



V&A

ANNUAL REVIEW 2016-17

V&A



The Grand Entrance, Cromwell Road
© James Medcraft

Front cover: Elytra Filament Pavilion at
the V&A, 2016. Photo: Peter Kelleher ©
Victoria and Albert Museum, London

Back cover: Benedetto da Rovezzano,
The Wolsey Angels, 1524–1529, bronze.
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National Heritage Memorial Fund, the Art
Fund, a gift in memory of Melvin R. Seiden,
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YEAR AT A GLANCE



Art Fund Museum of the Year

The V&A was awarded the prestigious Art Fund Museum of the Year prize in July 2016. This was a defining moment in the V&A's history and cements its place as one of the greatest museums in the world.



Opus Anglicanum

Opus Anglicanum: Masterpieces of English Medieval Embroidery, support generously provided by The Ruddock Foundation for the Arts and Hand & Lock, brought some of the world's finest examples of medieval embroidery to the V&A, marking the first time many of these works had been shown together. This was a once-in-a-generation opportunity as they will never be seen together again.



London Design Festival

99,000 people visited the V&A during the London Design Festival, the eighth year in a row the Museum has been the central hub of the festival.



Game Plan: Board Games Rediscovered

Game Plan: Board Games Rediscovered at the V&A Museum of Childhood celebrated the joy of playing board games with over 100 iconic objects from the V&A's collection.



Fashion in Motion

The V&A was transformed into a showcase of international fashion with three major events this year. Leading designers Christopher Raeburn and House of Holland held live catwalk shows, while a group of Central Saint Martin's students inspired by Cristobal Balenciaga took over the ground floor of the V&A.

You Say You Want a Revolution?

The autumn exhibition *You Say You Want a Revolution? Records and Rebels 1966–1970*, sponsored by Levi's® with sound experience by Sennheiser, explored the cultural impact of the late 1960s and proved to be one of the V&A's most popular exhibitions, attracting 243,387 visitors.



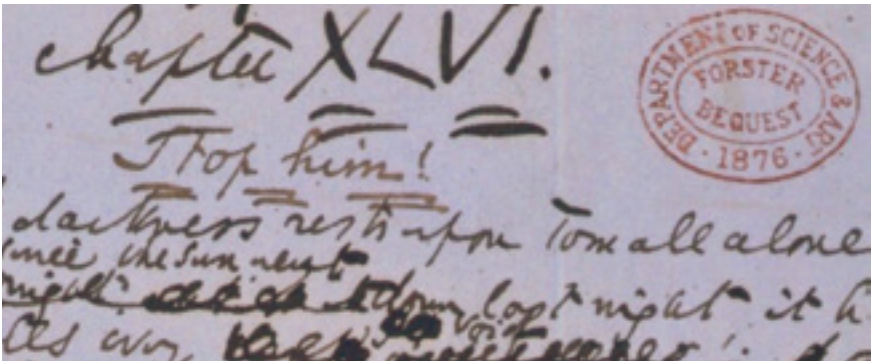
Friday Lates and Weekend Festivals

The V&A hosted a series of popular Friday Lates and weekend festivals. Highlights in 2016–17 included The Revolutions Weekender featuring grime artist Skepta and a takeover by female collective gal-dem.



Reopening The Rosalinde and Arthur Gilbert Collection

The Rosalinde and Arthur Gilbert Collection celebrates some of the most beautiful objects ever made, many in precious materials and many on a small scale. They are now redisplayed in a newly refurbished gallery that opened in November 2016.



V&A Research Institute

2016 saw the launch of the V&A Research Institute, supported by The Andrew W. Mellon Foundation, which will create an innovative arena for developing collaborative research that is both collections-based and object-focused.



LGBTQ hub

The V&A was proud to be awarded Hub Status for LGBT History Month. The LGBTQ Tour volunteer guides also won an award at the London Volunteers in Museums Awards for their monthly tours.



Rapid Response

The V&A's Rapid Response Collecting, a programme that acquires objects that advance design or become newsworthy, collected a range of works in 2016–17. These included a burkini, the Refugee Nation official flag and an iconic Pussyhat, worn in protest against comments by President Trump during a rally following his election.



Wolsey Angels

This year saw the V&A's Conservation Department bring the Wolsey Angels back to life. They were purchased with the support of the National Heritage Memorial Fund, the Art Fund, a gift in memory of Melvin R Seiden, the Friends of the V&A, the Ruddock Foundation for the Arts, the American Friends of the V&A, and many other generous donors thanks to a major public appeal in 2014.



Undressed

The *Undressed: A Brief History of Underwear* exhibition, sponsored by Agent Provocateur and Revlon, opened in April 2016. The Museum acquired 60 pieces of underwear for the collection including pants designed by David Beckham.



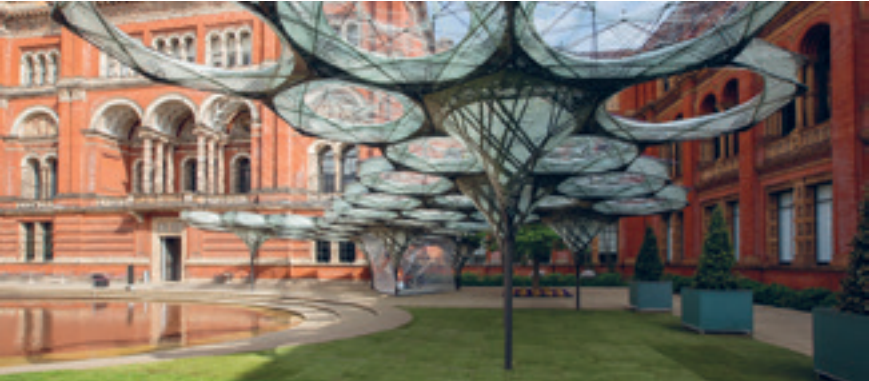
Digital Design Weekend

The seventh year of the V&A's Digital Design Weekend saw its highest visitor figures to date, with installations, workshops and talks from over 40 artists and engineers exploring the relationship between design and technology.

Learning at the V&A
486,700 children under 16 attended the V&A South Kensington and the Museum of Childhood. This includes the many learning events designed specially for this age group.



Visitor figures
It was a busy year at the V&A welcoming 3,439,800 visitors to South Kensington and the V&A Museum of Childhood.



Engineering Season

The Engineering Season, supported by Volkswagen Group, was the first time a UK museum has dedicated a season to this theme and celebrated creators and shapers from across the world.



New website

The V&A launched its redesigned website, attracting 12.6 million visitors for the year.



National Loans

The V&A lent 1,380 objects to temporary exhibitions at 125 UK venues and 1,485 loans as part of permanent displays supporting more partners in the UK than any other national museum. This includes photographs such as Harold Edgerton's *Girl with skipping rope, 1952* (left) given by the Harold and Esther Edgerton Family Foundation to The Dick Institute, Kilmarnock.

CHAIRMAN’S FOREWORD

The V&A entered this past year as Art Fund Museum of the Year, and ended it with the highly successful unveiling of Amanda Levete’s V&A Exhibition Road Quarter. The Sackler Courtyard, The Sainsbury Gallery and The Blavatnik Hall were officially opened by HRH The Duchess of Cambridge to widespread acclaim from architectural critics, The Friends of the V&A and the general public.

It has been a year of change, hard work and promise. Our new Director, Dr Tristram Hunt, is successfully in place, and the Museum is undertaking numerous new projects. In the past year we have seen the V&A re-evaluate the 1960s in *You Say You Want a Revolution? Records and Rebels 1966-1970*, bring together works of unbelievable detail and age in *Opus Anglicanum: Masterpieces of English Medieval Embroidery* and hold the first season in a UK museum dedicated to engineering, with an exhibition celebrating the contribution of Ove Arup, and a specially commissioned spectacular robotic sculpture in The John Madejski Garden by experimental architect Achim Menges with Moritz Dörstelmann, structural engineer Jan Knippers and climate engineer Thomas Auer. This variety is just one of the qualities that typifies the V&A and that led Art Fund Director, Dr Stephen Deuchar, to declare it had “indisputably become one of the best museums in the world”.

At the V&A it can feel that we are on a project of perpetual self-improvement, and alongside these exhibitions we strive to showcase human ingenuity across the Museum, and to inspire creativity in all our audiences. It is, therefore, particularly pleasing to see the reopening of The Rosalinde and Arthur Gilbert Galleries following their refurbishment. This collection celebrates some of the most beautiful objects ever made, from gold boxes to painted enamels and mosaics, now on display to our audiences in sparkling form.

In another highlight of the past year, the V&A has launched a transformational research initiative that will cultivate new forms of collaboration between experts in curation, conservation and collections, academics and artists. The V&A Research Institute is designed to foster experimentation and innovation, and should ensure that we continue our pioneering work in every aspect of the V&A’s life.

We all feel proud of this relentless activity, of the exhibitions and scholarship of the V&A, and of the many different individuals from across the world that make it happen.

I would like to thank the Museum’s Senior Management Team, the keepers, curators and numerous dedicated museum staff and volunteers. Also the philanthropists and supporters upon whose generosity we so frequently rely as well as our Members for their passionate support of the V&A. Let me also acknowledge the work and commitment of our Board of Trustees, who give so freely of their time and expertise, and are involved in every area of the Museum’s activities.

It was with great sadness that we heard the news that Dr Martin Roth had died in August 2017. Martin was an inspirational Director of the V&A and his contribution to the Museum will always be remembered by both those who worked with him and the many visitors who were able to enjoy his sensibility through the exhibitions, activities and partnerships he so triumphantly staged.

Nicholas Coleridge CBE
Chairman, Victoria and Albert Museum

Embroidered altar frontal, c.1500 ©
Victoria and Albert Museum, London





DIRECTOR’S FOREWORD

I arrived at the V&A in February 2017 and I haven’t stopped learning since. It has been a privilege to become the Director of a Museum I have known and loved since I was 12 years old. Our critically acclaimed V&A Exhibition Road Quarter, a landmark project in the history of the V&A, marks a new chapter of evolution for the Museum; one which reconnects us with our cultural and educational neighbours, reinvigorates the founding spirit of ‘Albertopolis’ that binds us together, and revives our original mission to enrich lives and inspire creativity through the lens of science, industry, art and design.

Complementing the V&A’s word-class collections, which span over 5,000 years of human creativity from across the globe, is a strong exhibitions programme which has always been integral to the work of the Museum. Whether blockbuster shows on performance culture like *You Say You Want A Revolution? Records and Rebels, 1966-1970*, or scholarly investigations into the nature of the Anglo-Indian Arts and Crafts movement such as *Lockwood Kipling: Arts and Crafts in the Punjab and London*, all are quintessentially V&A exhibitions which help us to understand design in fresh, rewarding and unexpected ways - and which help us to reach a growing community of audiences.

Nationally and globally, we are experiencing challenging times. Against the backdrop of prevailing uncertainty over Brexit, our obligation to defend those cosmopolitan ideals which first endowed the V&A remains more pronounced than ever. Moreover, it is vital that we support the many European nationals working and living here who add so much value to our culture, economy and society. At the same time, we need to work harder with parts of the UK which are feeling left behind by globalization. With a 42% drop between 2010 and 2017 in the uptake of Design and Technology subjects at GCSE, it is crucial that museums provide support for children and young people’s education so that creative subjects remain fully accessible - and a sector which contributes £87 billion a year to the UK economy continues to flourish. That is why we are using the prize money from the Art Fund Museum of the Year 2016 award to support the new D&T

GCSE (starting in Coventry and Blackburn) by linking up with brilliant regional museums, a consortium of secondary schools and local industry.

