



V&A

Annual Review 2025-26

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Chair's foreword

Minouche Shafik, the chair of trustees for the V&A
Photo: Victoria and Albert Museum, London

It's been my pleasure to witness an extraordinary 12 months at the V&A in my first full year as chair. Even by the standards of the past five years, our mission has never felt stronger. Collectively we believe in the power of creativity to change lives, which is why the V&A strives to make creativity accessible to everyone – both across our family of sites and online. In fact, it's by directly and imaginatively connecting physical and digital experiences that we have the greatest chance of reaching the widest and most diverse audiences.

Our biggest bricks-and-mortar launch of 2025-26 – the acclaimed V&A East Storehouse, visited by more than half a million people since its May 2025 opening – is also a huge digital success story. Central to its pioneering concept of “open storage” is the free Order an Object service, which allows visitors to select items from the collection to view up-close in person. Almost 40,000 items have been booked since launch, across all areas of the collection. On site, QR codes have offered increased digital interpretation. Each click becomes a dynamic encounter, an opportunity for users to curate their own museum experience, and the V&A's engaged sessions online have risen 50% year-on-year.

Co-creation – with our audiences, the sector and the wider creative industries – sits at the heart of what we do. At our east London campus this year, young, diverse local communities have helped shape both the David Bowie Centre, which opened at V&A East Storehouse in September 2025 as a permanent working archive of the singer's creative process, and the highly anticipated V&A East Museum, on which work was completed in March 2026 ahead of its opening in April. Meanwhile, at Young V&A, which has picked up three more awards for its inventive, child-centred design, the hit exhibition *Inside Aardman: Wallace & Gromit and Friends* was

a major collaboration with the Oscar-winning British animation studio to mark its 50th anniversary.

Innovation and inclusion have also been central to the public programme at V&A South Kensington, exemplified by the groundbreaking *Design and Disability* exhibition – now at V&A Dundee – which showcases the creativity of Disabled, Deaf and neurodivergent communities, while also setting new standards of accessibility for future V&A exhibitions. This greater access will be enabled by the ongoing gallery redevelopment as part of FuturePlan at V&A South Kensington, underpinned by exceptionally generous support from individuals, trusts and foundations.

The V&A's financial stability, key to ensuring the future of our collections and expansion of our mission, has been further boosted by careful planning and self-generated revenue, including a second consecutive year of record trading for the V&A Shop. At the same time, V&A membership, a key lever for connecting with our core audience and supporting our activities, has grown by a staggering 70% to reach record numbers in 2025-26, driven in part by the huge popularity of the past year's blockbusting exhibitions.

As we head into an ambitious new five-year plan that will take us through to 2030, there is no clearer sign that we must go on listening to our audiences and focusing the V&A's resources and energy where they are needed most – supporting creatives and inspiring as many people as possible to enjoy the collection as we continue to champion art, design and creativity in all its forms for everyone.

Baroness Minouche Shafik



Director's foreword

V&A director Tristram Hunt
Photo: Sophia Spring

When the V&A was established in 1852, its founding mission was to educate designers, manufacturers and the public in art and design. In 2026 that ethos extends to creativity in all its forms, for everyone.

With that mission guiding our purpose, this annual review marks the close of a transformative five-year period for the V&A: we emerged from the Covid-19 pandemic, rebuilt and broadened our audiences, revolutionised access to our collections, reframed them in socially relevant ways, inspired creative confidence in millions, and became more sustainable and financially resilient for the future.

In 2020 we were halfway through the development of the V&A family of sites, with Young V&A, V&A East Storehouse and V&A East Museum at different stages of design, construction and installation. Our expansion is now complete. It has resulted in an unrivalled opening up of national collections, which are available to be viewed during a private appointment by anyone, seven days a week, at the click of a button. Opening our three east London sites has also enabled us to interact with many more young people and families. In person and online, we are now engaging a more diverse, more global audience with the very greatest works of decorative and applied arts.

We continue to nurture creative talent at all levels: whether by running directed-play sessions at Young V&A; workshops in nurseries in the Thames Gateway area as part of the Creative Start scheme; careers festivals connecting design professionals with young people; or by hosting industry-level catwalk shows at our Fashion in Motion events. Our partnerships with V&A Dundee and World of Wedgwood continue to strengthen economic opportunity in the nations and regions of the UK, contributing significantly to local tourism and education.

As part of efforts to share our collections in as equitable a manner as possible under the law, several leading initiatives are addressing the colonial heritage of objects in our care. In India, we continue to tour the 17th-century *wagh nakh* – or tiger claws – across the museums of Maharashtra state, connecting new audiences to the legendary history of Maratha leader Chhatrapati Shivaji Maharaj. In Ghana, our Renewable Cultural Partnerships with the Manhyia Palace Museum facilitated the return of looted Asante gold regalia to its homeland for display. To celebrate the partnership's second year, in 2025 we unveiled a collaboration between the Asante royal goldsmith Nana

Poku Amponsah Dwumfour and the British-Ghanaian artist Emefa Cole. You can see their sculptural work, *Unity*, in the Silver gallery at V&A South Kensington.

Increasingly, we work in dialogue with our audiences to shape our programmes, galleries and learning offering. As the major redevelopment of the South Asia Gallery gathers pace, we are working with diaspora communities on the gallery design, curation and interpretation schemes. In The Rosalinde and Arthur Gilbert Galleries, reopened in March to press and public acclaim, new provenance research has informed dual labels that show how our understanding of objects' histories has evolved, including new information about Nazi-era looting. Our Youth Collective at V&A East has worked on the curation of a series of "hacked-end" displays at V&A East Storehouse addressing salient histories in the collections.

After the post-Covid concerns, we have defied the idea that the "blockbuster" is dead with a run of spectacular sellout shows: *Gabrielle Chanel. Fashion Manifesto*; *DIVA*; *Cartier*; and *Marie Antoinette Style* – many of which have then made their way around the world as highly successful cultural exports.

