



Thank you the nation  
for their support  
during the pandemic





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Cover: Child artist at opening of *All Will Be Well*,  
*Children's Rainbows from Lockdown*.  
Photo: Tristan Fewings, Getty images for V&A

Starch resist indigo-dyed cotton cloth, Nigeria,  
1960–1964. Photo: Victoria and Albert  
Museum, London



# Chairman's foreword



Cleaning the V&A Rotunda Chandelier. Photo: Getty/Tristan Fewings

There is nothing more eerie than a museum without visitors, especially when that state of affairs persists month after month. The treasures of the collection have probably never been safer than during those three long lockdowns, with our security guards and surveillance teams patrolling the miles of deserted corridors, and the doors and entrances barred against intruders.

Each time lockdown was suspended, it was like sunshine illuminating a dark canyon, as suddenly, all too briefly, visitors flooded back to the centre of culture that is the V&A.

Much has been written about the trials and tribulations faced by our national museums, along with almost every other creative enterprise, during the pandemic; financial and organisational challenges abounded, none of them simple. But we have survived. At time of writing, our doors are once again open, the rush of visitors testament to a pent-up craving for culture and scholarship.

We were greatly supported by the government during these dark days, and are immensely grateful to the Department for Digital, Culture, Media and Sport (DCMS) and HM Treasury for the emergency funds that enabled us to reopen. We are equally indebted to our private donors and philanthropists, and very grateful to all those loyal Members who shared our determination to look beyond the pandemic to the sunny uplands of the future that were sure to follow. We have persisted with our important building projects in east London – in Bethnal Green at the V&A Museum of Childhood, and on the Queen Elizabeth Olympic Park with our V&A East Museum and V&A East Storehouse, all currently under construction.

“Financial and organisational challenges abounded, none of them simple. But we have survived”

The way in which museum staff changed how they worked and achieved so much, working from home for so many months, was impressive. Thank heavens for virtual meetings. They enabled planning, research and education to continue, and kept the museum open online for audiences when the doors were closed. The museum also staged several excellent exhibitions, including *Kimono: Kyoto to Catwalk* and *Bags: Inside Out*, in the gaps between lockdowns.

One compensation of this year was the opportunity to repaint and refurbish numerous galleries, and repair roofs and cornices across the South Kensington estate. As a result, the museum has seldom looked more alluring than it does today. The credit belongs to a great swathe of people from the Director and his Executive team to the numerous designers, builders, conservation and lighting experts who worked so diligently throughout the pandemic.

Nicholas Coleridge

# Director's foreword

As for so many other cultural institutions across the globe, 2020–21 has been an exceptionally challenging year for the V&A. Due to the cumulative impact of Covid-19 – months of closure, the collapse of the in-bound and domestic tourism market, and reduced audience capacity and demand owing to social-distancing measures – the V&A's income has endured a catastrophic collapse. Despite welcome support from the government, we have had to cut opening hours to five days a week, radically reduce our acquisitions budget, and reduce the scale of our organisation overall. As a result, a number of our valued colleagues have sadly left the V&A this year. Their creativity, expertise and professionalism will be missed and we thank them for their dedicated service.

In the face of this awesome challenge, we have retained a focus on a strategic objective of making the collections of the V&A, the world's greatest museum of art, design and performance, increasingly accessible and relevant to the communities that we serve. We continue to invest in the civic and educational mission of the museum and have been able to engage a diverse range of audiences in captivating new digital formats, including learning from home with the V&A Academy Online, a mind-bending virtual trip into Wonderland in *Curious Alice: The VR Experience* and the launch of the Explore the Collections platform on our website.