At the same time, we continue to think and work in a global way, broadening and deepening our family of international partnerships – whether via the V&A Gallery Shekou, with institutions like the Lahore Museum with whom we collaborated on our recent exhibition on John Lockwood Kipling, or closer to home with the V&A Museum of Design Dundee and the Wedgwood Museum in Stoke-on-Trent. Our national and international relationships are also galvanized by our loans programme, which last year saw us lend 1,380 objects to temporary exhibitions at 125 UK venues and 1,485 loans to support permanent displays in the UK and 666 objects to 115 sites overseas. Central to our way of working is debating our collections, purpose and ethos against the backdrop of contemporary society and ensuring our work engages with the world in which we live. To quote one of the V&A’s founding fathers, Gottfried Semper, ‘collections and public monuments are true teachers of a free people’.

Dr Martin Roth’s enormous dedication as Director means that I joined the Museum at a moment of remarkable achievement and expansion; it was with great sadness that we heard of his death in August 2017. He will be much missed.

I would like to close by expressing my sincere thanks to Tim Reeve and the Senior Management Team, the keepers, curators, Front of House team, supporters, philanthropists and staff and volunteers across the V&A for the extremely warm welcome I have received. My first six months in post have been full, exhausting and exhilarating in equal measure. I feel deeply privileged to lead this great Museum into the next phase of its growth and evolution.

Dr Tristram Hunt

Director, V&A



Installation view of *You Say You Want a Revolution? Records and Rebels 1966–1970*. Photo © Victoria and Albert Museum

2016–17 EXHIBITIONS AND DISPLAYS



Installation view of *On Their Own: Britain's Child Migrants*. Photo © Victoria and Albert Museum, London



Installation view of *Botticelli Reimagined*. Photo © Victoria and Albert Museum, London

You Say You Want a Revolution? Records and Rebels 1966–1970

10 September 2016 – 26 February 2017
In partnership with Levi's®
Sound experience by Sennheiser

In a trip through seven revolutions in five extraordinary years from 1966 to 1970, *You Say You Want a Revolution? Records and Rebels 1966–1970* explored the era-defining significance and impact of the late 1960s. This major exhibition captured the mood of the period, expressed through some of the greatest music and performances of the 20th century alongside fashion, film, design and political activism.

Curators: Geoffrey Marsh and Victoria Broackes
With additional support from GRoW
@ Annenberg, Fenwick and Sassoon

On Their Own: Britain's Child Migrants

24 October 2015 – 12 June 2016
V&A Museum of Childhood

This exhibition told the heartbreaking true stories of Britain's child migrants who were sent to Canada, Australia and other Commonwealth countries between 1869 and 1970. It featured detailed first-hand stories, photography and personal items which belonged to child migrants, as well as video and audio which recount this period of history.

Curators: Gordon Lynch and Esther Lutman
Developed in collaboration between the Australian National Maritime Museum, National Museums Liverpool and V&A Museum of Childhood and supported by additional funding from the Arts and Humanities Research Council

Botticelli Reimagined

5 March – 3 July 2016
Sponsored by Societe Generale

This innovative exhibition explored the enduring impact of the Florentine painter Sandro Botticelli (1445–1510) from the Pre-Raphaelites to today. It featured over 50 original works by Botticelli, alongside works by artists such as Dante Gabriel Rossetti, Edward Burne-Jones, William Morris, René Magritte, Elsa Schiaparelli, Andy Warhol and Cindy Sherman.

Curators: Mark Evans and Ana Debenedetti
Exhibition organised by the Victoria and Albert Museum, London and the Gemäldegalerie – Staatliche Museen zu Berlin



Installation view of *Paul Strand: Photography and Film for the 20th Century*. Photo © Victoria and Albert Museum, London



Installation view of *Undressed: A Brief History of Underwear*. Photo © Victoria and Albert Museum, London

Paul Strand: Photography and Film for the 20th Century

19 March – 3 July 2016

Supported by The American Friends of the V&A

This was a major retrospective of the work of American photographer and film-maker, Paul Strand (1890–1976), one of the greatest and most influential photographers of the 20th century. The first exhibition of his work in the UK since his death, it included what is widely thought to be the first avant-garde film and newly acquired photographs from Strand’s only UK project.

Curators: Peter Barberie, Amanda N Bock and Martin Barnes

The international tour is organised by the Philadelphia Museum of Art in collaboration with Fundación MAPFRE and made possible by the Terra Foundation for American Art

Undressed: A Brief History of Underwear

16 April 2016 – 12 March 2017

Sponsored by Agent Provocateur and Revlon

This exhibition explored the story of underwear design from the 18th century to the present day. Featuring over 200 objects, it looked at the intimate relationship between underwear and fashion and its role in moulding the body to a fashionable ideal, with cut, fit, fabric and decoration revealing issues of gender, sex and morality.

Curator: Edwina Ehrman



Installation view of *Game Plan: Board Games Rediscovered*. Photo © Victoria and Albert Museum



Installation view of *Engineering the World: Ove Arup and the Philosophy of Total Design*. Photo © Victoria and Albert Museum, London

Game Plan: Board Games Rediscovered

8 October 2016 – 23 April 2017

V&A Museum of Childhood

Game Plan: Board Games Rediscovered celebrated the joy and excitement of playing board games and included some of the most iconic, enthralling and visually striking games from the V&A’s collection. Current family favourites such as Cluedo and Trivial Pursuit were brought alongside traditional board games like chess and historical board games including The Game of the Goose and other beautifully designed games from the 18th and 19th centuries.

Curator: Catherine Howell

Engineering the World: Ove Arup and the Philosophy of Total Design

18 June – 6 November 2016

Supported by Volkswagen Group

The first engineering retrospective the Museum has ever staged, this major exhibition focused on Ove Arup’s philosophy of total design and featured unseen archival materials for projects such as the Sydney Opera House alongside recent prototypes and digital animations by Arup, the global engineering consultancy. Arup was the most influential engineer of the 20th century, and this exhibition, part of the Engineering Season, was the first major retrospective of his work.

Curators: Maria Nicanor and Zofia Trafas

With additional support from Tideway



The Tree of Jesse Cope, 1310–25, conserved with support from the Worshipful Company of Broderers' Charitable Trust for *Opus Anglicanum: Masterpieces of English Medieval Embroidery*. Photo © Victoria and Albert Museum, London



Installation view of *Lockwood Kipling: Arts and Crafts in the Punjab and London* Photo © Victoria and Albert Museum, London

Opus Anglicanum: Masterpieces of English Medieval Embroidery
1 October 2016 – 5 February 2017

Displaying a selection of the finest English medieval embroidery, this exhibition focused on the craft and context of the exquisite pieces. With surviving examples of needlework from the clerical to the secular, it revealed the artistic skill of the makers and the world in which they were created.

Curators: Clare Browne and Glyn Davies with consultant Prof MA Michael

*Support generously provided by The Ruddock Foundation for the Arts
Supported by Hand & Lock*

Lockwood Kipling: Arts and Crafts in the Punjab and London
14 January – 2 April 2017
Supported by the Friends of the V&A

John Lockwood Kipling (1837–1911) started his career as an architectural sculptor at the South Kensington Museum (today the V&A), and this exhibition explored the life, work and lasting impact of the influential artist, writer, museum director, teacher and conservationist. It included work from his time in the northern provinces of India, where he documented the processes of local craftsmen, providing a unique record of 19th-century Indian craft customs.

Curators: Julius Bryant and Dr Susan Weber

DISPLAYS



Installation view of *Curtain Up: Celebrating 40 Years of Theatre in London and New York* Photo © Victoria and Albert Museum, London

It's a Hard World for Little Things
V&A Museum of Childhood
9 January – 17 July 2016

Curtain Up: Celebrating 40 Years of Theatre in London and New York
9 February – 31 August 2016
*In partnership with the Society of London Theatre
Organised in collaboration with The New York Public Library for the Performing Arts at Lincoln Center*

Silver Speaks
8 March 2016 – 2 July 2017
With support from Arts Council England in collaboration with the Goldsmiths' Company

Master Strokes: Dutch and Flemish Drawings from the Golden Age
14 May – 13 November 2016

V&A Illustration Awards 2016
23 May – 21 August 2016
Supported by the Enid Linder Foundation, with additional thanks to the founders of the Moira Gemmill Illustrator of the Year Award

Amulets, Talismans and Fortune-telling in the Middle East
1 June – 30 November 2016

The Camera Exposed
23 July 2016 – 5 March 2017

Tales
V&A Museum of Childhood
23 July 2016 – 8 January 2017

Beatrix Potter's London
28 July 2016 – 28 April 2017

Glastonbury: Land and Legend
10 September 2016 – 26 February 2017

David Garrick: Book Collector
20 September 2016 – 1 May 2017

Iron and Gold: The Intricate Ornament of the Zuloagas
30 October 2016 – 1 September 2017

Garnitures: Vase Sets from National Trust Houses
11 October 2016 – 30 April 2017
*Supported by The Headley Trust
Organised in collaboration with the National Trust*

2016 Christmas: Naples Nativity Crib
3 December 2016 – 6 January 2017

Season's Greetings: Victorian Christmas Cards
3 December 2016 – 6 January 2017

Another Russia: Post-Soviet Printmaking
8 December 2016 – 15 August 2017

Ephemeral Architecture
10 December 2016 – 16 April 2017

Collecting Europe
1 February – 7 February 2017
*In collaboration with Goethe-Institut London
In partnership with British Council*

Printing a new world
3 February 2017 – 30 June 2018

ABC Photography
V&A Museum of Childhood
11 February – 4 June 2017

Searching for Ghosts
V&A Museum of Childhood
11 February 2017 – 21 January 2018

The History of Europe as Told by its Theatres
23 March – 3 September 2017



INSPIRING THE NEXT GENERATION

LEARNING AT THE V&A IS BRINGING YOUNG PEOPLE CLOSER TO THE CULTURAL SECTOR

Education, the invaluable process of inspiring creativity through knowledge, has been at the centre of the V&A’s mission since its foundation. For over 150 years, the Museum has made creating space for imagination and learning a priority, offering its resources to professionals and the public alike in order to provide a gateway to the creative sector. Over the past year the Learning Department has continued this mission, combining established expertise with the latest technology to create a forward-looking programme that can excite, intrigue and engage people both on site and beyond. In 2016–17, 260,000 people took part in Learning Programmes at South Kensington and 134,000 at the Museum of Childhood. Whether it’s bringing Botticelli to Wilderness Festival or hosting a digital classroom on virtual reality, 2016-17 has proved another successful year for the V&A as a learning institution.

FUN WITH THE FAMILY

Learning at the V&A often begins with the Museum of Childhood in Bethnal Green, a branch of the Museum dating back to the 19th century that is devoted exclusively to childhood culture. Staff are continually exploring new ways of engaging visitors with the collection, and 2016 witnessed the launch of its summer Art Camps, two separate weekends of events for children aged 5–8 and 9–12. Packed full of interactive workshops, these weekends brought the stories behind the Museum’s objects to life and offered children the chance to respond to what they discovered through art, craft and film. Rhian Harris, the Director of the V&A Museum of Childhood, explains: “It was about being inspired by objects in the collection. The older groups made movies; they created objects, sometimes vehicles that were the size of a room. They were incredible.”