As the V&A family of sites enters another era, with a new strategy for the next five years due to launch shortly, our mission to champion creativity for everyone continues to drive the museum forward. At a critical moment for confidence and growth in the UK, I am confident that our national impact and contribution to the future of the creative economy can only increase.

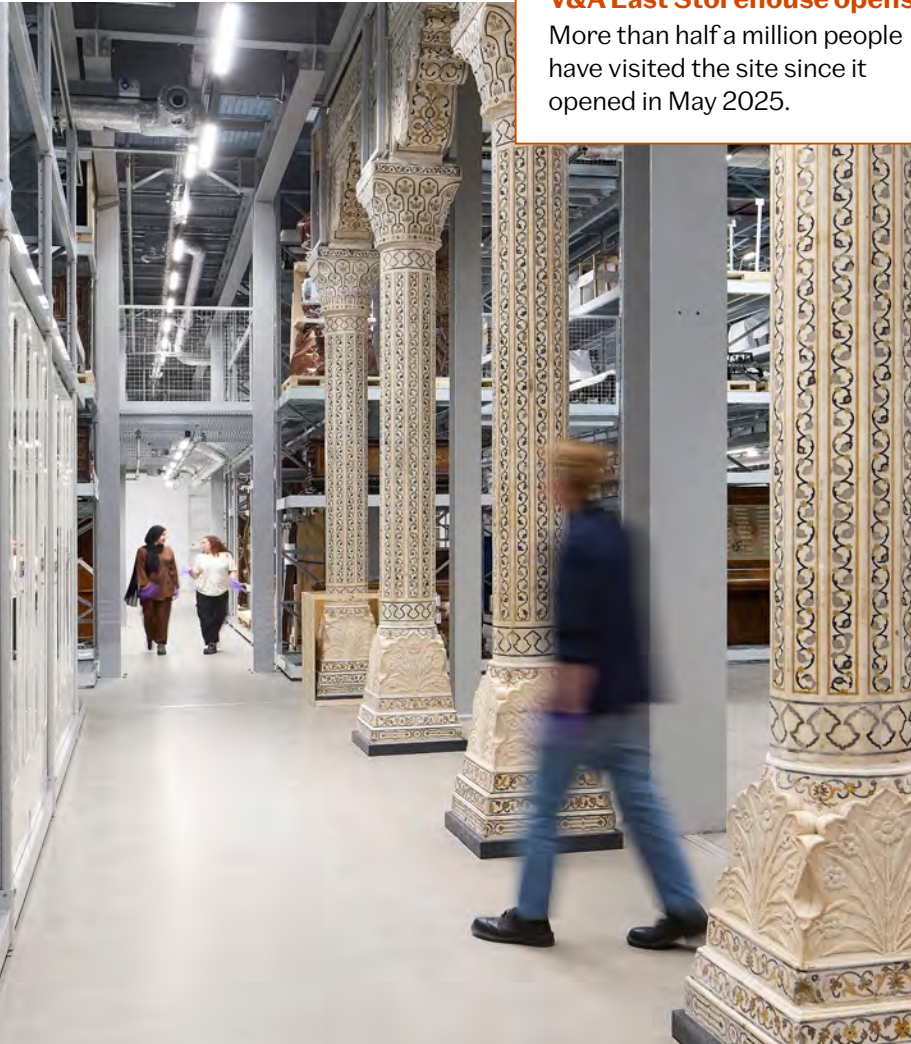
Sir Tristram Hunt



A year in highlights

Dancers from English National Ballet, who performed in front of *Le Train Bleu* at V&A East Storehouse in June 2025
Photo: Courtesy of Chanel/Oliver Holms,
© 2026 Succession Picasso/DACS, London





V&A East Storehouse opens

More than half a million people have visited the site since it opened in May 2025.



More awards for Young V&A

The museum was awarded the Council of Europe Museum Prize for its child-centred approach, as well as two RIBA architectural prizes.

Creative Start kicks off

Launched with prize money from the 2024 Art Fund Museum of the Year award, this Young V&A initiative offers creative workshops in state-funded nursery schools, playgroups and family hubs in the Thames Gateway region of southeast England.



“As dazzling as he was”

The David Bowie Centre opened at V&A East Storehouse in September 2025, providing a home for Bowie’s 90,000-piece archive of instruments, costumes, handwritten lyrics and more.

Left: A 1973 costume for David Bowie as Ziggy Stardust

Below: V&A East Museum in Queen Elizabeth Olympic Park, Stratford

Photos: Hufton+Crow; Council of Europe, Strasbourg; Victoria and Albert Museum, London

V&A East Museum is completed

The O’Donnell + Tuomey-designed museum prepared for its opening on 18 April 2026. It has two free permanent galleries and its inaugural exhibition, *The Music is Black: A British Story*, celebrates genres such as 2 tone, grime and drum and bass.



Above: The Agra Colonnade, from a 17th-century hammam, is one of six large-scale objects at V&A East Storehouse

Centre: Young V&A director Helen Charman (left) collects the Council of Europe Museum Prize

Focus On: Le Train Bleu

In the first Focus On event at V&A East Storehouse, celebrating Chanel's centenary, Chanel and English National Ballet brought the iconic 1924 dance piece to the public in a free performance against the largest (and rarely displayed) Picasso work in the world.



Above: *Le Train Bleu* front cloth installed at V&A East Storehouse
Centre: 18th-century costume on display in *Marie Antoinette Style*
Centre right: The Patiala Necklace by Cartier Paris, 1928



Blockbuster exhibitions

Marie Antoinette Style sold out two months ahead of closing, while *Cartier* featured 350 jewellery pieces and gemstones, and was one of the most popular V&A exhibitions of the 21st century.