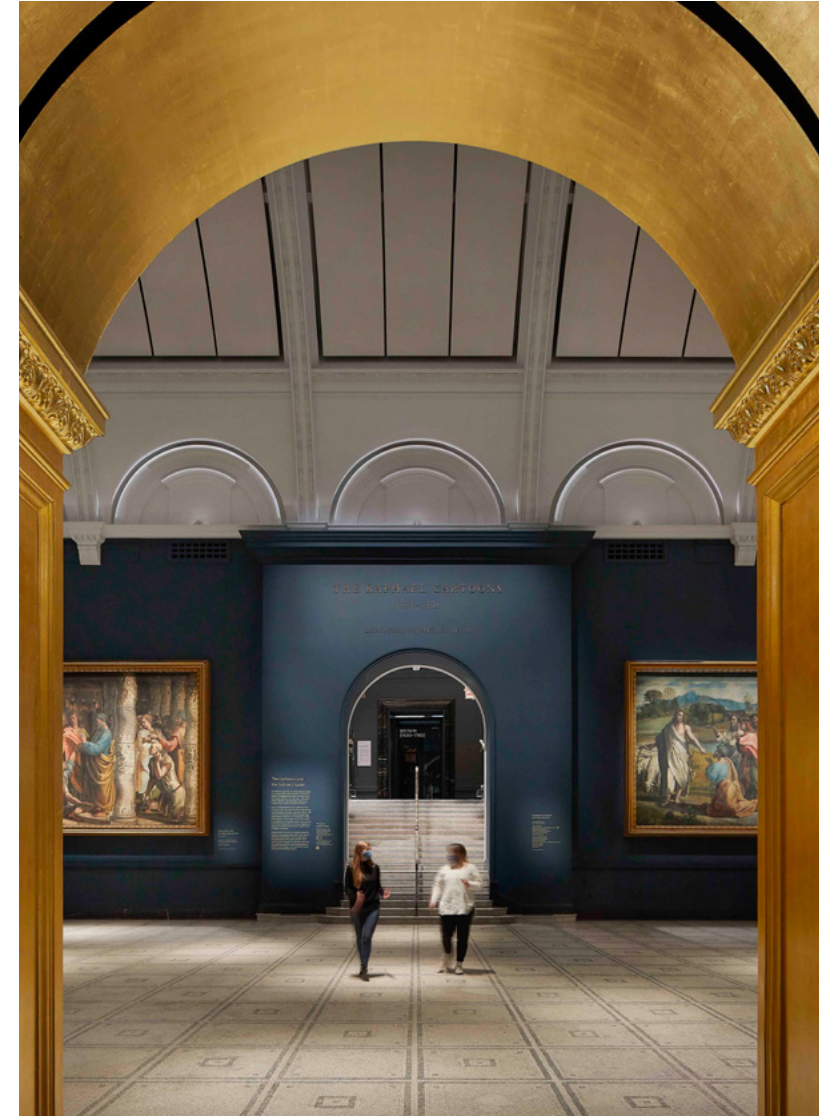
Yet, as we persevere along the road to recovery, we know many of those who are able to do so, still lovingly choose the real-life experience of the V&A. The importance of physical encounters

in museums – with objects and people – remains unchallenged. For many, there is no greater experience than the wonder and potency of viewing tangible collections and, during this pandemic, we have come to understand just how significant museums continue to be as sites of community and convergence.

This difficult year has seen us recalibrate, rebuild and lay the groundwork for future growth. During the periods of closure, we have gratefully employed the Department for Digital, Culture, Media and Sport (DCMS) infrastructure spend to carry out restoration and refurbishments across the museum. We have sought to progress the essential framework of equality, diversity, inclusion and sustainability at the V&A by establishing an Anti-Racism Task Force and hiring a Sustainability Lead. The enduring investment in the transformation of the V&A family of sites – the V&A Museum of Childhood at Bethnal Green, the creation of two new V&A East sites in Stratford, east London, the V&A Wedgwood Collection in Stoke-on-Trent and V&A Dundee – has underscored our lasting commitment to provide all our visitors with the best-quality experience and optimum access to our collections, both physically and digitally, and to inspire creativity in all.

As we think about the future of the museum, we return to appreciate our original purpose – our civic role; educational mission; democratic ethos. Underpinning this mission is the power of creativity and practice of making. This year has made us appreciate afresh how art, design and performance are central to individual resilience and national wellbeing, for those we serve today and long into the future.

Tristram Hunt



Raphael Cartoons, *The Healing of the Lame Man* and *Christ's Charge to Peter*, 1515-16, in the refurbished Raphael Court. Photo: Hufton+Crow. Courtesy Royal Collection Trust / Her Majesty Queen Elizabeth II 2021



# A year in highlights



Mawuena Kattah, *Auntie, Mum and Me Talking About my Fabric Collection*, 2016.  
Purchased for V&A East in 2020





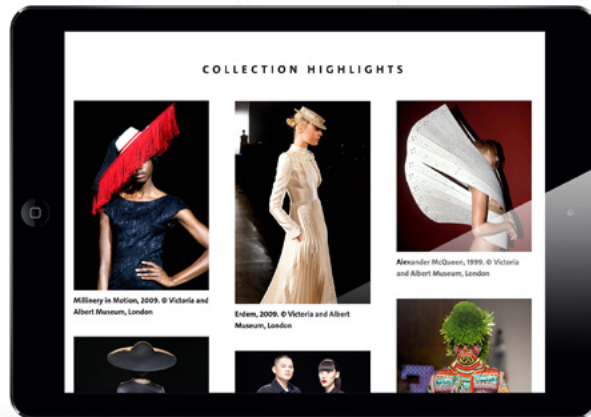
### **Bags: Inside Out finds acclaim**

From Winston Churchill's dispatch box to celebrity 'it' handbags, the exhibition takes visitors through the style, craft and seduction of the ultimate accessory.