This passion for engendering fascination and intrigue among the younger generation is not limited to East London. This year, among an abundance of other activities, South Kensington welcomed a total of 71,610 people to its annual Family Art Fun days. These free days out were organised in response to the exhibition programme, international festivals such as Diwali, as well as broader themes such as “engineering”. These days were also about enjoyment, and with the help of cultural partners such as the Royal College of Music, the Museum was transformed into a lively hub of activity comprising pop-up performances, interactive tours and hands-on practical sessions. A standout moment came in October, when students from St Thomas CE Primary School worked with the V&A on an interactive rap story, *Friends for All*. It went on to tour around the UK with support from other arts venues and institutions such as Apples and Snakes, Spread the Word and the University of Bedfordshire.

LEARNING BY NUMBERS

- 71,610 people took part in family events across the year
- 260,000 took part in Learning Programmes at V&A South Kensington
- 36 separate events made up the ‘Making It: Careers in Art & Design’ event for 16–24 year olds
- 14,516 visitors came to the Japan Festival on 1 May 2016

STEPPING INTO CREATIVE PRACTICE

As a leading public institution with unparalleled collections in art, design and performance, the V&A has a responsibility to inspire the next generation of artists, designers and performers. As Cara Williams, School Programmes Manager at the V&A, points out, this positions the Museum at a critical point in regards to education: “We are contributing to upskilling people and giving them an insight into the world of design. We’re a sort of conduit or stepping stone between young people, schools and creative practice.” Work begins with primary school and family engagement but crucially evolves into a vocational secondary schools programme. Vocational learning programmes are increasingly popular with schools and the V&A’s reach for such events extends well beyond London, with schools groups travelling from places such as Wigan, Rutland and Dorset.

One such event is Graphic Gathering, an annual design challenge that sees secondary school students tasked with responding to a real life brief based on a particular area of graphic design from digital to print. Previous briefs have looked at typography, illustration and visual communication. For the latest iteration, which marks the competition’s fifth year, the V&A teamed up with BBC Radio 1, presenting 250 students with the task of creating original artwork for the radio station’s New Music Friday playlist. The V&A brought in designers including Bethan Durie and Studio Hato to help guide the entrants, while Museum staff introduced them to poster and product designs within the V&A’s permanent collection, as well as offering them a look around the *You Say You Want a Revolution? Records and Rebels 1966-1970* exhibition and the *Glastonbury: Land and Legend* display. Students then pitched their ideas to a Radio 1 panel, including DJ Adele Roberts, with the winners announced in April. Williams emphasises the scope of the prize on offer: “Whoever wins, has their creation used and available to the public; they’ve got a potential to reach millions of people.”

DEFINING DIGITAL

Enriching the future of the creative industries relies on a forward-facing approach that fully embraces the new. The V&A has continually excelled in this approach to informing industry practice, as Alex Flowers, Team Leader, Digital Programmes, outlines: “One area in which I feel we really lead the field is that

people look to us for our digital learning programme, which provides people with skills that might help them in the future”.

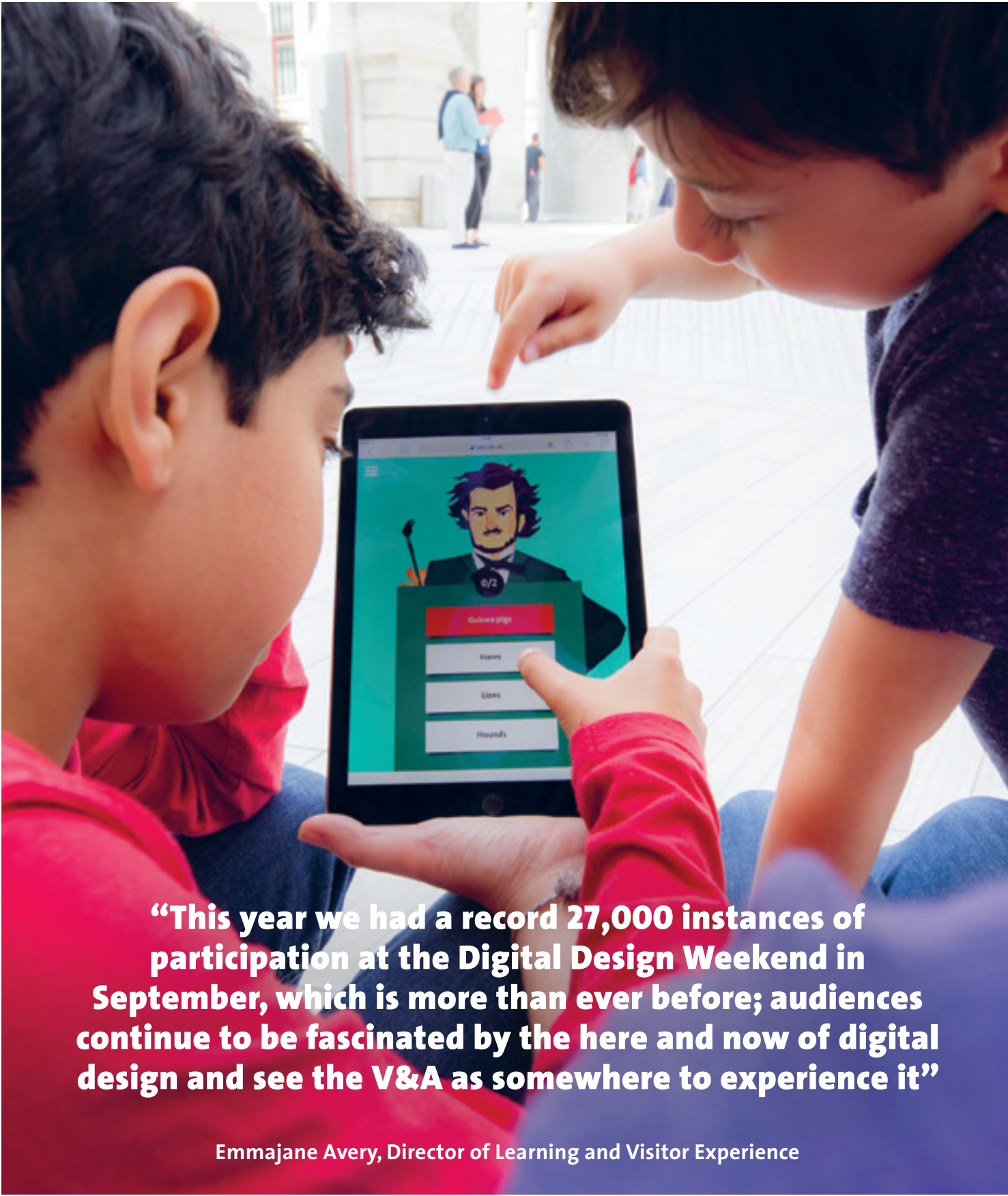
The V&A has worked closely with digital partners to bring the latest technologies to the forefront of education, and over the course of last year students aged 16–20 experienced the very latest in digital technology through our brand new V&A Samsung Digital Classroom. This houses a series of pop-up workshops focussing on emerging technologies, with subjects covered so far including 3D printed jewellery and GIF animations. A highlight from 2016 saw a virtual reality tutorial run by Rachel Derbyshire from ChroniclesVR, in which students were invited to capture the Museum in 360 degree photographs, take 3D scans of objects, and test their engineering skills by working on a VR app. Having taken a step into unknown territory, participants left with a new understanding of a medium that is sure to play a vital role in the future of cultural institutions.

FURTHER AFIELD

Knowledge is most valuable when it is shared; the V&A is always keen to bring its resources beyond the walls of the institution and into the wider world. Last year saw the Museum’s family programme travel to Wilderness Festival in Oxfordshire, a four day extravaganza of music and theatre, bringing with them a pop-up tent based thematically around the *Botticelli Reimagined* exhibition. Williams offers an insight into the thinking behind the trip: “When you’re at Wilderness it’s a spring-like idyll, so it was the perfect theme, and we were able to use all of the resources that we worked on for the exhibition.”

At Wilderness V&A staff had the chance to showcase the exhibition’s content in a fresh light, while also bringing an added element of interactivity to the festival’s programme. “We had green screen technology where people can dress up and put themselves into the *Primavera* and the *Birth of Venus*.” Such exercises serve as a reminder that the V&A is more than the bricks and mortar of the Museum, and emphasise the fact that education is multi-faceted. “Some people said ‘Oh we didn’t know the V&A did this sort of thing’, so it was a great way to get out and meet new people.”

One example of digital engagement, a visitor uses the Secret Seeker app, developed by the V&A for families exploring the building © Victoria and Albert Museum, London



“This year we had a record 27,000 instances of participation at the Digital Design Weekend in September, which is more than ever before; audiences continue to be fascinated by the here and now of digital design and see the V&A as somewhere to experience it”

Emmajane Avery, Director of Learning and Visitor Experience



A NATIONAL MUSEUM

THE V&A LEADS THE NATION IN SHARING ITS EXPERTISE ACROSS THE COUNTRY

As a national institution, the V&A places great value on sharing its knowledge and resources with organisations around the UK. In 1852, it was founded as a national hub for art and design from around the country, and was the first museum to establish a lending programme of its collection to venues across the nation. Today, the V&A supports cultural life in the UK, lending objects to more national partners than any other museum, touring exhibitions, providing training for a range of museum staff, and exploring new perspectives with projects such as the V&A Museum of Design Dundee.

NATIONAL STATISTICS

- Number of objects on short-term loan: 1,380
- Number of objects on long-term loan: 1,485
- Number of UK venues to receive short-term loans: 125
- Number of UK venues to receive long-term loans: 138
- In 2016–17, seven exhibitions toured to seven UK venues, attracting 199,727 visitors.

SHARING THE COLLECTION

When people think of the V&A they often think of it as the home of great art, design and performance based in Kensington and Bethnal Green. But at its heart, the V&A is a national museum for everyone, as is clearly demonstrated by its extensive loans and programme of national activity as well as the V&A's touring programme. The V&A lent objects from its collection to more partners in the UK than any other museum. In the year 2016–17 the V&A lent 2,199 object to 263 venues around the UK, including 19 works to the Fitzwilliam Museum for its exhibition *Madonnas and Miracles*, which was the culmination of a four-year EU-funded interdisciplinary research project and textiles, photographs, woodcuts and a plaster cast to *In a Dream You Saw a Way to Survive and You Were Full of Joy*, and exhibition at Whitworth Art Gallery curated by artist Elizabeth Price.

Alongside the V&A objects on loan, the Museum's exhibitions travel extensively too. Exhibitions such as *War Games*, exploring the relationship between conflict and children's play, and *Clangers, Bagpuss & Co*, exploring the world of Peter Firmin's much-loved creations, went beyond the Museum of Childhood in Bethnal Green to tell their unique stories to 45,000 visitors in Plymouth City Museum and Art Gallery and the Burton Art Gallery and Museum.

Shoes: Pleasure and Pain took all its pleasure to the Bowes Museum, Durham to share the story of extreme footwear from Ancient Egypt to the present day against the new backdrop of the Bowes Museum's exceptional fashion collection.

The V&A also puts together exhibitions with institutions and partners from around the country specifically for national display. *Vivien Leigh: Public Faces, Private Lives* was an opportunity for the extraordinary personal archive of Vivien Leigh, recently acquired by the V&A, to be displayed in the home of Leigh's favourite film and stage designer, Oliver Messel. Nymans, Messel's house in West Sussex, showed the exhibition for three months and attracted over 45,000 visitors.