Our Voice, Our Future: A Festival of Childhood

A panel including children's laureate Frank Cottrell-Boyce spoke at the first Children's Commissioner's festival to explore how best to support creative confidence in childhood.

Breaking commercial records

V&A memberships grew by 70% and the Shop at V&A South Kensington enjoyed a second consecutive year of record trading.



“There is enormous pleasure to marvelling at exquisite treasures, complete with tactile examples of gold and micromosaic”

– *The Guardian*

The Rosalinde and Arthur Gilbert Galleries reopen

The Gilbert Collection's 1,200 precious objects were redisplayed in a refurbished suite of galleries with a new focus on unbroken chains of provenance, recognising Nazi-era looting.

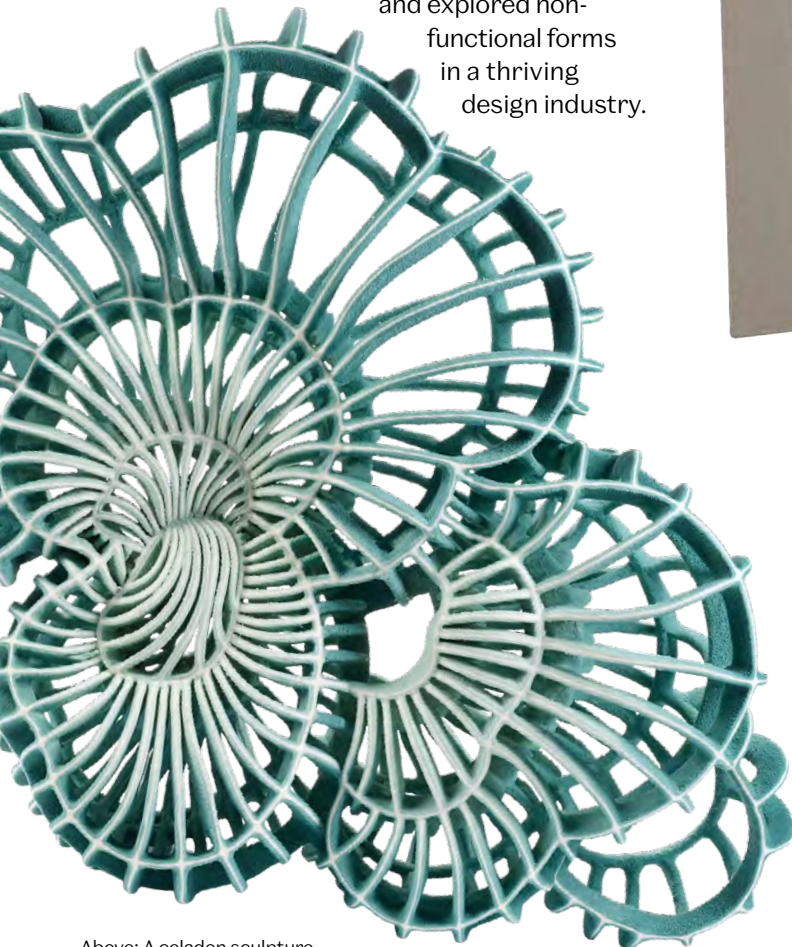


Above: One of the new Rosalinde and Arthur Gilbert Galleries at V&A South Kensington

Photos: Victoria and Albert Museum, London; Vincent Wulverryck, Collection Cartier © Cartier

Acquiring contemporary Chinese design

Dimensions: Contemporary Chinese Studio Crafts at V&A South Kensington was the largest display of its kind outside China, with nearly 50 new acquisitions. It revealed how Chinese artists have used new industrial techniques and explored non-functional forms in a thriving design industry.



Above: A celadon sculpture by contemporary Chinese artist Xu Shiyuan

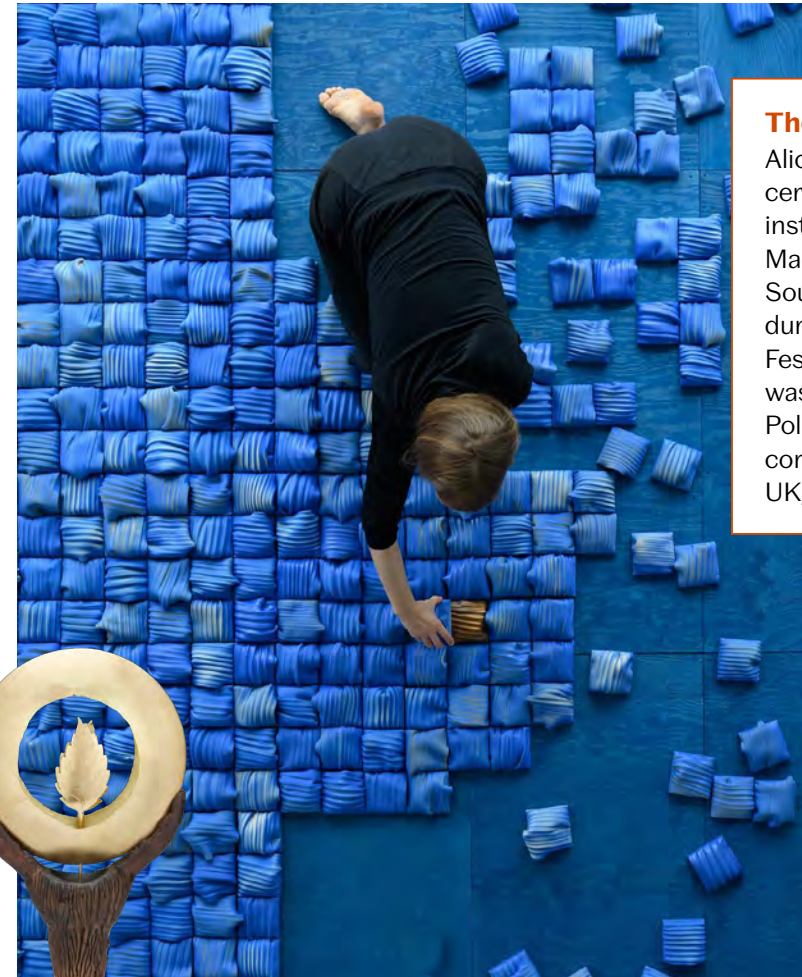


YouTube enters the collection

A reconstruction of an early YouTube page, featuring the first video uploaded to the site, Jawed Karim's *Me at the zoo*, was acquired by the V&A. It advances how the museum collects digital works and preserves this important piece of internet history.

