

V&A ANNUAL REVIEW 2005/6



CHINESE NEW YEAR 2006



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V&A

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CONSERVATOR WORKING ON AN EGYPTIAN
ROCK CRYSTAL CONTAINER, 975–1050, FOR
THE NEW JAMEEL GALLERY OF ISLAMIC ART

Recent Fashion Acquisitions

The V&A has recently acquired a number of important fashion items. The objects are all of the highest quality, and have been selected with care.

The first item is a pair of shoes, which are made of the finest materials. They are a perfect example of the work of a great designer, and are a true masterpiece of craftsmanship.

The second item is a dress, which is made of the finest materials. It is a perfect example of the work of a great designer, and is a true masterpiece of craftsmanship.

The third item is a pair of shoes, which are made of the finest materials. They are a perfect example of the work of a great designer, and are a true masterpiece of craftsmanship.



FOREWORD

For the V&A, 2005/6 was another busy year, with a full and diverse programme of exhibitions and events. The three Museum sites in London were visited by 2.2 million people, and overall the V&A reached more than 14 million people worldwide.

Touring exhibitions travelled to China and Japan, America and Australia and drew more than 900,000 visitors. The exhibition *Palace and Mosque* attracted record numbers to our partnership museum in Sheffield. A programme of evening public events has developed a younger audience who use the Museum in a new and different way. The V&A staged the first audio podcast from a museum, and followed up its success with a video podcast. Despite financial stringencies, some important acquisitions were made, while publications continued to enlarge the Museum's reputation. The story of 2005/6 is colourful and wide-ranging.

The buildings themselves continue to change. FuturePlan progressed with a range of new galleries, the beautiful and popular John Madejski Garden and a new shop off the Grand Entrance. The V&A Museum of Childhood closed for a large-scale redesign that will update its facilities and provide new spaces for its unique collections. Unfortunately, the V&A Theatre Museum was unsuccessful in its bid for Heritage Lottery funding. Subsequent consultation is determining the best way forward, with the aim of enabling even more people to enjoy its important collections.

Increasingly recognised as the world's leading museum of art and design, the V&A plays an important role in showing the best of contemporary and historic design in the UK and in promoting British design internationally. If Britain is to continue to thrive as a creative nation, recognised for its flair and expertise, the design community needs a flagship. That is the role of the V&A, which is both a source of inspiration for artists and designers and a powerhouse for recognition of excellence both in Britain and in rapidly growing economies like China and India.

This review provides a snapshot of an exciting year. None of this could have been achieved without dedicated hard-working staff and generous and supportive donors: our warmest thanks to them all.

Paula Ridley
Chairman





CREATIVE INDUSTRIES AND THE V&A



ANNA PIAGGI WITH ANDREAS KRONTHALER,
VIVIENNE WESTWOOD AND JC DE CASTELBAJAC
AT THE OPENING OF FASHION-OLGY AND
POPAGANDA



Fashion on the
REVOLUTION

CREATIVE INDUSTRIES AND THE V&A

The V&A was established to inspire creativity. Its international collection of art and design was not simply to be admired – it was to be used. Professionals need the V&A, as do the many students and members of the public who visit the galleries, use the Archive of Art and Design and participate in the Museum's wide-ranging programme of activities. Over 30% of the Museum's visitors say they work, teach or study in the creative industries. The V&A is the hunting ground for Britain's design talent.

The creative economy has changed since the mid-19th century, but its intellectual framework remains essential. The V&A is well placed to use its growing collections to celebrate a vision no less relevant today. Education and inspiration drive innovation, and the Museum continues to believe that making the best of historic and contemporary design available through its exhibitions and programmes, acquisitions and commissions is an essential contribution to sustaining the country's leading role in creative design.

The approach is global. New technologies capture the interest of audiences worldwide. Touring exhibitions showcase British talent and build strong regional and international ties by taking the collections to audiences who might not otherwise see them. This diverse content – from the ancient Far East to Soho last week – shows visitors that design excellence takes its inspiration from across the globe. A platform for its many partners and projects, the twelve acres of the V&A's encyclopedic building are a world resource for Britain.

OZWALD BOATENG'S
FASHION IN MOTION





Fashion in Motion
Herriot College



THE JOHN MADEJSKI GARDEN

A large, multi-story red brick building with arched windows and a courtyard with a fountain and people. The building has a classic architectural style with multiple levels of windows and a prominent central entrance. In the foreground, a group of people, including several women wearing hijabs, are gathered around a fountain. The scene is set in a well-maintained courtyard with green grass and young trees.