Bag by Fendi, Italy, 2013. Given by Rana Sadik and Samer Younis

### **New collections platform launched**

Explore the Collections platform reimagines access to 1.2m objects owned by the V&A, with a story-led experience to encourage worldwide discovery.



An album including four works by John Constable, 1794–1862. Purchase for the Ipswich Museums and Art Gallery funded by the Friends of the Ipswich Museums, Arts Council England/V&A Purchase Grant Fund, Art Fund and the Felix Cobbold Bequest

### **Pandemic Objects series reflects on the coronavirus outbreak**

A popular online editorial project explores how a host of everyday often-overlooked "objects" took on new meaning.



### **First phase of V&A Museum of Childhood transformation is completed**

Over 35,000 objects, spanning from the year 1600 to the present, are decanted, marking a milestone ahead of construction starting on the new world-leading museum of design and creativity for young people.



The Burghley Nef, 1527–28. Acquired with the support of Art Fund (Cochrane Trust) and the Goldsmiths' Company (in the V&A Academy course Age of Perfection: European Art of the High Renaissance)



### V&A Academy reaches thousands digitally

Over 2,000 people – including 55% from outside London and the South East and 15% from overseas – enroll in V&A Academy courses as they launch online for the first time.



### Anti-Racism Task Force launches

A new group ensures our commitment to anti-racism is embedded across all areas of museum policy.

Photograph by Syd Shelton, Darcus Howe, *Anti-National Front Demonstration*, Lewisham, London, 1977, printed 2012. Supported by the National Lottery Heritage Fund

### Leonie Bell joins V&A Dundee

The museum secures national status, and Leonie Bell joins as Director.



### V&A brings Raphael Cartoons to life at home

State-of-the-art digital imagery of the Raphael Cartoons captured by Factum Foundation illuminates the Renaissance masterpieces like never before.



Wedgwood Bicentenary Vase, 1930. Photo: Fiskars/V&A Wedgwood Collection

### V&A Wedgwood Collection progresses

The newly renamed V&A Wedgwood Collection in Stoke-on-Trent welcomes new staff and institutional partnerships, which strengthen the site as a regional centre for research and learning.





### AHRC funding secures a pioneering Glastonbury database

Funds provided by the Arts and Humanities Research Council enable the V&A to celebrate the rich performance history of Glastonbury Festival of Contemporary Performing Arts as it marks its 50th anniversary, highlighting personal memories of the British cultural phenomenon.

### Young people's creativity championed

The display *All Will be Well* presents a selection of more than 300 rainbows made by children during lockdown and acquired by the V&A, while #LetsMakeWednesdays encourages families to create and make together.



Flowers of the Fields of France evening dress by Norman Hartnell (detail), designed for the Queen's state visit to Paris in 1957. Given by Her Majesty The Queen



### A V&A East milestone reached with the Blythe House decant

Conservation on nearly 10,000 objects across 12 collection departments is completed in preparation for the move to the V&A East Storehouse in Stratford.

### Renaissance Watercolours opens

Rare gems from the museum's collections comprise the first display to explore Renaissance-era watercolour as a unified art form.



### New initiatives put sustainability first

New Sustainability Lead post created to shape a series of new environmental initiatives across the museum.

### Africa Fashion announced

The V&A reveals plans to stage a major exhibition celebrating the irresistible creativity, ingenuity and unstoppable global impact of contemporary African fashions, as part of a drive to increase programming dedicated to Africa and the diaspora.

Kofi Ansah 'Indigo' Couture 1997, Narh & Linda.  
Photo: Eric Don-Arthur, 1997







### Conservation research boosted by UKRI funding

A generous grant from UK Research and Innovation will transform the V&A's Science Laboratory into a world-class research and training centre for collections care.

### V&A receives donation of Lucian Freud prints

An acquisition of 142 exceptional prints by Lucian Freud illuminate his long-standing collaboration with the printer, Marc Balakjian.

### DesignLab Nation expands into new UK regions

The museum's flagship national secondary schools programme expands into Ipswich, Blackpool and Plymouth, and adapts to enable online and socially distanced delivery during the pandemic.