More than three million searches

Upgrades to Explore the Collections led to 3.1 million sessions, an increase of 40% year-on-year.



The Ripple Effect

Alicja Patanowska's ceramic seating installation in The John Madejski Garden at V&A South Kensington was a hit during London Design Festival. It reused mining waste from southwest Poland and was commissioned as part of UK/Poland Season 2025.



Ongoing partnership with Ghana

A new sculpture, *Unity*, was commissioned in a collaboration between the Asante royal goldsmith and British-Ghanaian artist-goldsmith Emefa Cole, drawing symbolism from rich Asante references.

Above left: The V&A acquired the first YouTube watch page in 2025

Centre: *Unity*, a sculpture celebrating the V&A's partnership with Ghana's Manhyia Palace Museum

Left: Alicja Patanowska creating *The Ripple Effect* for London Design Festival

Photos: Victoria and Albert Museum, London

Strategic priorities



An expanded family of sites

V&A East Storehouse opened to acclaim, partner museums made local impact, and work completed on V&A East Museum

V&A East Storehouse opens

The groundbreaking new working store and visitor attraction in Hackney, east London, opened in May 2025, and more than 500,000 people have visited it since.



Order an Object launches

This revolutionary shift from on display to on demand enables visitors to book appointments with any five objects in the collection.

Right: Textiles are popular with visitors to V&A East Storehouse



Below: *A Place Beyond* by Thomas J Price stands outside V&A East Museum

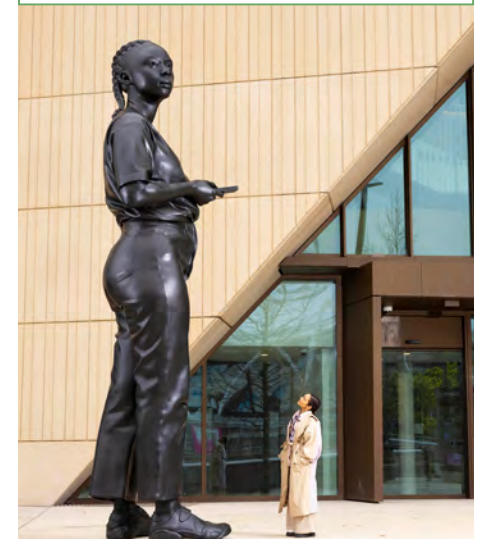
Photos: Victoria and Albert Museum, London; Bet Bettencourt; Hufton + Crow; David Parry/PA Media Assignments for the V&A

V&A East Museum

Co-developed with young people and rooted in east London's craft heritage, V&A East Museum explores creativity in a changing world.

500 objects

make up the permanent collection, including new acquisitions such as Thomas J Price's monumental new work *A Place Beyond*.



V&A Dundee

61% more tourists

Since V&A Dundee opened, visitors have boosted the city's economy.

Aardman at 50

A partnership with the production house offered stop-frame filmmaking sessions.

Left: V&A Dundee, designed by Japanese architecture firm Kengo Kuma & Associates



38,298 objects

have been booked since launch, across all areas of the collection.

12,000 people

have used Order an Object since its launch.

12% of users

are practising artists or makers. Feedback included: "The idea of being this close to such iconic items is beyond belief."

Growing new audiences

Live programming, late-night events, residencies and more attracted new and diverse visitors to the V&A

V&A East Storehouse

Look What I Found...

The micro-residency programme saw artists including Jazz Grant, Mac Collins and Saad Qureshi spend four days researching the collection and a fifth day presenting their findings.



51% of visitors

to V&A East Storehouse are under 35.

27% are local

They work, live or study in Waltham Forest, Newham, Tower Hamlets and Hackney.

45% of visitors

are from minority ethnic groups.

back2back

V&A East Storehouse's series of performances, films, installations, talks and workshops continued. For Archival Bodies at V&A East Storehouse in June 2025, the Hackney design studio playbody used upcycled materials to create a nightclub.

Left: The Archival Bodies music event
Photo: Courtesy of playbody



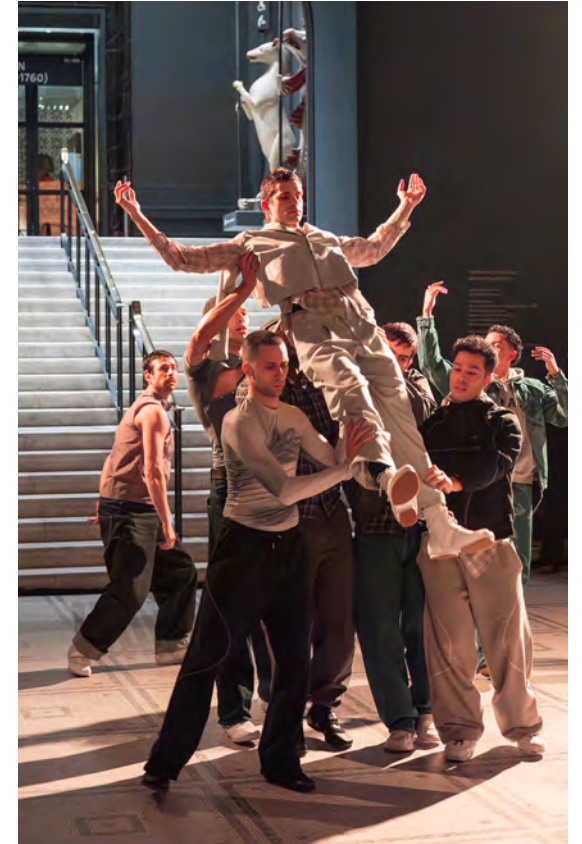
Left: Mixed-media collage artist Jazz Grant investigated objects such as ballet costume designs by Peter Minshall
Photo: Chanelle Johnson

Right: A 2026 Fashion in Motion event with Saul Nash

Below: Acrobatics at Young V&A in summer 2025

Summer festivals

Events at Young V&A and V&A South Kensington included puppeteers from the West End production of Disney's *The Lion King*, costume-making and outdoor acrobatics.