EXPERT OPINIONS

Alongside curation, V&A staff extend expertise in many different ways, from conservation and formal advice to government bodies, to individual enquiries from regional colleagues, as well as members of the public. In 2016–17, curators gave formal advice to Arts Council England and the Heritage Lottery Fund on 1,392 objects.

The V&A has developed a first-class training opportunity for two emerging photography curators, financially supported by the Art Fund and The Foyle Foundation, and arranged in partnership with Nottingham City Museums and Galleries and Museums Sheffield. Each trainee spent six months at the V&A as an assistant curator in the photography section of the Word and Image Department and six months with the regional partner working to catalogue and improve access to each museum's photography collection.

Unknown maker, *Virgin and Child*, mid-15th century, terracotta © Victoria and Albert Museum, London



Construction of V&A
Museum of Design Dundee.
Photo © Ross Fraser McLean

In May 2016, the second trainee began her secondment at Museums Sheffield where she updated and developed the information held on the museum's contemporary photographs, from which she curated the display *Street View: Photographs of Urban Life* held at the Graves Gallery in October 2016. The ACE/V&A Purchase Grant Fund also supported Museums Sheffield's acquisition of the photograph *Fountain Fell, Yorkshire Dales, 22nd August 2008*, by Simon Roberts, which was a key image in the exhibition.

ACROSS THE NATION

The V&A has also been working with Culture Coventry at Coventry Transport Museum and the Herbert Art Gallery & Museum, as well as with Nuneaton Museum & Art Gallery, on a joint schools programme to increase the number of school pupils visiting museums. Over the four years of the programme it has exceeded the targets set by the funders, the Department for Education. We are working with Culture Coventry on the development of an exhibition to be held at the Herbert Art Gallery & Museum in October 2017: *The Arts of the Punjab* to mark the 70th anniversary of partition in India.

Perhaps the strongest symbol of the V&A's vision to take the story of its collection to the nation as a whole is the construction of V&A Museum of Design Dundee, which will be Scotland's first museum dedicated to its design heritage. It will also take important international exhibitions from the V&A to Scotland. Due for completion in 2018, construction has proceeded well during the year and plans for the exhibitions and opening are being carefully worked through at the moment. Work with communities across Scotland began in 2014, and the pre-opening programming during 2016–17 included *Design Your Own Time Capsule* workshops that gave children and their families the chance to work together to become designers of the future. The workshops included activities with designers to design a car, house or fashion item.



In a Dream You Saw a Way to Survive and You Were Full of Joy, 2016, Whitworth Art Gallery, Manchester. All prints on the left and the unrolled mourning fabric are loans from the V&A. Photo courtesy Whitworth Art Gallery



Friday Late x gal-dem, V&A, 2017 ©
Victoria and Albert Museum, London

KEEPING IT LIVE

FRIDAY LATE, FASHION IN MOTION, AND EVENTS ACROSS THE V&A

The V&A was the first museum to introduce a late opening on Fridays, welcoming a new audience through its doors “after hours” at the V&A South Kensington. Held on the last Friday of every month (except May and December), workshops, performances, talks and installations take over the museum to encourage audiences to interact with the Collection in new ways. By collaborating with a diverse range of artists and partners, the programme brings in a younger and diverse audience.

This year the Friday Late explored topics such as Grow Your Own, questioning the impact of urban farming; Out for Revolution, marking the 50th anniversary of the partial decriminalisation of homosexuality to interrogate how far have we come in the fight for equality and Neo Nipponica, which celebrated the newly-opened Toshiba Gallery of Japanese Art. In October the Friday Late collaborated with POC online magazine and collective, gal-dem who invited the public to share a soul food recipe, hear London’s best MCs and question if twerking objectifies or empowers? This Late had a hugely successful impact across social media, with press coverage including BBC World Service, The Guardian, Vice and Dazed Digital. The V&A is also the only museum to hold exclusive fashion

presentations. In 2016–17 the V&A held three Fashion in Motion events focused on distinct designers: innovative British designer Christopher Raeburn, the irreverent and witty House of Holland and the work of Central Saint Martin’s students inspired by Balenciaga.

These are just some of the ways the Museum innovates and reinvents its approach to public interaction to ensure that the widest audience are welcomed through the doors of the South Kensington Museum and inspired to foster the next generation of creative practitioners.

The V&A also hosts the leading lights of the creative field to talk about their involvement with the arts, design and performance. Everyone from Donatella Versace to Heston Blumenthal, from Sir Roy Strong to Michael Crawford, have given talks at the V&A. These talks are open to everybody though one of the many benefits of V&A membership is priority booking before they are opened up to the wider public. They are part of the Museum’s mission to open up access to the arts and invigorate the knowledge around the collections.



Fashion In Motion:
Christopher Raeburn
© Victoria and Albert
Museum, London

From the Collections

From ancient Chinese ceramics to Alexander McQueen evening dresses, take an incredible journey through 5000 years of human creativity with our online collections

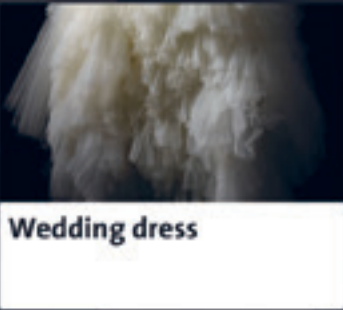
LATEST



Auguste Rodin (1840 – 1917)



South Asia



Wedding dress



The Gilbert Collection

EXPLORE THE COLLECTIONS

[GALLERIES](#)[PERIODS AND STYLES](#)[PEOPLE](#)[FEATURED](#)[MATERIALS AND TECHNIQUES](#)[PLACES](#)

A photograph of a modern architectural structure with a curved, white, lattice-like facade.

Architecture

A photograph of a vibrant red, draped fabric garment, possibly a dress or shawl.

Fashion

A black and white photograph of a man holding a camera up to his eye, looking through the viewfinder.

Photography

A photograph of a teal-colored textile with a smooth, flowing texture, possibly a dress or shawl.

Textiles

A black and white photograph of a man holding a globe, looking at it with a focused expression.

Theatre & Performance

A photograph of a piece of jewellery, possibly a necklace or bracelet, featuring a complex, organic, and textured design.

Jewellery

A photograph of a classical painting depicting a group of figures in a landscape, possibly a scene from mythology or history.

A WEBSITE FOR THE 21ST-CENTURY PUBLIC

KATI PRICE OUTLINES THE IDEAS AND JOURNEY BEHIND THE V&A’S NEW WEBSITE

It is a truth universally acknowledged that every 21st-century museum is in need of a 21st-century website. The website is very often the first interaction people have with the Museum so it is essential that it reflects the dynamism of the V&A. Following a complete redesign that was unveiled in 2016, the V&A was delighted to be awarded best website at the International Design Communication Awards in November.

THE WEBSITE IN NUMBERS

- 12.6 million visits
- Visitors spend 20% more time on the site following the redesign
- Visitors look at 30% more pages compared with last year
- Over 35,000 objects made available on Search the Collections this year
- 8,000 archive images made available on Search the Collections this year

V&A ONLINE

The V&A website reaches 12.6 million people. That is nearly four times the number of people who come to the Museum in person; for many people the website remains the primary means to experience the V&A. It therefore needs to offer as many resources as possible and be an up-to-date expression of everything the V&A stands for.

The new V&A website was launched in 2016. At that point it was five years old, and we felt it was time for a change. We wanted to bring the V&A to life online, to open up the Museum’s collections, exhibitions, events, people, activities, ideas and experiences. In order to do so, it was important to bring the vibrancy of the V&A’s physical sites into every digital experience, and with this in mind there came a number of key objectives.

BRINGING THE V&A TO LIFE ONLINE

We hoped to inspire more people to visit the V&A in South Kensington or in Bethnal Green through their digital experience. Our aspiration is to offer a seamless transition from browsing your tablet on the sofa at home, or searching on your desktop at work to visiting the Museum. So the goal is to turn more of those 12.6 million visits to our website each year into meaningful engagement with our objects and participation in our programme of events.

We also want to define the V&A brand online. We want to do justice to the collections, the galleries and the people that make the V&A so unique. We now use much larger, richer imagery, so there is a better balance between text and image. There is a bolder use of the brand and logo. And these all make for a more cohesive experience across digital and print.

We created a new content management system (CMS) and a new website from scratch. The new site has been built using open source software by the V&A’s Digital Media team and product innovation consultancy Made by Many, who won a European-wide tender to help transform our digital estate. Unlike most off-the-shelf content management systems, which are based on articles, our bespoke version uses the Museum object as the atomic unit of content. This gives us the freedom to curate objects online in a way that is conceptually similar to how we do it in the Museum itself.

TAILORING EVERY EXPERIENCE

An exhibition at the V&A is typically three years in the making. Our last website rebuild took a similar amount of time. But where an exhibition launch is a culmination of many years’ work, a website launch is just the beginning.

We aimed to design experiences around our online audience and their needs and behaviours. So we looked at our web analytics, statistics from market research and other sources to build a behavioural segmentation of our online audience. We identified four types of online behaviour: the general visitor, the enthusiast, the researcher and the inspiration seeker (these are not absolute classifications; in one web session you might be a general visitor and in another a researcher). We knew from our analytics that the majority of online visits are from general visitors – those who want to find out what’s on and other practical information about the Museum. Given that they make up 70% of the audience, this group became the priority audience for the new website.