Photo: Guy Bell / Alamy Stock Photo



Seth and Akil Scafe-Smith of RESOLVE collective.  
Photo: Sophia Spring



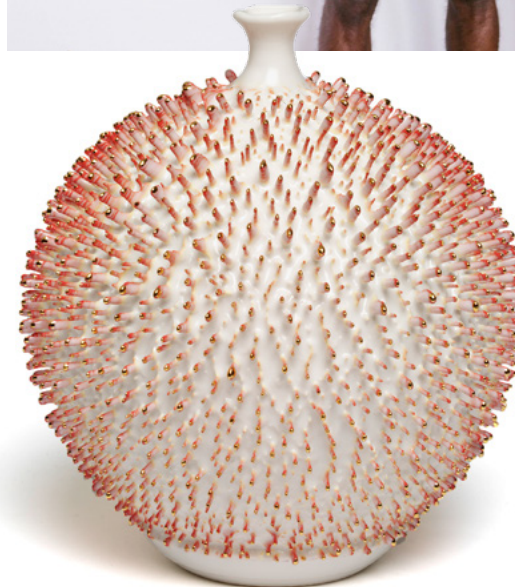
### Audience building begins in east London under new Director Gus Casely-Hayford

A V&A East Youth Collective and the first Youth Workers in Residence – design collective RESOLVE – are among the initiatives launched to engage local people with V&A East.



### V&A expands into virtual reality

The V&A and HTC Vive Arts bring virtual croquet for visitors to the *Alice: Curiouser and Curiouser* exhibition, and the at-home experience *Curious Alice*, an immersive visual feast available in English and Chinese worldwide.



### Landmark partnership with South Korea

The V&A and the Ministry of Culture, Sports and Tourism, Republic of Korea, launch a five-year partnership, in one of the V&A's most ambitious international projects to date, to redevelop the Korea Gallery and support future programming.

Cheomjang 160604 porcelain vase, 2016, by Yun Jucheol. Purchase funded by Samsung



# 2020–21 exhibitions and displays



Weston-super-Mare lido, 1930s.  
Photo: Herbert Felton. Reproduced by permission of Historic England



# 2020–21 exhibitions



## Cars: Accelerating the Modern World 23 November 2019–18 March 2020

*Supported by Bosch*

Detailing how the car has affected everything from the environment to our landscape of consumerism – and how it might change travel in the future – this novel exploration of the automobile as an example of how design can change the world featured 15 cars and 250 objects.

With support from the Cars: Accelerating the Modern World Exhibition Supporters' Circle, American Friends of the V&A, Audrey & Martin Gruss, Chris & Nicky Thom

Curators: Brendan Cormier and Esme Hawes



## Kimono: Kyoto to Catwalk 29 February–25 October 2020

*Sponsored by MUFG*

The first major exhibition in Europe to focus on kimono spanned three centuries and told a global story. Celebrating rich textile traditions and tracing design influences over costumiers, couturiers and consumers, the show demonstrated the dynamism of this symbol of historic Japan.

Supported by GRoW @ Annenberg, Shiseido and Yoshikimono. With additional support from Japan Centre, Japan Foundation, The Daiwa Anglo-Japanese Foundation and Toshiba International Foundation

Curator: Anna Jackson



## Bags: Inside Out 12 December 2020–16 January 2022

*Sponsored by Mulberry*

This versatile and fascinating accessory receives its most comprehensive UK exhibition to date, ranging from the 16th century to the present and spanning covetable fashion objects, exquisitely made purses and luggage built for international travel. Iconic pieces including Winston Churchill's red despatch box and the first ever Birkin bag feature in this in-depth exploration that touches on craftsmanship, function, identity and desire.

Curator: Lucia Savi



## 2020–21 displays

“This stellar exhibition was worth waiting for”  
– *Independent on Bags: Inside Out*



(Left to right) Paul Peter Piech, *Peace Is Just Understanding People - Helping Them*, c.1980; Gold *akrafokonmu* or pectoral disk, taken in a British military raid from the Asante state capital, Kumasi (in what is now Ghana) in 1874. Photos: Victoria and Albert Museum, London