Fashion in Motion

British fashion designer Saul Nash staged three shows with choreographer Jordan Franklin inspired by the *Raphael Cartoons*, and a collaboration with Copenhagen Fashion Week presented work by emerging Danish designers at V&A South Kensington.

Increasing equity and transforming access

The launch of *Order an Object* transformed access to V&A collections, and community-led co-design work continued

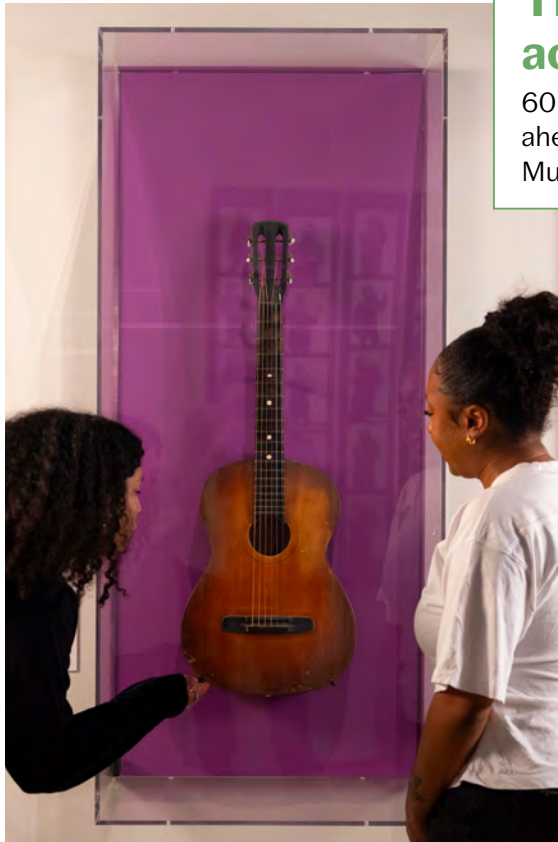
V&A East Youth Collective

The fifth cohort of 18-24-year-old east Londoners played a key role in shaping V&A East. *How We Make* – a reimagined east London tube map – featured in V&A East Storehouse's opening.

75% of new hires

at V&A East Storehouse are people from the local area.

Right: Joan Armatrading's first guitar, acquired for *The Music is Black: A British Story*



The Music is Black acquisitions

60 new objects were acquired ahead of the opening of V&A East Museum's inaugural exhibition.

South Asian community co-design

As part of plans for the new South Asia Gallery at V&A South Kensington, an all-ages group with South Asian heritage were invited to co-design the space and advise on curation and interpretation.

Right: A snuffbox once owned by Frederic the Great of Prussia, c1795

Design and Disability

Tactile maps, sensory spaces and British Sign Language and audio guides set a new standard for inclusive museum experiences at this exhibition of design objects for and by Disabled people.

60,970 visits

at V&A South Kensington before the exhibition travelled to V&A Dundee, where it opened in June 2026.

Right: *Design and Disability* at V&A South Kensington

Photos: Isobel Greenhalgh; Victoria and Albert Museum, London



Dementia-friendly galleries

Touch and scent interactives in the refurbished Rosalinde and Arthur Gilbert Galleries allow visitors, particularly those with dementia or sight impairments, to engage tangibly with stories of skill and making.



Sustainability

Biodegradable, seaweed-coated takeaway boxes by Notpla were acquired for the Design 1900-Now galleries and introduced in the V&A South Kensington staff canteen.

Digital impact

Record-breaking engagement followed upgrades to websites, a V&A East Storehouse digital platform and new content formats

Social media growth

V&A social media accounts generated more than 298 million impressions in 2025-26. That's 32% more than the previous year. V&A now has 4.8 million followers across all platforms.

1 million hours

The total amount of YouTube watch time.

15.7 million views

on the main V&A YouTube channel – more than double the number achieved in 2024-25.

New YouTube channel

V&A Up Next is aimed at 16- to 24-year-olds and features films with Ashnikko, Ncuti Gatwa and Rose Gray.

Right: Actors Ncuti Gatwa and Edward Bluemel look at Elizabethan objects in an episode of V&A Up Next's series *Unexpected Item*



2.1 million

people follow the main @vamuseum Instagram account.

3.5 million

views on Instagram for a Marie Antoinette shoe-unboxing video, produced with the Ashmolean Museum.

V&A East Storehouse goes digital

A new in-gallery digital experience whereby visitors can scan QR codes to find contextual information and read stories about the objects on display. One third of visitors use the system.



Right: A 15th-century tile from Syria, now on display at V&A East Storehouse

Explore the Collections

Sessions rose from 2.1 million to 3.1 million in the 2025-26 financial year, and users conducted an average of 11 searches per session, showing that the platform is used for deep research tasks.

320,000 searches

were for David Bowie-related objects, driven by the opening of the David Bowie Centre.

mused more popular than ever

The V&A's digital platform for young teenagers offers interactive content at the intersection of the collections and popular culture.