WHAT’S NEXT

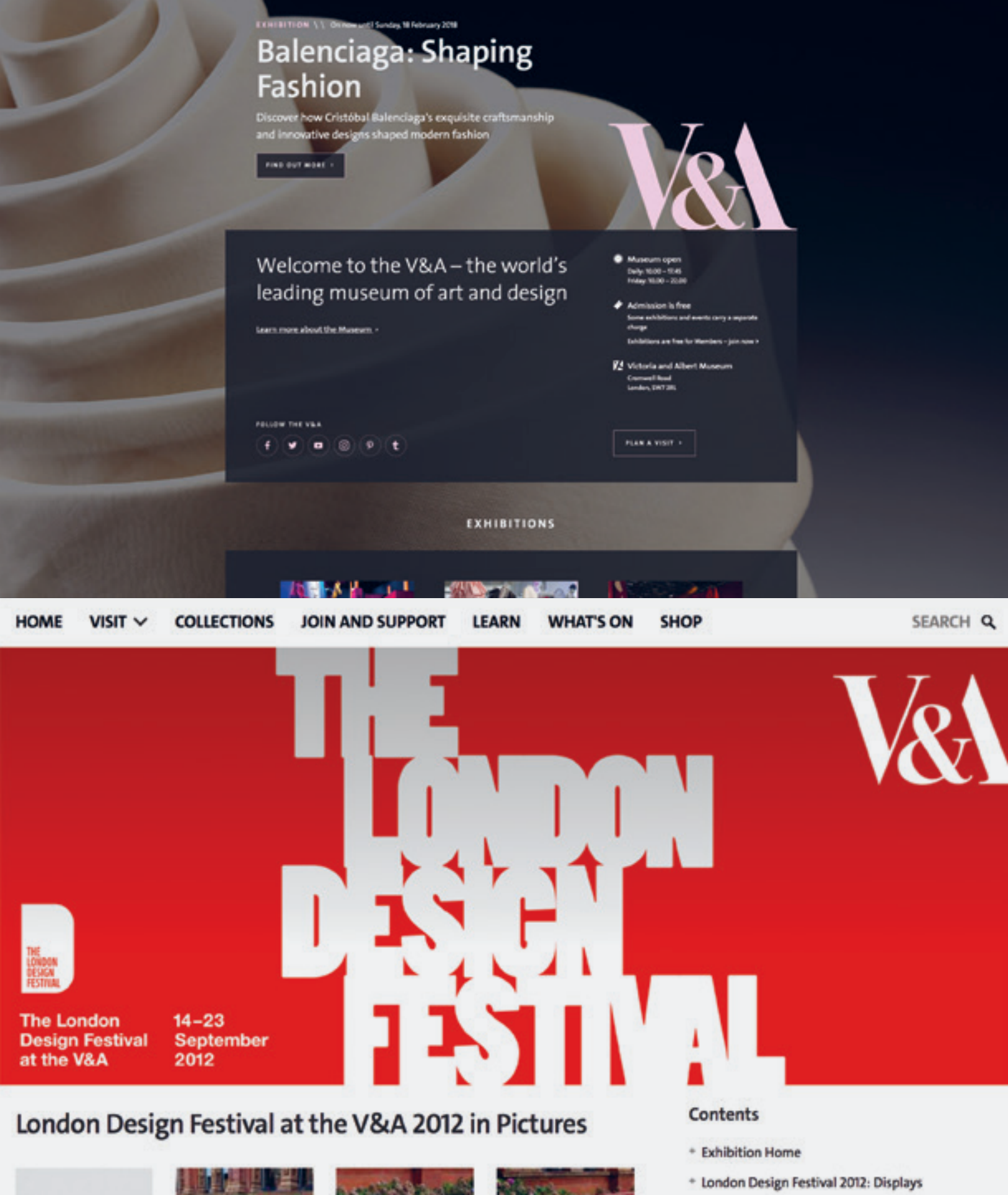
At the moment the new website exists alongside the old one. But, because we prioritised building the most popular areas of the website, many of our visitors will be served exclusively by the new site.

As with any website redevelopment it continues to evolve and we know there are still lots of important things to do, bugs to fix and features to build. For example, lots of people asked why there isn’t a search function on the new site. Since we knew that only 5% of sessions involve a search, designing and building a new search experience was deprioritised for launch, but it is a feature we are working on. A site as content rich as ours needs a search facility.

In the next phases of the V&A website we’ll be developing new areas of our digital experience for the enthusiasts, who are the most engaged segment of our online audience, and researchers. We will be looking at our online shop, our calendar and events listings and how you buy tickets. And later in the year we’ll be revisiting Search the Collections.

New V&A website, 2017: *Balenciaga: Shaping Fashion* page © Victoria and Albert Museum, London

The V&A website as it looked in 2015 © Victoria and Albert Museum, London





A YEAR OF THE MUSEUM

TIM REEVE LOOKS BACK AT THE HIGHLIGHTS AND ACHIEVEMENTS OF THE PAST YEAR

SHAPING THE 2016–17 PROGRAMME

When Martin Roth left the V&A at the end of October 2016, it was half way through a year of programming at South Kensington, and as importantly beyond South Kensington, which reflected the interests and beliefs that he championed during his five years as Director. It was quintessentially Martin.

The year 2016–17 was bookended by two projects that epitomise this vision: the partnership with the Venice Biennale and the Lockwood Kipling exhibition. The V&A’s collaboration with the Venice Biennale at the 15th International Architecture Exhibition, the world’s largest and most important architectural forum, represented the first “special project” between the Biennale and an international museum. It was opportunistic, innovative, international, and the result of Martin’s years of experience in building international relations.

The V&A had the privileged opportunity to curate a pavilion, and through our exhibition *A World of Fragile Parts*, we were able to explore a subject that has become increasingly important, and not just for the V&A, in recent years: culture in crisis, and the part that museums can play when they are able to influence and advise on the preservation and understanding of global heritage under increasing threat. The 2016 Venice Biennale was a major highlight of the past year, and we look forward to continuing our relationship over the coming years.

2016–17 ended with the exhibition *Lockwood Kipling: Arts and Crafts in the Punjab and London*. Martin and the V&A’s curatorial team saw this as a perfect V&A story, building on Kipling’s love of craft and the V&A’s history with its long-held links to India. To simultaneously hold a forward-looking, highly topical piece of programming, while also accommodating a historical perspective was typical of the way the V&A had evolved over the previous three years.

PROVOKING NEW IDEAS

Then in the middle of the year was the V&A’s Engineering Season. Martin was fascinated with the way things worked, and with technological innovation, and considered this to be an under-appreciated design story that the V&A was uniquely placed to tell. The V&A has been focusing on how to broaden and diversify its programme to reach new audiences, and the Ove Arup exhibition really did bring a new audience to the Museum. It felt like the perfect subject at the perfect moment: contemporary, relevant, dovetailing with what’s going in the world economically, and the need to attract new talent to the field. The Elytra Filament Pavilion, developed in partnership with the University of Stuttgart’s Institute for Computational Design (ICD) and the Institute of Building Structures and Structural Design (ITKE) was Martin’s favourite installation from his time as Director.

The V&A’s biggest exhibition of 2016–17 was *You Say You Want a Revolution? Records and Rebels 1966-1970*, developed by the Theatre and Performance Department. Martin saw himself as a child of the revolution: it was an important period in his development as a person and his thoughts about, and reaction to, living in post war East Germany. The V&A was keen to avoid a sentimental and nostalgic exhibition; instead, politically attuned, it became an exhibition about what is going on now, a brilliant narrative of the impact of various protest movements but in a way which resonates with life today.

The V&A is a museum that always prioritises scholarship and new research as the cornerstone of any programme, taking a subject that might not otherwise get the attention it deserves and exploring it with creativity, flair and expertise. This is what happened with *Opus Anglicanum: Masterpieces of English Medieval Embroidery*, in the category of ‘small but perfectly formed’ a scholarly but visually arresting exhibition, that sits perfectly alongside the more popular shows – each allowing the other to take place.

Botticelli Reimagined was a partnership with the Gemäldegalerie, Staatliche Museen zu Berlin, supported by Societe Generale. It was the result of collaboration, pooling

Installation view of *A World of Fragile Parts*, the 2016 special project for the Applied Arts Pavilion at La Biennale di Venezia © Victoria and Albert Museum, London

resources and collections, and sharing risk, supporting an international and particularly European outlook. It was a provocative show and Martin wouldn't have changed it for one second: he liked that provocation against the traditional, and believed this is what museums should do more of.

AN INTERNATIONAL PERSPECTIVE

The past year at the V&A was crucial for another reason, positioning us internationally for the future. I have been leading the V&A's partnership with the China Merchants Group to establish and open the first design museum in China in Shekou, Shenzhen. It is a vision that Martin and I shared, and spoke to the V&A's history, seeking inspiration from China as well as India during its very earliest years. It's a country where we wanted to make a mark, extend the V&A brand, and offer our collections, knowledge and ideas to new audiences in the fastest growing design city in the world.

The V&A's semi-permanent gallery will tell a story that connects China to the rest of the world through 20th-century and 21st-century design, with V&A objects and acquisitions at the forefront. And the V&A has built strong collaborations and connections with the design community across Shenzhen – objects and ideas from those relationships now sit alongside our China and Asia collections in our galleries in South Kensington.

Design Society is almost complete; the building is finished, and the new V&A gallery is being created, ready to open in early December. It is exactly the sort of thing Martin thought he'd been asked to come here to do.

Dr Martin Roth tragically died on 6 August 2017, aged 62. The V&A will greatly miss Martin, and his loss will be keenly felt in the cultural world and beyond, by staff, friends and visitors.



Left: Former V&A Director, Martin Roth, receiving Art Fund Museum of the Year 2016 Award from HRH The Duchess of Cambridge © Richard Young Photographic Ltd

Right: Installation view of *Botticelli Reimagined* at the V&A © Victoria and Albert Museum, London



ACQUISITIONS

As the world’s leading Museum of art, design and performance, the V&A is always looking to enhance its collection through new acquisitions. The collections represent the best of historic and contemporary design and reflect changing and diverse societies.

The V&A currently has 2.32 million objects, library items and archive pieces in its collections. In 2016–17, 10,102 items were added to the collection, with a total value of £6 million. Of this, the cost of objects purchased was £1.9 million, made possible by funding largely from external sources, including generous support from the Art Fund, the Friends of the V&A, the National Heritage Memorial Fund, and private donors. The value of objects donated, either directly or via the Acceptance in Lieu scheme and Cultural Gifts scheme, was £4.1 million.

The V&A continues to play a significant role in the fight to save key heritage objects for the nation, safeguarding their future in national public collections.

The continued acquisition of historical objects adds to the overall understanding of the collections and helps to re-evaluate established interpretations of particular periods, styles or an artist’s or designer’s work.

RAPID RESPONSE COLLECTING

The Rapid Response Collecting programme explores how current global events, political changes and pop cultural phenomena affect, or are influenced by, design, art, architecture and technology. As Corinna Gardner, says: “The objects that the V&A collects through its Rapid Response Collecting programme are evidence of social, political, technological and economic change and therefore mean more than their material value. These objects have become newsworthy because they advance what design can do, or because they reveal truths about how we live today.” Typical of the objects acquired for this programme are this burkini and a flag designed for the first ever Refugee team to compete in the 2016 Olympic Games.



Ahiida Modest-Fit Burkini swimsuit
Hooded top and long trousers, 21st century, Australia, polyester © Victoria & Albert Museum, London



The Refugee Nation official flag
Designed by Yara Said. Photo © Victoria and Albert Museum, London

Highlights from across the collection:



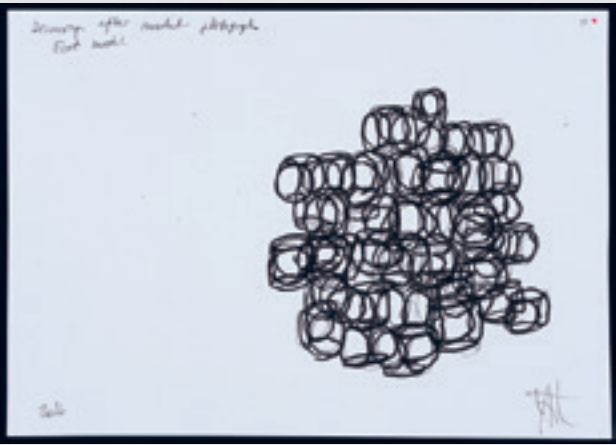
Moulded plywood chair
Designed for Kenzō Tange’s Sumi Memorial Hall, Ichinomiya City, Japan, manufactured by Tendo Mokko, 1957, Tendō, Japan, moulded birch plywood with aluminium feet and seat cushion. Photo © Victoria and Albert Museum, London



The Green Blocks
Stig Persson, Denmark, 2016, cast glass with shaped ends © Victoria & Albert Museum, London
Given by the artist



400 paper peepshows and other optical devices
*“Paris La Nuit” (“Les bains de Dieppe”), c.1860, Paris © Victoria and Albert Museum, London
Accepted under the Cultural Gifts Scheme by HM Government from the collections of Jacqueline Gestetner and Jonathan Gestetner and allocated to the Victoria and Albert Museum, 2016*