**Manners and Modernity: Ukiyo-e and Etiquette on the Seibu Railway**  
20 March 2019–22 March 2021

**Contemporary Korean Craft and Design**  
April 2019–October 2021

**Into the Blue: The Origin and Revival of Pools, Swimming Baths and Lidos**  
20 July 2019–19 July 2020

**Blanc de Chine, A Continuous Conversation**  
5 September  
2019–18 October 2020

**Japanese Enamels: A Suggestion of Endless Patience**  
5 September  
2019–31 August 2021

**Making an Impression: The Art of Relief Printmaking**  
9 September  
2019–13 September 2020

**Asante Goldweights**  
18 October  
2019–31 October 2021

**Valérie Belin/Reflection**  
19 October  
2019–27 September 2021  
Supported by the V&A Photographs Acquisition Group

**Landscape and Language in Artists' Books**  
5 November 2019–4 April 2021

**Beatrix Potter's Fairyland**  
18 November  
2019–15 November 2020

**Concealed Histories: Uncovering the Story of Nazi Art Looting**  
6 December  
2019–15 December 2020  
Supported by the Gilbert Trust for the Arts

**Dress to Impress**  
5 March 2020–28 February 2022

**Filthy Lucre: Whistler's Peacock Room Reimagined**  
25 January–29 November 2020

**Laughing Matters: The State of a Nation**  
31 January 2020–29 March 2021

**Renaissance Watercolours**  
2 December  
2020–8 August 2021  
Supported by GRoW @ Annenberg

**All Will Be Well: Children's Rainbows from Lockdown**  
3 December–16 December 2020

**On Point: Royal Academy of Dance at 100**  
3 December 2020–1 May 2022

**V&A Illustration Awards**  
Online display  
Supported by The Linder Foundation and the Moira Gemmill Memorial Fund





# Strategic priorities



Umbrella for Portable Fabric Shelters by Sonia Boyce, 1995. Purchased through the Julie and Robert Breckman Print Fund. To be on loan as part of DesignLab Nation Ipswich. Photo: Victoria and Albert Museum, London



# V&A East

Despite the impact of Covid-19, the past 12 months have seen significant progress on the construction, curatorial evolution and building of the two new sites in Stratford, east London. Find out more about this landmark project, part of the Mayor of London's East Bank development, at [vam.ac.uk/info/va-east](http://vam.ac.uk/info/va-east).



V&A East Museum under construction; Frank Lloyd Wright's office for Edgar J Kaufmann. Given by Edgar Kaufmann, Jr.  
Photos: V&A Museum, London

## 15

young east Londoners enrolled in paid posts as the first V&A Young Advisors Programme launches.

## 4

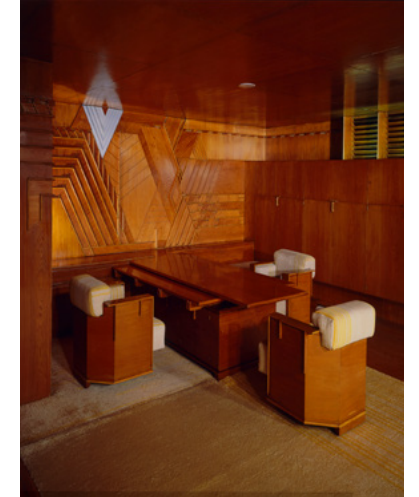
Olympic boroughs involved in community consultation work, as a tranche of local networks and partnerships are built.

## 7,000 sqm

V&A East Museum, comprising five storeys, has had steelwork assembled and concrete floors poured. It is due to open in 2025.

## Spectacular objects

including Frank Lloyd Wright's 1930s office interior for Edgar J Kaufmann and a 15th century ceiling from the Torrijos Palace have been conserved, to be displayed for the first time at V&A East Storehouse, opening in 2024.



“We want to create relaxed and inclusive spaces to welcome people that may not have felt museums were for them in the past, to empower young people – not only by radically increasing access to the cultural industries and opening up our national collections – but by bringing them with us on the journey.”  
– V&A East Director Gus Casely-Hayford

“Now more than ever, a project that seeks to provide creative opportunity and inspiration to the most diverse of constituencies, in support of the ever more important creative economy of the UK, must proceed with undimmed determination and imagination.”  
– Tim Reeve, V&A Deputy Director and Chief Operating Officer



# V&A Museum of Childhood transformation continues



The decant underway at the V&A Museum of Childhood. Photo: Jamie Stoker

## 35,000

objects were fully audited and decanted, the first major milestone in the Bethnal Green site's redevelopment as a world-leading museum for children and young people.

## 300

rainbow artworks created by children during lockdown were acquired by the V&A, and a selection shown in the display *All Will Be Well* in December.

“A powerful national advocate for creativity catalysed by the V&A's world class collection, the new museum will develop creative confidence and build the design skills vital to help Gen A – those born after 2010 – thrive.”

– Helen Charman, Director of Learning and National Programmes

## Young Ambassadors network

featuring ten 11- to 14-year-olds from across Tower Hamlets launched as part of efforts to embed co-creation at the heart of the transformed museum.