THE EVOLVING MUSEUM



FUTUREPLAN

FuturePlan is the V&A's ambitious programme to reinvigorate the building: restoring its architecture and opening up previously hidden spaces and vistas. It is improving visitor facilities and redisplaying the collections in a beautiful and accessible way. Since the opening of the British Galleries in 2001, some 18 projects and galleries have been completed, ranging from the redisplay of the Museum's paintings collections to the reopening of the tunnel entrance. A further 13 projects will be completed between 2006 and 2009.

HRH the Prince of Wales opened the John Madejski Garden in July 2005. The design by Kim Wilkie Associates is a calm, elegant response to the highly ornamental facades of the surrounding buildings. A central ellipse can be flooded to create a reflective pool of water, enlivened by water jet fountains and bands of light. With prospects for corporate entertainment, a seasonal café and new art commissions, this light, welcoming space has revitalised the heart of the Museum, and has proved immensely popular with visitors. In September 2005, the V&A held its second annual party for the Creative Industries there, sponsored by Channel 4 and hosted by Ozwald Boateng.

The Sacred Silver and Stained Glass galleries opened in November 2005, thanks to the generosity of the A.H. Whiteley family. Designed by John Ronayne, these galleries have been transformed, with the illuminated stained glass in four-metre-high screens by Wendy Ramshaw. Highlights include a magnificent 1705 German silver monstrance depicting the



**HRH THE PRINCE OF WALES WITH KIM WILKIE
THE JOHN MADEJSKI GARDEN AT NIGHT**

Last Supper, and a rare pair of Charles II communion cups. The gallery examines changing forms, beliefs and religious practice from the Middle Ages to the present day.

Earlier in the year, a new gallery overlooking the Grand Entrance was restored in honour of William Frederick Ruddock. Currently showcasing changing displays of sculpture, metalwork, ceramics and glass, this new gallery will eventually house the Museum's unrivalled collection of European bronzes. Designed by the V&A Design Department, the space dramatically contrasts the small-scale objects on display with the grandeur of the surrounding architecture.

A new Main Shop, designed by Eva Jiricna, opened in March 2006. With extensive use of glass and light, the shop has been designed to provide a contemporary retail space for a variety of designs including jewellery, clothing and furniture as well as more traditional items such as publications and cards. The central location leads visitors into the Dorothy and Michael Hintze Sculpture Galleries and towards the John Madejski Garden.

Spring 2006 saw the completion of the first phase of the new Dorothy and Michael Hintze Sculpture Galleries. Some of the greatest sculptures made for British patrons and collectors – including works by Canova, Bernini and Roubiliac – can now be seen along the south side of the John Madejski Garden, where the original mosaic floors have been restored. Phase 2, taking the story up to the middle of the 20th century, is due for completion by the end of 2006.

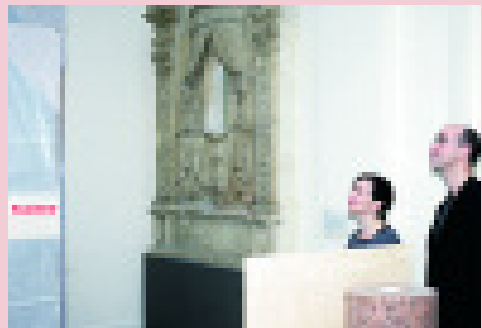
The Jameel Gallery of Islamic Art opens in July 2006 to showcase highlights of the V&A's collection of more than 10,000 objects from the Middle East. Its centrepiece is the Ardabil carpet, one of the largest and finest carpets in existence. September sees the opening of the new V&A Café which moves back to the Museum's original refreshment area, the stunning Morris, Poynter and Gamble Rooms. Designed by architects MUMA, the new Café will be managed by V&A caterers, Benugo.

Forthcoming FuturePlan projects include the V&A's new Sackler Education Centre, scheduled to open in September 2007. Designed by Softroom, it will more than double the current education area. The two lower floors of the Henry Cole Wing

will be opened up to create a bright and stimulating learning environment. An integral part of the Museum, the centre will also function separately as a multipurpose arts venue, operating at times outside normal Museum hours.

The V&A's collection of jewellery ranges from antiquity to the present day. Designed by Eva Jiricna Architects, the new William and Judith Bollinger Jewellery Gallery will add a mezzanine floor to increase display space. The displays will explore the history, symbolism, design and craftsmanship of jewellery. Set to open in early 2008, this project completes a run of recently refurbished galleries, including the International Music and Art Foundation Gallery of Portrait Miniatures and the Sacred Silver and Stained Glass galleries.