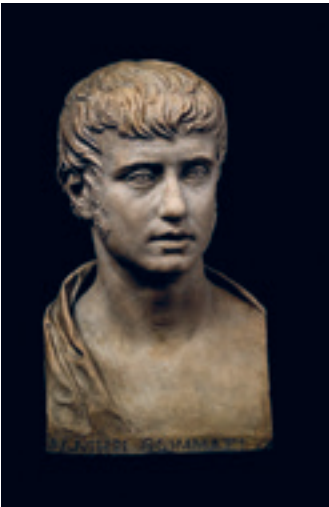
Design perspective for 2016 Summer House, Serpentine Gallery
Yona Friedman, 2016, black ink on paper © Victoria & Albert Museum, London
Purchased from the Serpentine Gallery



Junior Powernet 2000
Designed by Lexmark, c.1997, USA (designed) and China (manufactured), injection-moulded plastic, printed paper
Given by Eric Thelan



Fez worn by Tommy Cooper
Gwen Cooper, c.1984, felt, millinery © The Tommy Cooper Estate. Photograph: Victoria and Albert Museum, London
Given by Hans van Rijs



Bust of Ranieri Tommasi
Michele Enrico van Lint, 1801, Spain (probably), terracotta © Victoria and Albert Museum, London
Purchased with the generous support of David and Sarah Kowitz



Place (Village)
Rachel Whiteread, 2006–2008, dolls' houses, packing crates and fruit crates. Photo © Victoria and Albert Museum, London
Given by Rachel Whiteread



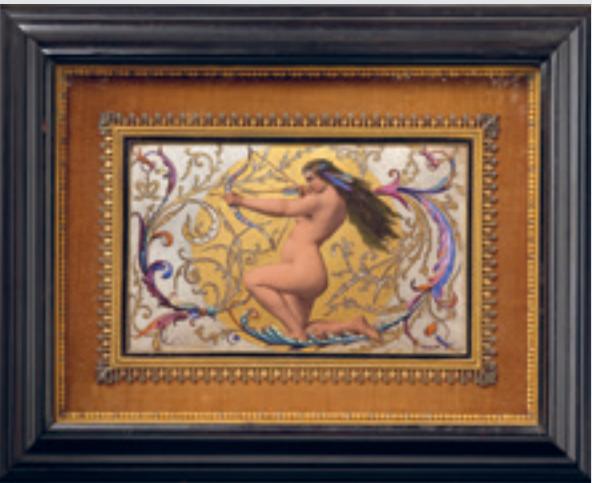
50 black and white vernacular photographs
Unknown photographers, 1905–1950, gelatin silver and C-type prints © Victoria & Albert Museum, London
Loaned by the American Friends of the V&A through the generosity of Peter J. Cohen.



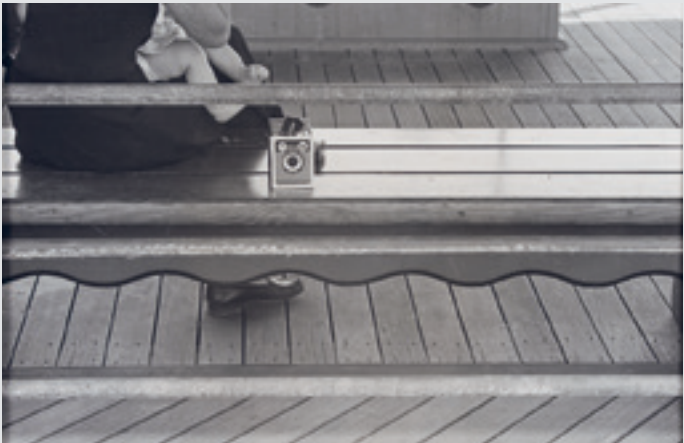
Nonsuch Palace from the South
Joris Hoefnagel, 1568, England, black chalk, pen and ink, with watercolour, heightened with white and gold
Purchased with the support of the National Heritage Memorial Fund, the Art Fund (with a contribution from The Wolfson Foundation) and the Michael Marks Charitable Trust



White silk waistcoat
Maker unknown, 1784–85, silk, linen, fustian, silver thread, silk thread; hand-woven, hand-tamboured, hand-sewn



Painted enamel plaque from “La Chasse” coffret
Charles Lepec, depicting “Amazon/Diane Sauvage”, 1864, France, copper painted in enamels and gilded over embossed gold and silver foils within silver-gilt mounts © Victoria and Albert Museum, London
Purchased with the support of the Captain H.B. Murray and Dr W.L. Hildburgh bequests and Nicholas and Pamela Roditi



Untitled (woman on a bench holding child, camera beside)
Tosh Matsumoto, c.1950, gelatin silver print © Victoria and Albert Museum, London
Given by Sir Charles Chadwyck-Healey



Pencil drawing of Jemima Puddle-Duck
Beatrix Potter, probably a study for the cover of *The Tale of Jemima Puddle-duck*, 1908, pencil on paper
Given by Virginia Stowell



RESEARCHING TOGETHER

PIONEERING RESEARCH IS AT THE FOREFRONT OF ACTIVITIES ACROSS THE MUSEUM

Research is at the heart of the V&A's identity and activity. The past year has seen groundbreaking developments across the Museum as a whole, including the launch of the V&A Research Institute, that herald a new way of working and thinking about research. New research partnerships have been fostered and existing ones strengthened; the Museum has advanced its reputation for expertise; and the history of the V&A has provided inspiration for new avenues of research.

RESEARCH ACROSS THE MUSEUM

The V&A was the first museum in the world to establish a dedicated research department, and is home to the world's leading postgraduate programme in the history of design and material culture. Today, research remains as central to the culture and ethos of the Museum as ever, and the Research Department works closely with experts from the V&A and external partners across the globe on research projects and publications, as well as exhibitions and events.

Bill Sherman, Director of Research and Collections at the V&A, is keen to stress that research is not confined to the Research Department, however: "We are the Research Department with a capital 'R', but research with a small 'r' happens in every department." For a century and a half, research has been embedded in the culture of the V&A, and it continues to inform all of the Museum's activities.

Staff from every department are constantly researching, in both formal and less formal ways: "Research is happening absolutely everywhere," explains Sherman, "and without it we wouldn't be the world leader that we are across a range of academic fields." The breadth of the V&A's collection is remarkable: the Asia Department houses the Museum's oldest object, which is around 5,000 years old, while the Design, Architecture and Digital Department displays a flag from 2016 created to support the first refugee team competing at the Olympic Games. The variety within the collection is reflected in the research undertaken by the Museum's staff, spanning the fields of art, design, performance, conservation, collections management and object-led learning.

V&A RESEARCH INSTITUTE

2016 saw the launch of a new initiative that typifies the Museum's engagement with research. The V&A received funding from The Andrew W. Mellon Foundation to establish the V&A Research Institute (VARI), a five-year programme of projects and teaching partnerships that aims to experiment with new ways of collecting, displaying and storing objects.

By experimenting with different approaches to collection and display, including digital access to the collection, VARI seeks to enhance access to the Museum's collection for all. Sherman sees this process of reflection and experimentation as exemplary of the Museum's attitude to research: "The Museum is always studying itself, and always pushing for ways to make itself better." The programme seeks to foster collaboration among experts, academics, artists and administrators, using this as a way to innovate the way the Museum displays its collection.

The research is not, however, confined to display. VARI uniquely brings together diverse groups including students, conservators and makers together to work on each project. The initiative has recently allowed for a careful investigation into the Leman album, an eighteenth-century album of designs on paper owned by weaver and designer James Leman. Comprising 97 individual works, the album is one of the oldest examples of silk decoration in Europe, and work has begun to analyse aspects ranging from the colours used within its pages to its overarching institutional history. It is intended that the results will help to form a digital learning resource, which will be a considerable asset for anyone who is interested in design, textiles, colour pigments and British history.

RESEARCH PARTNERSHIPS

As well as the new collaborations generated by VARI, the V&A has been nurturing partnerships between Museum departments and with external bodies. These include academic institutions, particularly universities, and corporate partners.

During 2016–17, the V&A acquired the collection of the Royal Photographic Society. This acquisition is not just a chance to display some world-class photography in the context of the V&A’s national collection of the art of photography, as well as art, design, fashion and performance, it is also an opportunity to develop a lasting partnership with the institution. For Sherman, this new partnership is tremendously exciting: “They have deep expertise, and are a community of practising photographers as much as anything else.”

This type of partnership also enables the Museum to do things they wouldn’t otherwise be able to. Sherman explains: “We’ve created a new pathway on photography on the longstanding History of Design MA run by the V&A and the Royal College of Art. It now has two new pathways: one in the material culture of performance, and another in the history of photography. So that’s a good example of working in academic partnerships to engage more deeply with this incredible national resource.

Other projects begun in 2016–17 similarly exemplify the V&A’s attitude to collaboration. ICONSERICA, funded by the UK government, is a project based in the Asia Department,

and seeks to produce a new kind of lexicon for Asian art. Sherman outlines the idea: “We currently describe art in a standard way so that our catalogues all speak to each other, but the lexicon is very Western. This approach that we use to catalogue our collection doesn’t fit Chinese art, for example. And so Hongxing Zhang, Senior Curator of Chinese Collections at the V&A, is creating a new lexicon more appropriate to cataloguing and understanding our Chinese art collection.”

V&A HISTORY

The V&A’s commitment to progressive curation, collections management and display is directly inspired by its history. The Research Department use the institution’s past to inspire its future.

Sherman outlines one of the key areas where research into the legacy of the Museum has had an impact: “The Museum was created by a government department called the Department of Science and Art, uniting these disciplines. This legacy is showing itself a lot more recently than I think it has for a long time – the exhibition *Ove Arup and the Philosophy of Total Design* was a really good example.” This approach impacts other major decisions within the Museum, such as the approach they are taking to photography; the focus is as much on cameras and processes as it is on the art that is produced.



Left: Researching the Leman album © Victoria and Albert Museum, London

Right: Armet Francis, *Self-portrait in Mirror*, 1964 (printed 2012), gelatin silver print © Armet Francis; Victoria and Albert Museum, London *Supported by the National Lottery through the Heritage Lottery Fund*





LEADING THE PAST INTO THE PRESENT

THE V&A’S WORLD-LEADING CONSERVATION DEPARTMENT BRINGS NEW LIFE TO EVERY MATERIAL

From fabrics to plastics, the V&A Conservation Department is ready to tackle almost any material you can think of. For a long time the Department has been recognised as a leader in the field of conservation. It combines expert scientific and practical knowledge with a research programme developed in collaboration with cultural organisations across the world: discovering, sharing and developing knowledge. From object preservation to insect-pest management, the work undertaken annually is diverse and wide reaching, reflecting the V&A’s unique range of collections and programming. The influence of the Conservation Department reaches far and wide with education programmes, national outreach programmes and international partnerships. While work on areas of the Museum such as the Cast Courts is ongoing, there are certain projects completed this year that reveal the depth of scholarship and excellence of the Conservation Department.