## Design work

brought to near-completion for galleries, studios and visitor facilities, facilitated by east London architects AOC, ahead of construction starting on site in autumn 2021.

V&A curators, interpretation producers, conservators and technicians have also been selecting, assessing and preparing objects for display.



# A strengthened focus on race, equality and diversity

## A statement from the Anti-Racism Task Force

“We have spent the past year asking ourselves important questions about how we can make effective, permanent and empowering change.

A strong focus on equality, diversity and inclusion is critical to creating the V&A we want to see: a museum that reflects the cultural and demographic complexity of those we serve through our collections, programmes, our audiences and – at every level – our staff and partnerships.

We are proud of our nation’s diversity and recognise the colonial histories connected to V&A collections, British cultural history and our legacy of global engagement. Cultural diversity makes the V&A stronger, enriches our nation, and is integral to who we are as an institution and as individuals.

We believe that it is not enough to not be racist, or to react to problematic behaviours as they arise. We believe that we need to be actively anti-racist. We are committed to growing, listening, and enacting the change needed. Racism is wrong.”

See more at [vam.ac.uk/info/anti-racism](http://vam.ac.uk/info/anti-racism)

Yinka Shonibare,  
*Diary of a Victorian Dandy: 14.00 hours*,  
2012 (printed), 1998  
(photographed).  
Purchased with  
the support of the  
National Lottery  
Heritage Fund and  
the Photographs  
Acquisition  
Group. Photo:  
Victoria and Albert  
Museum, London



Cultural diversity makes the V&A stronger, enriches our nation, and is integral to who we are as an institution and as individuals



# Adapting to a new normal

For the first time since its founding, the museum was closed to the public for more days than it was open, as the effect of the Covid-19 pandemic was felt across the globe.

Temporary closure presented the opportunity to deliver a suite of essential renovations across the V&A estate. This included the refurbishment of the Raphael Court; repainting The Dorothy and Michael Hintze Galleries; urgent repair work to the National Art Library roof; and the replacement of the floor of the main café with a new mosaic inspired by Victorian originals throughout the museum.

When the museum reopened between lockdowns, measures were taken, in consultation with museum peers and following government guidance, to ensure visitors were safe. These included:

- Free timed ticketing
- Social distancing measures
- Sanitation stations
- Mandatory mask-wearing inside the museum, with a range of popular V&A-designed face coverings available in the shop
- A series of new digital trails made available online and to download, to help visitors explore more of the museum

A visitor survey revealed that 98% of visitors felt safe, with 95% of visitors finding excellent or good provision of hygiene measures.



New Covid-safety measures. Photo: Getty / Tristan Fewings



# Working nationally

This has been an incredibly challenging time for art galleries and museums across the UK. Supporting our sector colleagues continues to be one of our highest priorities.

## 3 new regions

reached by the V&A's flagship DesignLab Nation secondary education project, which adapted for delivery online, remotely or in socially distanced settings.

## Every school in England

offered free classroom resources through V&A Innovate, an online teaching hub and national challenge.

**22,000**

visitors saw *Mary Quant* at V&A Dundee. 8,000 saw *A Pirate's Life for Me* on tour from the V&A Museum of Childhood to Rozelle House in Ayrshire.

**460**

objects commented on in an advisory capacity for the UK government and its agencies.



**55**

UK institutions supported via The Arts Council England/V&A Purchase Grant Fund, with acquisitions ranging from a 4th-century Roman mosaic to the first ever stained glass work to enter a public collection.

**112**

objects lent to temporary exhibitions at 31 venues around the world (six in the UK and 25 overseas).

**1,500**

objects on long-term loan featured in permanent displays at 122 venues in the UK.

## Supporting Blackpool

Loans, advice and an acquisition grant from the V&A have aided the development of Showtown, a new museum and attraction celebrating Blackpool as the UK's most popular seaside destination.

Left to right: 21st Century Quant project at V&A Dundee. Photo: Aleksandra Modrzewska; Kehinde Wiley, *Saint Adelaide*, 2014. Purchased with funding from Art Fund, Arts Council England/V&A Purchase Grant Fund and Arts Council England/SHARE Museums East Acquisitions Fund. Photo: The Stained Glass Museum





# Digital innovations

The V&A has made strides in embracing digital technologies across its activities this year, transforming how it engages with younger audiences, reaching new people globally and supporting revenue.



Left to right: Still from *geist. xyz* by Zeitguised, 2016. Photo: courtesy of Zeitguised; Still from the performance film *V&A Friday Late: Ruins* (FUBUNATION x 3000ceanhill). Photo: 3000ceanhill; The story of the Raphael Cartoons in ultra-high definition

## Digital design

collections grew with works acquired by the pioneering Keiichi Matsuda and award-winning studio ZEITGUISED.