The Museum's outstanding Medieval and Renaissance collection spans exquisite gems to monumental architectural pieces. The new suite of ten galleries, designed by MUMA, will open in November 2009 east of the Grand Entrance, complementing the British Galleries opposite. The three levels will be connected by a new lift and stairs, vastly improving circulation in the whole south-east quadrant. A new daylight gallery will be created within the interstitial spaces between the gallery walls at the eastern end of the Museum, increasing display space by 500 square metres.



**EVA JIRICNA (EVA JIRICNA ARCHITECTS) –
THE MUSEUM SHOP AND THE DOROTHY
AND MICHAEL HINTZE SCULPTURE GALLERIES**

**ANTHONY SWAIN (LEND LEASE PROJECTS)
WITH OLIVER SALWAY (SOFTROOM ARCHITECTS) –
THE JAMEEL GALLERY OF ISLAMIC ART**

**GILLIAN AND STUART MCKNIGHT
(MUMA ARCHITECTS) –
THE NEW CAFÉ AND THE MEDIEVAL
AND RENAISSANCE GALLERIES**

THE DOROTHY AND MICHAEL
HINTZE SCULPTURE GALLERIES







THE SACRED SILVER AND
STAINED GLASS GALLERIES





THE NEW MUSEUM SHOP

THE EVOLVING MUSEUM

25





BUILDING THE COLLECTIONS

Princess Diana wore her 'Elvis' dress when she danced with John Travolta. The white bolero jacket and silk evening gown by British couturier Catherine Walker are now in the V&A, a gift to the Museum in January from the Franklin Mint. Diana's dress was one of many new designs added to the textiles collections in 2005/6. They ranged from a Tudor wool-and-silk appliqué hanging to a group of medieval Islamic tapestry fragments. Contemporary fashion included a suit from Tom Ford's last collection for Gucci, and an ensemble by Betty Jackson.

Some acquisitions were prompted by exhibitions. A 1920s 'Frankfurt Kitchen' was bought for *Modernism: Designing a New World*, as was a 1931 chair by Gerrit Rietveld, thanks to the Horace Goldsmith Foundation. A tea set bearing designs by Salvador Dalí and, thanks to the American Friends of the V&A, an elegant ankle-length coat of black silk jersey – a collaboration between designer Elsa Schiaparelli and Surrealist artist Jean Cocteau – were both purchased for the *Surreal Things* exhibition in 2007. Miniature examples of Parisian fashion were donated for the 2007 couture exhibition.

The Museum engages with the most cutting-edge creative industries. New designs welcomed into the collection included a ceramic rat by Carolein Smit; 'Lantern 2', a large-scale, cut-paperwork image of a window by Simon Periton; and Marilène Olivier's 'Self Portrait', a print-sculpture placed in the V&A+RIBA Study Rooms. At Collect 2006 – the crafts fair organised by the Crafts Council, and held

at the V&A in February – the Museum purchased seven objects, including 'My Girl', a porcelain figurine by Danish artist Louise Hindsgavl, and a reinforced paper necklace by Dutch artist Nel Linssen. The V&A was also presented with 'Cord and Discord One' by British ceramicist Martin Smith, which won the Sotheby's Prize.

Three silver teapots by English designer Christopher Dresser have transformed the V&A's leading collection of Dresser metalwork, thanks to the generosity of John Scott and others. An exceptional silver-gilt cup dating from the 15th century was acquired through a consortium of UK museums led by the V&A and the Ashmolean Museum. Auctions too threw up some rarities: a pair of 18th-century pistols made by the leading gunsmith of Tipu Sultan of Mysore (India), and an unusual Art Deco fire basket by Charles Sargeant Jagger, purchased with the generous help of the National Art Collections Fund and the Friends of the V&A. Other important acquisitions included the designs for Kenneth Bird's 'Careless Talk Costs Lives' campaign, purchased with the help of the National Art Collections Fund and others.