SAVING GRACE

One of the greatest aspects of being a conservator is bringing a part of history back to life for the public. This year saw the V&A transport 500-year-old objects into the present with the successful conservation of the Wolsey Angels: four rare copper sculptures created in about 1524–29 by Florentine sculptor Benedetto da Rovezzano for a magnificent but never completed tomb commissioned by Cardinal Thomas Wolsey. Described by conservation lead, Diana Heath, as “supreme examples of English Renaissance sculpture”, the works were purchased by the V&A in 2015 after a campaign raised £5 million with the help of the National Heritage Memorial Fund, the Art Fund, the Friends of the V&A and the general public. When the angels arrived, two were brown and two green due to being separated from each other at some point in their

history and undergoing different lives; the brown angels had been heavily restored and stripped of their original surface. All had lost their wings, suffered damage and severe corrosion due to being displayed outside for at least three centuries. The conservation process for the Wolsey Angels began with the objects being thoroughly cleaned of dust with a vacuum, before the team went to work filling gaps and treating the corrosion with mechanical and chemical techniques. The removal of the unstable accretions, such as soot and birdlime, as well as coatings and complex corrosion layers was carried out using combined methods, from lasers to selected mechanical and chemical techniques. Open cracks were filled, while abraded areas were toned in with paint. Microcrystalline wax was applied for protection from the environment and to enhance the sculptural forms now revealed on each angel. The Angels were X-rayed at the British Museum, offering conservators an insight into structural frailties within each statue.

Costume mounting for *You Say You Want a Revolution? Records and Rebels 1966–1970*. Photo © Victoria and Albert Museum, London



Benedetto da Rovezzano, The Wolsey Angels, 1524–1529, bronze. *Purchased with the support of the National Heritage Memorial Fund, the Art Fund, a gift in memory of Melvin R. Seiden, the Friends of the V&A, the Ruddock Foundation for the Arts, the American Friends of the V&A, Demirjian Family, Sam Fogg, Michael and Stark Ward, Mr and Mrs Nicholas Coleridge CBE, Mr Crispin Odey, Miss Grace Patricia Hills, Fortuna Fine Arts, Ltd., Mrs Tiqui Atenico Demirdjian and Mr Ago Demirdjian, Old Possum’s Practical Trust, Madeleine Fagandini, Mr Oliver John St John Heaton, Ida Carrara, The John Armitage Charitable Trust, Mr Peter Goodwin, Susan Hughes through Legacy10, Mark and Liza Loveday, Fred Rowley, and many generous donors thanks to a major appeal in 2014.* Photo © Victoria and Albert Museum, London

As part of the Wolsey Angels research project, curators, conservators and scientists at the V&A have been collaborating with colleagues in the UK and abroad to gather as much technical data as possible to understand better how the objects were made, and to investigate their history more fully.

OUT OF THE RUST

Some of the most interesting projects undertaken by the Conservation Department arrive on their doorstep almost by accident. This was the case for the Salisbury Cross (also known as the Skidmore Cross), which was donated to the Museum in 2014 after staff at Salisbury Cathedral came across it when going through their stores. The cross was designed by Sir George Gilbert Scott, made by Francis Skidmore, and had been erected in 1870 to sit atop the cathedral’s choir screen. In its original state it was a highly decorated object; however when it arrived at the V&A it had lost nearly all of its original decoration through corrosion. Extensive visual examination established the original construction and decorative techniques involved, then cleaning removed the rust and prepared the object for redecoration. The top sections of each

arm were left “unconserved” to give future researchers an idea of its condition prior to conservation. An exact match of the original paint colour was applied to the object together with some regilding. The Skidmore Cross now sits in the Ironwork galleries, Room 114c, reflecting how it would have looked when it was made 150 years ago.

Conservators work to a strict code of ethics and undertaking extensive restoration of this kind is only made possible when there is clear evidence of the original decorative schemes and by ensuring that all the modern decoration can be removed. As Sandra Smith, Head of Conservation says: “The conservation work was key to the public understanding of the original beauty and workmanship on this object; the V&A is a Museum of design, sometimes we undertake this type of work in order to be able to show how beautiful objects were; without this work this could not be seen.”



Left: Costume mounting for ‘Balenciaga: Shaping Fashion’. Photo © Victoria and Albert Museum, London

Right: The Salisbury Cross. Given by the Salisbury Cathedral Chapter. Conservation is thanks to The Dean & Chapter of Salisbury Cathedral, James Joll, John Scott, the Worshipful Company of Ironongers, the Worshipful Company of Arts Scholars, and other supporters. Photo © Victoria and Albert Museum, London





Celluloid clockwork toy figure of Popeye made in Germany or the United States, c.1929, painted metal and celluloid. Photo © Victoria and Albert Museum, London. *Given by Miss Doris Woollon*

BRINGING THE BODY TO LIFE

So much of conservation is about animating the inanimate, and nowhere is this task more pertinent than when working with textiles. The V&A is a pioneer of presenting costumes and clothing in a way that conveys the object as it would have been seen in life. Sandra Smith, Head of Conservation and Technical Services, explains: “Many of our costumes are bespoke and made for an individual. In order to protect the costume and display it correctly we have to recreate the body shape of the original owner by creating a mannequin to fit the dress. Very few museums are able to do this and our Costume Mounting team are one of the best in the world at achieving this.”

The V&A's expertise in this area proved vital in the run up to last year's *You Say You Want A Revolution? Records and Rebels 1966–1970* exhibition, which featured an eclectic range of items worn by popular cultural figures such as Mick Jagger, the Beatles and Twiggy. The conservation team and the exhibition designers agreed that the costume mounting should try to be as revolutionary as the show's subject matter, and so an innovative system was established involving specially made three-dimensional limbs. Using a photoshoot with live models to establish the desired poses for each mannequin, the team used Fosshape, a non-woven fabric made of low-melt polyester that solidifies when heated, wrapped around fiberglass limbs to shrink the materials and mould them into the shape of each pose. The result was a mounting system that brought a sense of vibrancy and character to each outfit within the exhibition, and that highlighted the V&A's place as a front runner of fashion conservation and display.



René Lalique, box and cover made from plastic (cellulose acetate) pre-moulded with a design of cherries hanging from branches, c.1935
© Victoria & Albert Museum, London

Plastic Blow chair, 1967
© Victoria & Albert Museum, London



IN THE BEST LIGHT

REIMAGINING THE ROSALINDE AND ARTHUR GILBERT GALLERIES



The Rosalinde and Arthur Gilbert Collection, rooms 70–73. Photo © Victoria and Albert Museum, London

When looking after works which span 5,000 years of human creativity, you often need to refresh how they are displayed so that they remain alive and accessible to every museum visitor. Part of doing this is updating the galleries. In 2016–17, the V&A unveiled a new and refreshed suite of rooms to display The Rosalinde and Arthur Gilbert Collection. The collection contains some of the most beautiful objects ever made and was put together by Sir Arthur Gilbert and his wife Rosalinde. They chose to acquire the finest objets d’art with a focus on precious materials and pieces on a small scale, which led them to create one of the world’s most important and famous collections of gold boxes, painted enamels and pietra dura mosaics. The refurbishment of the space was undertaken to ensure that each object is displayed at its finest, allowing visitors to experience and understand each of them individually. While

the space was being overhauled each of the almost 500 objects also underwent a careful process of conservation to ensure that the virtuoso examples of craftsmanship present in the collection appear exactly as they should. This is just one example of the ways in which the V&A ensures that the most important collection of decorative arts is available to the nation and that its permanent collection is always viewed in the best light.

AROUND THE WORLD

The Museum’s touring exhibitions are an excellent way of bringing the best of the V&A to audiences around the world, sometimes with record-breaking results. The V&A’s ‘David Bowie is’ continues the trend having been visited by over 1.3 million people internationally. In 2016–17, the V&A sent ten exhibitions to 14 overseas venues in nine countries.

Horst: Photographer of Style

NRW Forum, Dusseldorf
12/02/16 – 22/05/16
36,043 visits

The Dali Museum, St Petersburg, Florida
02/07/16 – 06/09/16
66,955 visits

Julia Margaret Cameron

Fundación MAPRE, Madrid
17/03/16 – 15/05/16
13,526 visits

Mitsubishi Ichigokan, Tokyo
02/07/16 – 19/09/16
39,235 visits

Five Truths

Theatre Museum, Vienna
21/04/16 – 31/10/16
16,698 visits

Electro-Stanislavsky Theatre, Moscow
26/01/17 – 26/04/17

Small Stories: At Home in a Dolls’ House

National Building Museum, Washington DC
21/05/16 – 22/01/17
65,720 visits

Italian Style: Fashion since 1945

Musée McCord, Montreal
26/05/16 – 25/09/16
36,671 visits

A World of Fragile Parts

La Biennale di Venezia
28/05/16 – 27/11/16

Jameel Prize 4

Pera Museum, Istanbul
08/06/16 – 14/08/16
12,716 visits

Curtain Up: Celebrating 40 Years of Theatre in London and New York

New York Public Library for the Performing Arts, New York
28/10/16 – 30/06/17

Shoes: Pleasure and Pain

Peabody Essex Museum, Salem
19/11/16 – 12/03/17
85,000 visits

DAVID BOWIE IS... ON TOUR

The V&A is grateful to sound partner Sennheiser whose support extends to all venues.



Museu da Imagem e do Som, Sao Paulo, Brasil, from 31 January to 21 April 2014 – 80,000



Art Gallery Ontario, Toronto, Canada, from 25 September to 27 November 2013 – 146,500



Museu da Imagem e do Som, Sao Paulo, Brasil, from 31 January to 21 April 2014 – 80,000





Martin-Gropius-Bau, Berlin, Germany, from 14 May to 24 August 2014 – 150,900



Philharmonie de Paris/Cité de la Musique, Paris, France from 2 March to 31 May 2015 – 196,650





Philharmonie de Paris/Cité de la Musique, Paris, France from 2 March to 31 May 2015 – 196,650





Australian Centre for the Moving Image (ACMI), Melbourne, Australia from 16 July to 1 November 2015 – 160,462



Museo d'Arte Moderna di Bologna (MAMbo), Bologna, Italy, from 14 July to 13 November 2016 – 131,811





Museo d'Arte Moderna di Bologna (MAMbo), Bologna, Italy, from 14 July to 13 November 2016 – 131,811





Warehouse TERRADA G1 Building, Tokyo, Japan from 8 January to 9 April 2017 – 120,00



INTERNATIONAL ACTIVITIES

THE V&A CONTINUES TO EXTEND ITS KNOWLEDGE AND RESOURCES AROUND THE WORLD

When the V&A considers how it can best share its expertise and make the collection accessible to the widest audience it looks to the global opportunities of partnership and exchange. Through international collaborations, the V&A contributes to the development of culture around the world and offers its voice to debates on pertinent issues facing museums today. The past year has seen the V&A lead workshops on cultural preservation, provide training for international partners both at home and abroad, and draw close to the launch of its new museum in Shekou, China.

CULTURE IN CRISIS

“Culture has moved to the front-line of wars and conflicts, both as collateral damage and as a direct target. When armed conflict, intentional destruction and looting damage or destroy cultural heritage, peace and security are simultaneously threatened. Efforts to curb this scourge include elevating the importance of culture, heritage and identity through dialogue and education, preparing in advance to minimise threats, and generating social engagement in valuing and protecting cultural heritage across the globe.” UNESCO declaration, 2016

As an international organisation the V&A is committed to sharing its expertise to help protect cultural artefacts and increase understanding of our shared cultural heritage. Key to the V&A’s plan to protect both cultures and communities is the Culture in Crisis programme which provides a forum for sharing information, inspiring and supporting action and raising public awareness. On 11 April 2016 the Institute for the Preservation of Cultural Heritage, Yale University, in collaboration with the V&A and under the patronage of UNESCO, hosted a satellite event to the UN Global Colloquium of University Presidents at Yale University. This conference, the second annual instalment for the Culture in Crisis programme, focused on the ongoing destruction of cultural heritage in North Africa and the Middle East. The workshop informed the discussions at the UN Global Colloquium about gaps in research and training for institutional collaboration to ensure that cultural devastation is reduced.