1.6 million users

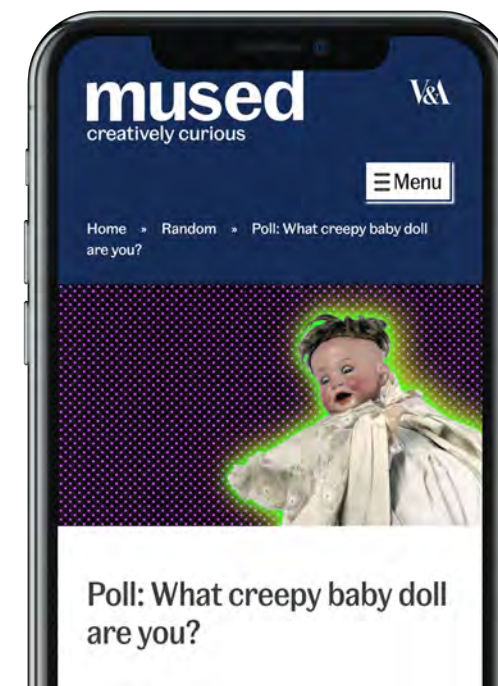
Representing a 134% increase on the 2024-25 period.

2 million

online sessions, 82% of which were longer, engaged interactions.

1.7 million

sessions came from search, indicating no negative impact from AI summary boxes.



National partnerships

The V&A collaborates with schools and museums across the country on creative learning programmes, acquisitions and advice



Glassworks: Sunderland

The V&A is a strategic advisor to Sunderland Culture on Glassworks, a new centre for glassmaking. A £5m grant towards the £7.5m project comes from the Department for Culture, Media and Sport's (DCMS) Cultural Development Fund, which is administered by Arts Council England.

Left: A painted church panel that went on loan to Norwich Castle in 2025

Norwich Castle loans

In 2025 three further loans were made to Norwich Castle of 15th-century artworks: a carving from a stall or bench, a heraldic stained-glass panel, and a painted church panel.



Above: The V&A contributed a grant to The Quilters' Guild of the British Isles to acquire *A Domestic Scene In Chorlton*, 2023, by Sarah-Joy Ford

Freud in Belfast

The V&A display *Lucian Freud's Etchings: A Creative Collaboration* travelled to Northern Ireland and was shown at Titanic Belfast, where it boosted visitor numbers and added new elements, such as a recreation of Freud's London studio.

Right: Trial proof of *Pluto Aged Twelve*, 2000, an etching by Lucian Freud

Photo: © The Estate of Lucian Freud. All Rights Reserved 2023, Bridgeman Images



Jasperware at 250

V&A Wedgwood Collection in Stoke-on-Trent, home to 175,000 objects, celebrated the 250th anniversary of Jasperware in 2025.

AI design competition

The public were invited to use AI tools to design a Jasperware vase. Potter Chase Archer won with a lobster-inspired creation that was 3D-printed and acquired for the *Unpacking the V&A Wedgwood Collection: Jasper 250* display.



Delivering creative education

The V&A is reaching more young people than ever with an expanded family of sites and new partnerships



V&A Innovate

For the 2025-26 schools' design competition, teams of year 7-9 pupils created a design solution to real-world problems and following one of three themes inspired by the Design: 1900-Now galleries at V&A South Kensington: Reimagine, Join and Rest.

Left: Students from Hull Sirius West Academy take part in a DesignLab Nation session at Makerspace, Hull, a new programme partner

DesignLab Nation's ninth year

The programme added Hull Museums and Galleries as a partner. Local school pupils made outdoor social seating (Newcastle/Gateshead), reinterpreted a Wedgwood vase (Stoke-on-Trent) and used seating to communicate place (Hull).



V&A East

East Summer School

More than 340 young people took part in the East Summer School in 2025, collaborating with practising artists. Photography and printmaking sessions took place at V&A East Storehouse.

Collaborating with universities

In November 2025 V&A East Storehouse hosted Soundhouse, a three-day takeover with UCL East and Yamaha that featured live interactive compositions and musical performances.

Adobe Creative Residency

The residency's second year saw photographer Michael Akuagwu create memory books with families and the film *Reference Point*. Inclusive designer Jess Starns worked with young people struggling at school, and ceramicist Ciara Neufeldt created Wedgwood-inspired jelly-mould chairs.

Below: A fashion industry session during the Upstart: Creative Careers Festival
Photos: Victoria and Albert Museum, London; Sandra Ebert

Upstart: Creative Careers Festival

Run across the V&A family of sites, this two-day festival delivered practical training and professional advice to young people through Q&A sessions, workshops, portfolio reviews with artists, and more.



2025-26 exhibitions and displays

Schiaparelli: Fashion Becomes Art opened
at V&A South Kensington in March 2026
Photo: Jamie Stoker



2025-26 exhibitions

“A luxurious deep dive into the jeweller’s rich and sprawling international history, while benefiting from some spectacular jewels”
– *The Standard*



Cartier **12 April to 16 November 2025**

V&A South Kensington

The first major exhibition of Cartier jewels and watches for three decades. More than 350 objects showed how the Maison’s craftsmanship and artistic pedigree made it one of the most significant names in the luxury market from the turn of the 20th century. British architect and artist Asif Khan led the exhibition design, continuing a tradition of collaborations between artists and the jeweller.

Curators: Helen Molesworth and Rachel Garrahan



Design and Disability **7 June 2025 to 15 February 2026**

V&A South Kensington

Supported by Oak Foundation

Showcasing the radical contributions of Disabled, Deaf and neurodivergent people within contemporary design and culture from the 1940s until now. The 170 objects were displayed across three sections with a focus on accessible exhibition design.

With further support from the Edith Murphy Foundation and from François Jourdain and Verity Soper-Jourdain

Curator: Natalie Kane, with support from exhibition research assistant Reuben Liebeskind



Marie Antoinette Style 20 September 2025 to 22 March 2026

*V&A South Kensington
Sponsored by Manolo Blahnik*

The life of one of history's most misunderstood queens was re-examined through 250 objects, including rare items from her private collection, fashion from the era and contemporary couture inspired by her legacy. This was the first UK exhibition on the French queen and featured loans from the Palace of Versailles.