## 59,000

Instagram views for **V&A Friday Lates** online featuring musician and DJ Nabihah Iqbal and contemporary dance company FUBUNATION.

## 3.8m

viewed a live-streamed museum tour on **Kuaishou**, as the V&A became the first museum outside China to launch an official account on the platform.

## #LearnOnTikTok

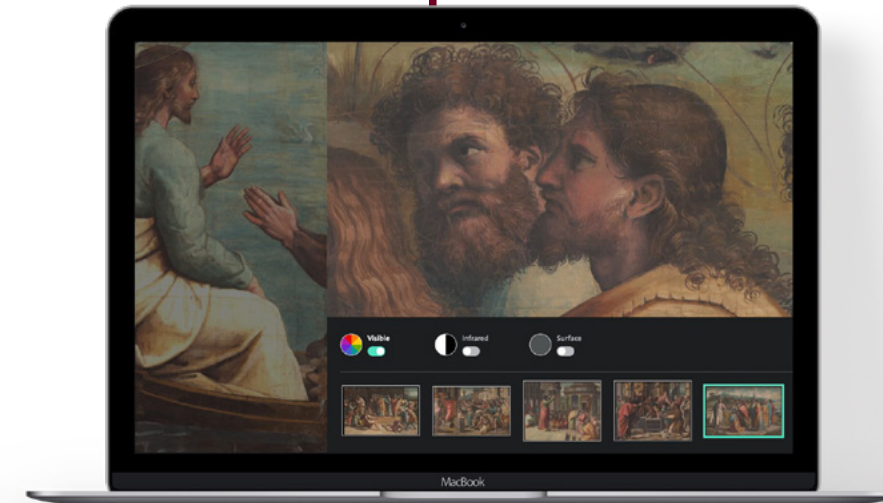
**bursary** secured to support the production of digital creative learning content.

## “Best digital art experience”

in the Time Out Time In awards went to the **online curator tour** of *Kimono: Kyoto to Catwalk*.

## 466% rise

in visits to Raphael content online since launch of new interactive features, including **high-resolution imagery** and **fresh insights** into the making of the cartoons 500 years ago.





## 845,000

views for “**ASMR at the museum**” films on YouTube, created by artist Julie Rose Bower and showing V&A conservation work.

## At-home VR

content launched in **Chinese and English** in an extension of the experience created for *Alice: Curiouser and Curiouser*, developed by PRELOADED in association with HTC Vive Arts.

## 15%

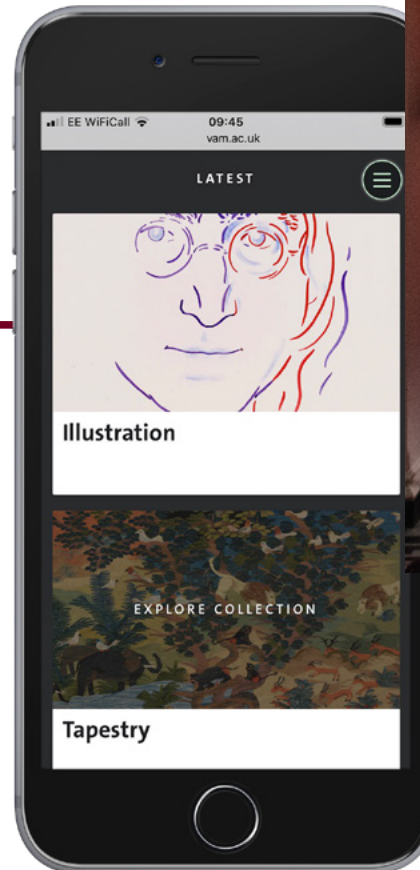
of **V&A Academy** students came from overseas, as courses moved online.

## 1.2m

objects that comprise the V&A collection were made more accessible by the launch of **Explore the Collections**, which combines rich digital content and data for the first time.

## Live-streamed

performances by **Michael Kiwanuka, Ellie Goulding**, and **Fabric** transformed V&A galleries into musical wonderlands reaching millions globally.