PROTECTING AGAINST FRAGILITY

In partnership with La Biennale di Venezia, the V&A collaborated on the exhibition *A World of Fragile Parts*, shown as part of the 15th International Architecture Exhibition in 2016. The exhibition explored the threats facing the preservation of global heritage sites and how the production of copies can aid in the preservation of cultural artefacts against the background of the world’s largest and most important architectural festival. The V&A also launched the first ever La Biennale Summer School, a joint venture with La Biennale di Venezia and the University of Applied Arts Vienna. The inaugural programme, *Cognitive Adventures in the Digital Age: The Future of Creation and Preservation* invited an international group of participants to investigate the role of robotics, artificial intelligence, biotechnology and quantum mechanics in the perception of art, design and architecture. Participants were guided by artists and theorists from various fields in a week-long programme of workshops, tours and presentations, investigating new opportunities for the preservation of cultural heritage using emerging technologies.

Installation view of *A World of Fragile Parts*, the 2016 special project for the Applied Arts Pavilion at La Biennale di Venezia

INTERNATIONAL TRAINING

Sometimes, creating relationships and sharing knowledge on an international scale isn't solely about work overseas. There are times when the V&A can operate as a hub drawing people to South Kensington to share its expertise and benefit academics, partners and audiences around the world. The Creating Innovative Learning Programmes is such an example. These courses are led by V&A experts and include both talks and hands-on workshops offering unique training opportunities for museum professionals. With delegates attending from all around the world, including Azerbaijan, Australia, Belgium, Finland, Guatemala, Hong Kong, Italy, Oman, Qatar, Singapore, Spain and Switzerland, it is just one example of how the V&A is shaping the museum culture of the world.

THE V&A GALLERY, SHEKOU, AS PART OF DESIGN SOCIETY

One of the V&A's most exciting endeavours overseas is establishing its first international space, the V&A Gallery, Shekou, dedicated to V&A programming in the Chinese region of Shenzhen as part of Design Society. While Design Society's public opening is not until December 2017, the project has already started with ongoing research and community

outreach in the region. The V&A is the founding partner of the not-for-profit Design Society Foundation, which will be based in the purpose-built Sea World Culture and Arts Center in Shenzhen on the Pearl River Delta across the bay from Hong Kong. Design Society Foundation is a pioneering collaboration between China Merchants Shekou Holdings (CMSK) and the V&A, the first of its kind between a Chinese partner and a UK museum. As part of this collaboration, the V&A has already launched the first designer-in-residence project in Shenzhen as well as developing learning and events programming for schools in China and tailored for children with special needs.

As part of London Design Festival at the V&A in September 2016, 'Unidentified Acts of Design' was exhibited following its original presentation at the 2015 Urbanism\Architecture Bi-City Biennale (UABB) in Shenzhen. The content was drawn from the research undertaken during preparation of the V&A Gallery. The exhibition highlighted instances of design intelligence occurring in Shenzhen and the region beyond the conventional notion of the design studio. It demonstrated how in a region of unprecedented growth, which has long served as the factory of the world, design acts can take on unconventional forms and occur in unpredictable places.



海上世界文化艺术中心建筑实体效果图，版权所有：横综合计画事务所

Sea World Culture and Arts Center renderings © Maki and Associates



FINANCIAL REVIEW

		2016–17 £m	2015–16 £m
Grant in Aid	<ul style="list-style-type: none">Total government funding was £40.3 million reflecting a one-off increase in our core allocation and additional funds for our planned move from Blythe House.	40.3	37.2
Fundraising	<ul style="list-style-type: none">During a successful period of fundraising, a total of £26.2 million was raised directly for the Museum. Included in this figure is a £2.6 million contribution from the Friends of the V&A and £16.2 million raised towards FuturePlan, the V&A's ongoing major capital programme.We received many generous gifts from trusts, foundations and individuals towards the second phase of the Cast Courts project and also began an ambitious campaign to establish a Photography Centre. Fundraising also continued for the V&A Exhibition Road Quarter and several substantial gifts were received in 2016.Thanks to generous support from the National Heritage Memorial Fund, the Art Fund, trusts, foundations, and individuals we secured several acquisitions for the V&A, including Hoefnagel's <i>Nonsuch Palace from the South</i>. Important acquisitions were also made possible thanks to the support of the Photographs Acquisition Group.Membership of the Director's Circle continued to grow and provided vital unrestricted income for the Museum. In addition, an exciting new programme, Young Patrons' Circle, was launched in October 2016 and engaging a new, younger audience.Corporate support flourished with several companies supporting more than one project and <i>You Say You Want a Revolution? Records and Rebels 1966–1970</i> achieving over target through multiple partnerships. Corporate membership and events also grew with new and existing relationships.	26.2	24.0
Trading	<ul style="list-style-type: none">Commercial activities produced a net contribution of £4.8 million through onsite retail, online, publishing, catering and brand and image licensing.Exhibitions such as <i>You Say You Want a Revolution? Records and Rebels 1966–1970</i> were remarkable commercial successes supported by merchandise, publishing and CD sales while more academic exhibitions such as <i>Opus Anglicanum: Masterpieces of English Medieval Embroidery</i> had considerable success in catalogue sales.A new Learning Academy was launched in 2016 offering a wider range of programmes, courses and workshops and lead to an increase in turnover from Education.The V&A's publishing partnership with Thames & Hudson is now fully operational and there has been considerable growth in brand licensing across Japan, China, Korea and USA.	16.0	21.6
Admissions & exhibition fees	<ul style="list-style-type: none">Over the course of 2016–17, 3.4 million people visited the Museum. Audiences were drawn to the V&A by our permanent collections and galleries, as well as by our immersive, thought-provoking and informative exhibitions; highlights this year included our autumn exhibition <i>You Say You Want a Revolution? Records and Rebels 1966–1970</i> which attracted 243,387 visitors, and our Engineering season that ran over the summer.	5.9	7.8
Donated objects	<ul style="list-style-type: none">The V&A is grateful for the many objects donated to the Museum in 2016-17. Highlights include 11 works by Carl Fabergé of St Petersburg and Johan Neuber of Dresden generously offered by Nicholas Snowman OBE and accepted under the Cultural Gifts Scheme by HM Government and allocated to the Victoria and Albert Museum in 2017. The V&A also received two collections of paper peepshows formed over a period of 40 years, which were accepted under the Cultural Gifts Scheme by HM Government from the collections of Jacqueline Gestetner and Jonathan Gestetner and allocated to the Victoria and Albert Museum in 2016.	4.1	2.8
Other		2.9	2.8
Total		95.4	96.2

SUPPORT

The V&A would like to pay special tribute to the following past and present major benefactors for their exceptional support

- The Al Thani Collection
- American Express Foundation*
- The American Friends of the V&A
- The Andrew W. Mellon Foundation
- Arts and Humanities Research Council
- Art Fund
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- Dr Genevieve Davies
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- The Friends of the V&A
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- And others who wish to remain anonymous

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- The Porter Foundation
- And others who wish to remain anonymous

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- **Botticelli Reimagined**
5 March – 3 July 2016
Sponsored by Societe Generale
The exhibition was organised by the V&A and the Gemäldegalerie – Staatliche Museen zu Berlin
- **Paul Strand: Photography and Film for the 20th Century**
19 March – 3 July 2016
Supported by the American Friends of the V&A
- **A World of Fragile Parts**
La Biennale di Venezia
28 May – 27 November 2016
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- **Musical Wonders of India**
16 September 2015 – 31 October 2016
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- **Undressed: A Brief History of Underwear**
16 April 2016 – 12 March 2017
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- **Engineering Season**
18 May – 6 November 2016
Supported by Volkswagen Group
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- **Engineering the World: Ove Arup and the Philosophy of Total Design**
18 June – 6 November 2016
Made possible with the co-operation of Arup. Shelving structure provided with support from Mobilrot.
- **Mind over Matter: Contemporary British Engineering**
15 June 2016 – 6 November 2016
With support from The Royal Commission for the Exhibition of 1851
- **The Jameel Prize 4**
7 June – 14 August 2016
In partnership with Art Jameel
In collaboration with the Pera Museum
- **V&A Summer Party**
22 June 2016
In partnership with Harrods
- **You Say You Want a Revolution? Records and Rebels, 1966–70**
10 September 2016 – 26 February 2017
In partnership with Levi’s®
Sound experience by Sennheiser
With additional support from GRoW @ Annenberg, Fenwick and Sassoon
- **Opus Anglicanum: Masterpieces of English Medieval Embroidery**
1 October 2016 – 5 February 2017
Support generously provided by The Ruddock Foundation for the Arts
Supported by Hand & Lock
Additional support from The Worshipful Company of Broderers' Charitable Trust and The Worshipful Company of Gold and Silver Wyre Drawers
- **Garnitures: Vase Sets from National Trust Houses**
10 October 2016 – 30 April 2017
Supported by The Headley Trust
Organised in collaboration with the National Trust

- **Lockwood Kipling: Arts & Crafts in the Punjab and London**
14 January – 2 April 2017
Supported by the Friends of the V&A
- **The Jameel Prize 4**
International touring exhibition
In partnership with Art Jameel
- **David Bowie is**
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- **Collecting Europe**
1 February 2017 – 7 February 2017
In collaboration with Goethe-Institut London
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The V&A would like to pay tribute to all of those who have left a legacy or a gift in memory to the Museum this year

- Ingeborg Bratman
- Ida Carrara
- Marigold Ann Chamberlin
- Mr. Christopher Dyer
- Dennis Eachus
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- Fay Elspeth Langford
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- And others who wish to remain anonymous

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*Donations marked with an asterisk were made possible by the American Friends of the V&A
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CURRENT AND FUTURE EXHIBITION HIGHLIGHTS

- **The Pink Floyd Exhibition: Their Mortal Remains**
13 May – 1 October 2017
Presented by Pink Floyd, the V&A and Iconic Entertainment Studios
Sound Experience by Sennheiser
 - **Balenciaga: Shaping Fashion**
27 May 2017 – 18 February 2018
Sponsored by American Express
 - **Plywood: Material of the Modern World**
15 July – 12 November 2017
Sponsored by MADE.COM
Supported by the American Friends of the V&A
Plywood Installations: Ice-skating shelters
Generously supported by the American Friends of the V&A
 - **Opera: Passion, Power and Politics**
30 September 2017 – 25 February 2018
Sponsored by Societe Generale
Sound partner Bowers & Wilkins
Generously supported by the Blavatnik Family Foundation and The Taylor Family Foundation
With further support from GRoW @ Annenberg, Bertelsmann and Cockayne – Grants for the Arts, a donor-advised fund of The London Community Foundation and Dr Genevieve Davies
In collaboration with the Royal Opera House
- **Winnie-the-Pooh: Exploring a Classic**
9 December 2017 – 8 April 2018
With support from the Unwin Charitable Trust
With additional support from Old Possum’s Practical Trust
 - **Ocean Liners: Speed & Style**
3 February – 10 June 2018
Sponsored by Viking Cruises
 - **Fashioned from Nature**
21 April 2018 – 27 January 2019
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