With support from Kathryn Uhde

Curator: Sarah Grant, with support from exhibition research assistant Helena Cox



Schiaparelli: Fashion Becomes Art 28 March to 8 November 2026

*V&A South Kensington
Created in collaboration with Schiaparelli*

The impact of one of the 20th century's most innovative fashion designers is demonstrated through garments from the 1920s to the present day. The show follows the origins of the house and Elsa Schiaparelli's links to surrealism through to its current leadership by creative director Daniel Roseberry.

With further support from Revolut, Tia Collection and Kathryn Uhde

Curators: Sonnet Stanfill, Lydia Caston and Rosalind McKeever



Inside Aardman: Wallace & Gromit and Friends 12 February to 15 November 2026

*Young V&A
Supported by The Godwin Family*

Aardman Animations has created some of the world's best-loved characters, and this exhibition showed how its films and television shows were made, from conception to modelling and post-production. It included sets, models, storyboards and more from the Wallace & Gromit films, *Shaun the Sheep* and other productions, alongside interactive displays for children to explore filmmaking and express their creativity.

Curators: Alex Newson and Tanaya Basu De Sarkar



2025-26 displays

V&A South Kensington

The Mountain in Chinese Art

22 May 2023
to 21 October 2025

Energy: Sparks from the Collection

25 May 2023 to 18 May 2025

Hazara Dress and Embroidery from Afghanistan

11 April 2024 to 24 July 2025

Nature Study: Ecology and the Contemporary Photobook

8 June 2024 to 18 May 2025

Photography Now

8 June 2024 to 18 May 2025

Enthoven Unboxed: 100 Years of Collecting Performance

14 September 2024
to 29 March 2026

Japanese Printmaking

21 October 2024
to 19 October 2026

British Studio Pottery and the V&A

29 October 2024
to 28 September 2025

Material Cultures: Woodland Goods

26 November 2024
to 31 October 2025

Makers of Modern Gothic: A.W.N. Pugin and John Hardman Jr

3 February to 26 October 2025

Adobe Creative Residents 2025: Open Studios

28 February to
28 November 2025

Picturing Canada

15 April 2025 to 13 May 2026

Tatreez: Palestinian Embroidery

19 May 2025 to 31 May 2026

Juan Covelli, ATRATO

2 September 2025
to 22 February 2026

Women Printmakers from Iran

25 September 2025
to 27 September 2026

Lasting Impressions: Women Printmakers 1900 Now

27 September 2025
to 27 September 2026

Sumō Wrestling in Woodblock Prints

6 October 2025
to 16 August 2026

Dimensions: Chinese Contemporary Studio Crafts

28 October 2025
to 17 September 2026

John Constable and David Lucas: A Unison of Feeling

15 November 2025
to 14 June 2026

Design 1900–Now galleries reopened

18 February 2026

V&A Dundee

Thread Memory: Embroidery from Palestine

26 June 2025
to 26 April 2026

Maggie s: Architecture that Cares

6 March to 1 November 2026

Tatreez: Palestinian Embroidery was one of the 2025-26 period's most popular displays
Photo: Victoria and Albert Museum, London

Support and thanks



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

- Adobe Foundation
- The Al Thani Collection Foundation
- Theodore A Amaro*
- American Express
- Lisa Shaffer Anderson and Dudley Buist Anderson*
- The Andrew W. Mellon Foundation
- Gregory and Regina Annenberg Weingarten
- Art Explora
- Art Fund
- Arts and Humanities Research Council

- Bank of America
- The Bern Schwartz Family Foundation*
- Blavatnik Family Foundation*
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- Chanel

- Yu-Chee Chong
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- Anthony Crickmay
- The Curtain Foundation
- David Bowie Estate
- Dr and Mrs Edwin Davies CBE
- Dr Genevieve Davies
- DCMS/Wolfson Museums and Galleries Improvement Fund
- Department for Culture, Media and Sport
- Dior
- Sir Harry Djanogly CBE
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- Dunard Fund
- EY
- The Farrington Family in memory of Suzanne Farrington
- The Foyle Foundation
- The Friends of the V&A
- Mrs Elizabeth Gage MBE
- Dr Waltraud Ganguly
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- The Getty Foundation
- Sir Paul Getty KBE

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- Gilbert Trust for the Arts
- Lydia and Manfred Gorvy*
- Sarah and Gerard Griffin
- GRoW @ Annenberg Foundation
- Gucci
- Jonathan Hardy, Rachel Whirledge and Anna Fry
- Harrods
- The Headley Trust
- The Hintze Family Charitable Foundation
- Andrew Hochhauser KC
- Graham Howe*
- Yu Hsiang
- The Huo Family Foundation
- The Iris Foundation*
- Mohammed Abdul Latif Jameel KBE
- Sir Elton John and David Furnish
- Pauline Johnstone
- Frédéric Jousset
- Koç Holding
- The Kusuma Trust
- The Linder Collection
- The Linder Foundation
- The Lord Leonard and Lady Estelle Wolfson Foundation
- Prue MacLeod
- Sir John Madejski OBE DL
- John Makepeace OBE
- The McLain Foundation
- Meta Media 超媒体

- Ministry of Culture, Sports and Tourism, Republic of Korea
- The Monument Trust
- N. Sethia Foundation
- National Heritage Memorial Fund
- The National Lottery Heritage Fund
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The V&A would like to thank the following for generously supporting the museum’s ongoing redevelopment in 2025-26