MINIATURE EXAMPLE OF PARISIAN HAUTE COUTURE, ABOUT 1950

1920s 'FRANKFURT KITCHEN' ACQUIRED
FOR THE EXHIBITION *MODERNISM:
DESIGNING A NEW WORLD*



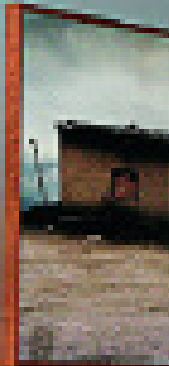


A photograph of an interactive art installation. Numerous computer monitors of various sizes are suspended from the ceiling by thin metal poles. Some monitors display a solid green screen, while others show abstract patterns or are dark. Below the monitors, a crowd of people is gathered in a dimly lit space. In the background, there are large, brightly lit rectangular openings in a wall, possibly doorways or windows, which create a strong contrast with the dark foreground. The overall atmosphere is one of a modern, technological art installation.

INTERACTIVE ENVIRONMENT
DESIGNED BY JASON BRUGES STUDIO
AT FRIDAY LATE TRANSVISION



DRAWING ON DESIGN



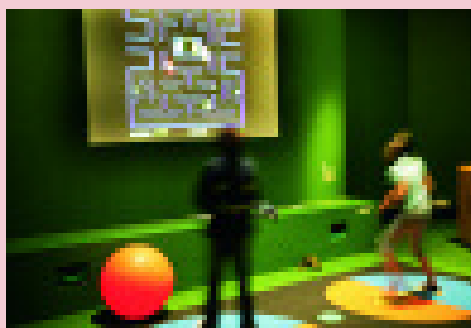
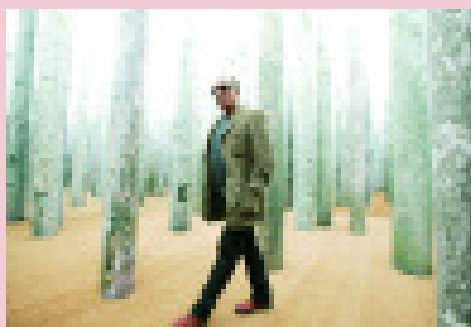
THE
MUSEUM
OF
MODERN
ART
NEW YORK

EXHIBITIONS

International Arts and Crafts (17 March – 24 July 2005) was, according to the *Evening Standard*, 'a brilliantly designed show, collecting together a breathtaking range of craftsmanship'. From the rarely seen to celebrated pieces by William de Morgan and Charles Rennie Mackintosh, the displays showed how Arts and Crafts became the first British design movement to have widespread international influence on everything from American and Russian furniture to Japanese screens and German stained glass. Sponsored by Heal's. Total attendance 116,100

Abbas Kiarostami: Visions of the Artist (28 April – 5 June 2005) invited visitors to walk through a magical *Forest without Leaves*. These 'sculptures' of photographed tree bark were one of several works by the Iranian artist and filmmaker, whose artistry was explored across London. The public was able to hear Kiarostami in conversation with Mike Leigh. The Museum also exhibited a photographic sequence, *Trees in Snow*, and premièred Kiarostami's multimedia version of the Shi'ite passion play, *Ta'ziyeh*.

In *Touch Me* (16 June – 29 August 2005) spectators could break that strict Museum taboo and handle over 70% of the objects on display. The exhibition explored the pleasures of touch in the fabricated world, drawing out key innovations in science and design that changed the feel of things, and comparing works from the UK, Europe, USA and Japan. Specially commissioned elements included science experiments, games, an immersive sensory environment and a 1000-piece installation by



INTERNATIONAL ARTS AND CRAFTS

ABBAS KIAROSTAMI: VISIONS OF THE ARTIST

TOUCH ME

Richard Wentworth on how mouths and lips touch objects. Organised in collaboration with the Wellcome Trust. *Total attendance* 22,600

Mencap Snap! Photo Competition (17 June – 7 August 2005), now in its third successful year, is open to the UK's 1.5 million children and adults with a learning disability, their families, friends, supporters, teachers or colleagues. The winning photographs documented what everyday life is like for people with a learning disability. Alongside the display the V&A organised photography workshops specifically for people with a learning disability.