Left to right: Still from *Curious Alice*, a VR experience created by the V&A and HTC Vive Arts, with original artwork by Kristjana S Williams, 2020; Explore the Collections; Ellie Goulding performs The Brightest Blue Experience live at the V&A. Photo: Jennifer McCord



“People are now spending more time delving into our collections online, and having the serendipitous journeys you might also have in the museum itself”  
– Kati Price, Head of Digital Media



# Support and thanks





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 Foundation
- American Express\*
- American Friends of the V&A
- The Andrew W. Mellon Foundation
- Gregory and Regina Annenberg Weingarten
- Art Fund
- Arts and Humanities Research Council
- Celia and Edward Atkin CBE
- Bank of America
- The Bern Schwartz Family Foundation\*
- Blavatnik Family Foundation\*
- William and Judith Bollinger
- Julie and Robert Breckman
- Vladimir Caruana and Ivan Booth
- Clore Duffield Foundation
- The Clothworkers' Foundation
- The Curtain Foundation
- Dr and Mrs Edwin Davies CBE
- Dr Genevieve Davies
- DCMS/Wolfson Museums and Galleries Improvement Fund
- Department for Digital, Culture, Media and Sport
- Dior
- Sir Harry Djanogly CBE
- The Dr Mortimer and Theresa Sackler Foundation\*\*
- Dunard Fund
- EY
- The Foyle Foundation
- Elizabeth Gage
- Dr Waltraud Ganguly
- Garfield Weston Foundation
- Jacqueline and Jonathan Gestetner
- Sir Paul Getty KBE
- The Getty Foundation
- Gilbert Public Arts Foundation
- Gilbert Trust for the Arts
- Lydia and Manfred Gorvy\*
- Sarah and Gerard Griffin
- GRoW @ Annenberg
- Harrods
- The Headley Trust
- The Hintze Family Charitable Foundation
- Andrew Hochhauser QC
- Graham Howe\*
- The Iris Foundation\*
- Sir Elton John and David Furnish
- The Lord Leonard and Lady Estelle Wolfson Foundation
- Modern Media 现代传播
- Mohammed Abdul Latif Jameel KBE
- The Linder Collection
- The Linder Foundation
- William Loschert
- Sir John Madejski OBE DL
- John Makepeace OBE
- Ministry of Culture, Sports and Tourism, Republic of Korea
- The Monument Trust
- National Heritage Memorial Fund
- National Lottery Heritage Fund
- Barbara Nessim and Jules Demchick
- Nicholas and Judith Goodison's Charitable Settlement
- N. Sethia Foundation
- Parasol Foundation Trust
- The Porter Foundation
- Hans and Märit Rausing
- Julia and Hans Rausing
- The Robert H. N. Ho Family Foundation
- Robert H. Smith Family Foundation
- The Ronald and Rita McAulay Foundation
- Sir Paul and Lady Ruddock
- Simon Sainsbury
- Samsung
- The Rt Hon Sir Timothy Sainsbury
- The Sarikhani Family
- Leslie, Judith and Gabrielle Schreyer\*
- Anonymous in memory of Melvin R. Seiden

- The Selz Foundation\*
- Sennheiser
- Shao Zhong Art Foundation 邵忠艺术基金会
- Nicholas Snowman OBE
- Societe Generale
- Swarovski
- Toshiba Corporation
- Mr T. T. Tsui
- V&A Members
- V&A Photographs Acquisition Group
- Volkswagen Group
- Wartski
- Dr Susan Weber\*
- The A. H. Whiteley Family
- Peter Williams and Heather Acton
- The Wolfson Foundation
- Würth Group
- Yu-Hsiang
- And others who wish to remain anonymous

The V&A would like to thank the following for generously supporting the Museum's ongoing redevelopment in 2020–21

- American Express\*
- American Friends of the V&A
- Celia and Edward Atkin CBE
- C Jay Moorhead Foundation\*
- Camalotte Foundation\*
- CHK Foundation
- The John S Cohen Foundation
- Dunard Fund
- John and Hilary Everett
- Cary J. Frieze\*
- Lydia and Manfred Gorvy\*
- The Hintze Family Charitable Foundation
- Andrew Hochhauser QC
- Sir Elton John and David Furnish
- The Luigi and Laura Dallapiccola Foundation
- PF Charitable Trust
- Royal Commission for the Exhibition of 1851
- The Ruth Covo Family Foundation\*
- The Selz Foundation\*
- The William Brake Foundation
- The Wolfson Foundation
- And others who wish to remain anonymous



The V&A is very grateful to those who have made a contribution to the museum’s work through the Director’s Circle

#### Platinum

- The Arah Foundation
- Lady Bamford OBE
- The BAND Trust
- Constance Cincotta
- Stephen and Anne Curran
- Dr Genevieve Davies
- Tove Goddard
- Claire and Simon Godwin
- Judy and Frank Grace
- Andrew Hochhauser QC
- Roderick and Elizabeth Jack
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