- David and Molly Lowell Borthwick*
- Cockayne Grants for the Arts, a Donor Advised Fund, held at The Prism Charitable Trust
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- The National Lottery Heritage Fund
- Edwina Sassoon MBE
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A 17th-century Japanese incense burner (*koro*) in the form of a sleeping monk. Purchase funded by Toshiba
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The V&A is particularly grateful to those whose support has contributed to the work of the Photographs Section through the Photographs Acquisition Group

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- Jingqi Zhang
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- Irina Zigar

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26 November 2024 to 31 October 2025**

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3 February to 26 October 2025**

The drawings by Pugin for his work with John Hardman Jr were purchased with support from Art Fund, The Rick Mather David Scrase Foundation, The Friends of the National Libraries and The Murray Family, with additional support from Bonhams. The album of drawings by Pugin for his work with George Myers was purchased thanks to the generosity of The Rick Mather David Scrase Foundation

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2 September 2025 to 22 February 2026**

Commission supported by the KHR McNeely Family Foundation, Kevin, Rosemary, and Hannah Rose McNeely. With further support from the Embassy of Colombia to the United Kingdom, as part of the bicentenary celebrations commemorating 200 years of diplomatic relations between Colombia and the UK

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16 May 2026 to 10 January 2027

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16 October 2026 to 30 May 2027

Supported by Péter Küllői, Orsi Bakos, Gábor Borda, Ladislav Kossar, Norbert Streitmann, Peter Szauer, György Szentiványi and Vintage Galéria Budapest

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With further support from Erim Bener Publication supported by the Ruddock Foundation for the Arts

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The V&A is indebted to those who have made generous gifts to support acquisitions, conservation, learning and other projects

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- KHR McNeely Family Foundation, Kevin, Rosemary, and Hannah Rose McNeely*
- Steven Larcombe and Sonya Leydecker
- The Linder Foundation

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- Michael Marks Charitable Trust
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- The William Brake Foundation
- Peter Williams and Heather Acton
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*Donations marked with an asterisk were made possible by the V&A Americas Foundation

The V&A would like to thank members of the Henry Cole Circle for their generous commitment to supporting the future of the V&A by pledging a gift in their Will

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- Michael Osborn

John Smart's 18th-century portrait miniature of Abdul Khaliq Sultan, The Mysorean Hostage Prince. Purchased with funds from the Hugh Phillips Bequest
Photo: Victoria and Albert Museum, London



The V&A would like to pay tribute to those who left a legacy or made a gift in memory of a loved one this year

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- Barbara Vijayakumar and Kalamandalam Vijayakumar
- Hilary and Andrew Walker
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- Paula Weideger
- Dr Angela Weight
- Mary Wells
- Rob Westwood and Samara Leibner
- Ann Wilson
- Simon Casimir Wilson OBE
- M. S. Woolfson
- Matthew, Sarah and Madeleine Young
- And others who wish to remain anonymous

- A. Alfred Taubman Foundation*
- Boris Bally in honour of Steve Korpa, and of Bob Ebendorf in memory of Gail M. Brown
- The Estate of Dorothy Bohm
- Paul Brown
- Roger Bull in memory of Judith Wicks
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- Jo Headland in memory of Sandy Stagg
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- Rosslyn Hill
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- The Estate of Pieter Huveneers
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- Helen Janecek in memory of Josef Janecek (1916-80)
- Martin Kamer in honour of Janet Arnold
- Warren Levin
- The Geneviève Ley Estate, in her memory
- Erberto Lo Bue
- Margaret Loraine
- Conrad Marshall-Purves
- Dr Zareer Masani
- Richard (Dick) Matchett
- David Monkhouse

- Roger Napier
- Suzanne and Bernie Pucker in honour of Zevi Blum
- Julie Rowe and family, in memory of Gerald Hopkinson
- Harold and Harriet Sebag-Montefiore
- Caroline Sterling in memory of J. A. L. Sterling
- Karun Thakar in memory of Bina Thakar
- Alison Thomas on behalf of the Edna Clarke Hall Estate
- Perrine Tracy
- The Wedgwood Society of NSW in memory of L Richard Smith
- Claire Worster and Helen Miles in memory of Laura Lofting (née Templer)
- And others who wish to remain anonymous

The V&A is grateful to the Trustees of the V&A Americas Foundations for their valuable commitment and support

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The V&A is very grateful for the many objects which have been accepted by His Majesty’s Government in lieu of Inheritance Tax and allocated to the Victoria and Albert Museum in 2025-26. The V&A is also grateful for the many objects which have been accepted under the Cultural Gifts Scheme by HM Government and allocated to the Victoria and Albert Museum.

The V&A would also like to thank all those who have supported the Museum this year as committed Members. Their contributions have helped us to conserve and expand our magnificent collections and share our work with a global audience.



Image acknowledgements

The V&A would like to thank the following donors for supporting the works, projects and programmes illustrated in this report

Page 5, 7

- *Le Train Bleu* front cloth given by the Friends of the Museum of the Performing Arts

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- A 1973 costume for David Bowie as Ziggy Stardust, purchase funded by the V&A Americas Foundation through the generosity of the Blavatnik Family Foundation and Warner Music Group
- The acquisition of the David Bowie Archive and creation of the David Bowie Centre was made possible thanks to the David Bowie Estate and a generous donation from the Blavatnik Family Foundation and Warner Music Group

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- Xu Shiyuan sculpture presented by Art Fund
- *Unity* sculpture commission supported by the V&A Americas Foundation
- YouTube watch page given by Google and Jawed Karim

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- Joan Armatrading's first guitar donated by Joan Armatrading
- Snuffbox once owned by Frederic the Great of Prussia, c1795, The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London

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- V&A Innovate is supported by the Adobe Foundation and other generous donors
- DesignLab Nation supported by the Adobe Foundation and other generous donors
- Upstart: Creative Careers Festival supported by the Adobe Foundation and other generous donors

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Others who served during the year

- Nigel Webb

Farmer, Port of Alexandria, 2025, by Yasmine El Meleegy, a Jameel Acquisition
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