty followed the announcement that the MLA was to be abolished in 2012. In January MLA set the budget for 2011-12 at £600,000 - a reduction of over 30% to its lowest level since 1977 and a sad decline from its high of £1.6million in 1981. Questions were raised in the House of Lords about the continuance of the Purchase Grant Fund and its remit under Arts Council England to which MLA's responsibilities for museums and libraries will pass.

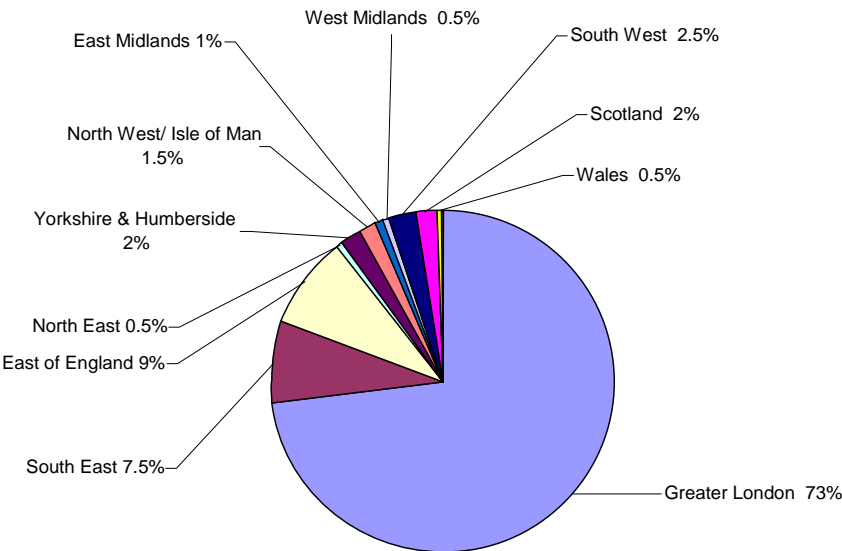
The Norfolk Record Office has benefited many times from the MLA/V&A Purchase Grant Fund, not just in terms of (very welcome) financial assistance, but also through the support and sound advice which the staff provide, and which we greatly appreciate. John Alban, County Archivist

Appendix A: UK Visits to the V&A 2010/11

UK visits to V&A South Kensington by region



UK visits to the Museum of Childhood by region



Appendix B: UK touring exhibitions 2010/11

		No of objects	No of visits
Reg Wilson: Capturing the Moment			
Playhouse Theatre, London	1 April - 12 August 2010	38 V&A: 0 non V&A 38	10,000
The Birth of British Rock: Photographs by Harry Hammond			
Portsmouth City Museum	1 Feb - 6 June 2010	100 V&A: 100 non V&A 0	22,000
Leamington Spa Museum & Art Gallery	1 July – 5 Sept 2010		24,000
Pocklington Arts Centre, York	10 Oct-11 Nov 2010		900
The Lowry, Salford	15 Jan - 10 April 2011		To be included in 2011/12 figures
Space Age: Exploration, Design and Popular Culture			
South Shields Museum	20 Feb - 16 May 10	323 V&A 296 non V&A 27	37,000
New Walk Museum, Leicester	29 May - 29 August 2010		62,500
The Half: Photographs by Simon Annand			
Playhouse Theatre	4 Aug 2010 - 5 Jan 2011	105 V&A 105 non V&A 0	63,300
A Century of Olympic Posters			
Sutton Central Library	1 Sept – 31 October 2010	126 VA 117 non V&A 9	118,100
My Generation: the Glory Years of British Rock: photographs by Harry Goodwin			
Grundy Art Gallery, Blackpool	24 Sept – 13 Nov 2010	200 V&A 200 non V&A 0	5,700
Wales Millennium Centre, Cardiff	9 Dec 2010- 31 Jan 2011		80,200
O2, London	2 Feb – 25 April 2011		To be included in 2011/12 figures
Street Art			
The Herbert, Coventry	9 Oct 2010 -16 Jan 2011	63 V&A 63 non V&A 0	15,600
The Civic, Barnsley	28 Jan- 20 March 2011		2,000
Sit Down; Seating for Kids			
ShIPLEY Art Gallery, Gateshead	22 Jan - 5 June 2011	44 V&A 42 non V&A 2	To be included in 2011/12 figures
Totals		999	441,400
<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.			

Appendix C: UK loans by region 2010/11

REGION	VENUES					OBJECTS			
	short	long	total	%		short	long	total	%
North West	2	19	21	9.2		16	173	189	9.1
North East	3	5	8	3.5		11	26	37	1.8
Yorkshire & H	3	9	12	5.3		26	230	256	12.4
West Midlands	2	14	16	7		20	54	74	3.6
East Midlands	2	13	15	6.6		6	69	75	3.6
East of England	8	13	21	9.2		46	128	174	8.4
South West	1	21	22	9.6		1	136	137	6.6
London	36	33	69	30.3		206	488	694	33.7
South East	8	19	27	11.8		32	250	282	13.7
England Total	65	146	211	92.5		364	1,554	1,918	92.9
Scotland	3	5	8	3.5		4	52	56	2.7
Wales	2	4	6	2.6		12	44	56	2.7
N. Ireland	0	3	3	1.3		0	34	34	1.6
Rest of UK	5	12	17	7.5		16	130	146	7.1
UK Total	70	158	228	100		380 308*	1,684 1,653*	2,064 1,961*	100

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

Appendix D: Purchase Grant Fund Statistics 2010/11

Applications

Number considered	243		
Successful	143	(58.8%)	
Withdrawn- offers carried forward	5		
Withdrawn-outbid at auction	27	(11.1%)	
Withdrawn	33	(13.6%)	
Rejected	17	(7%)	
Rejected due to lack of fund	14	(5.8%)	(value £61,042)
Grants & offers reduced due to lack of funds	52	(36.4%)	(value £245,442)

Organisations

Number applying for grant aid	102	
Number receiving grants	78	(76.5%)
Number receiving grant for the first time	2	

Comparative figures for the last five years

	2006/07	2007/08	2008/09	2009/10	2010/11
Budget	£1m	£1m	£1m	£900,000	£900,000
Applications considered	279	264	243	258	243
Grants awarded	182	166	145	161	143
First time recipients	8	6	7	7	2
Total value of acquisitions	£4m	£3.5m	£3.5m	£2.8m	£3.34m

Purchase Grant Fund support by Region 2010/11

Region	Number of cases considered	Number of grants awarded	Total grants £	%of funding (approx)
East of England	21	15	163,779	18.2%
East Midlands	10	7	23,570	2.6%
London	20	13	85,797	9.5%
North East	24	18	56,035	6.2%
North West	23	18	76,308	8.5%
South East	26	15	84,278	9.4%
South West	44	16	168,698	18.7%
Wales	10	8	26,550	3%
West Midlands	34	18	115,261	12.8%
Yorkshire & Humberside	31	15	100,351	11.1%
Total	243	143	£900,627	100%