HearWear: The Future of Hearing (26 July 2005 – 5 March 2006) showed how fashionably designed 'hearwear' could soon be as desirable as trendy eyewear. The innovative project aimed to change the way people think about hearing. The Royal National Institute for the Deaf, *Blueprint* magazine and Wolff Olins radically rethought the future of hearing products and featured daring prototypes by some of the UK's best designers, including Ross Lovegrove, Priestman Goode, Industrial Facility and IDEO. *Estimated attendance* 43,500

Between Past and Future: New Photography and Video from China (15 September 2005 – 15 January 2006) was 'one of the most important shows of the moment' according to the *Observer*. Twenty-eight percent of those who saw it were visiting the V&A for the first time. Chinese photography and video from the past decade featured an energetic, often monumental response to the rapid changes taking place in China. Funded by the Smart Family

Foundation, the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts and other donors. *Total attendance* 33,600

Import Export: Global Influences in Contemporary Design (20 September – 4 December 2005) celebrated a range of international designers based in Britain: Clements Ribeiro, Tord Boontje, Eley Kishimoto, Gitta Gschwendtner, Aboud Sodano, Lubna Chowdhary. Before being staged at the V&A, *Import Export* toured to India, Australia and Finland, where companion displays – collectively entitled *Global Local* – explored how local design was affected by international trends. These local voices from abroad, the sort rarely shown outside their own countries, were then included at the V&A. In collaboration with the British Council. *Total attendance* 40,600

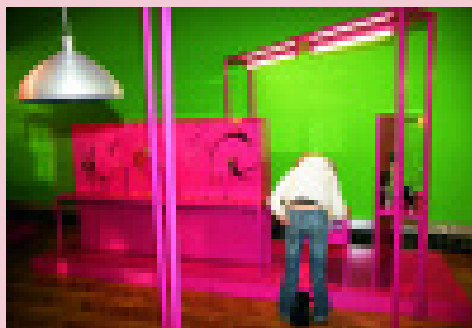
'Spellbinding' was what the *Art Review* called *Diane Arbus Revelations* (13 October 2005 – 15 January 2006). Arbus's iconic images of 1950s and 1960s America – where suburban lawns meet dwarves and drag queens – have inspired photographers ever since. Nearly 200 photographs made up the largest retrospective of Arbus's work ever assembled, and the first international show of her work in over 30 years. The exhibition included rarely loaned notebooks, personal belongings and vintage prints from Arbus's archives. Organised by the San Francisco Museum of Modern Art with the Estate of Diane Arbus. Supported by The Bank of New York. *Total attendance* 75,700

POPAGANDA: The Fashion and Style of JC de Castelbajac (1 February – 1 May 2006) featured a Campbell's soup can

dress, a 'fur coat' made of teddy bears, giant Snoopy T-shirts and inflatable ponchos. Students were seen dancing in the gallery during half-term. Jean Charles de Castelbajac's March lecture came complete with DJ and hip-hop performers for a Friday Late.

Anna Piaggi Fashion-ology (2 February – 23 April 2006) looked at the work and wardrobe of the Italian journalist and style guru, Anna Piaggi. Her *doppie pagine* ('double pages') for Italian *Vogue* are famed for naming the latest fashion trend. Her extensive collection of vintage couture and designer clothing, including garments by Balenciaga, Dolce & Gabbana and Poiret, was framed by drawings, photographs and testimonies by Karl Lagerfeld, David Bailey, Stephen Jones, Manolo Blahnik and others. Curated and designed by the V&A/London College of Fashion Research Fellow in Contemporary Fashion. Sponsored by Topshop. *Total attendance* 36,300

Many other exhibitions and displays throughout the year highlighted new ideas and aspects of the collection. *Trajan Reel* took a length of film the height of Trajan's Column in Rome. Commissioned by the V&A, artist Tom Gidley's ghostly ascent was screened alongside the V&A's well-known cast of the monument. Young architects were promoted in *AJ Corus 40 Under 40*, as were their mentors in the RIBA Stirling Prize exhibition. The annual *Homes & Gardens Classic Design Awards* displayed the year's best examples of future 'classic' designs. V&A visitors as well as judges cast their ballots on the Museum's voting wall and on the V&A website. The V&A Christmas Tree, designed by Kaffe Fassett, proved a much-admired seasonal treat.

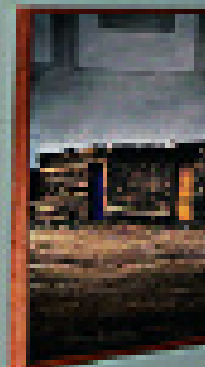
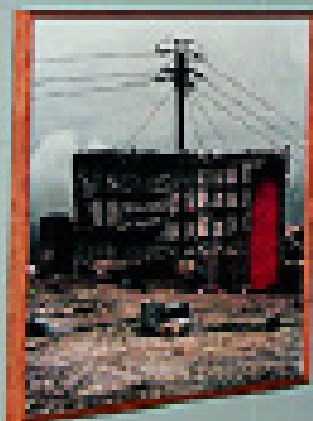
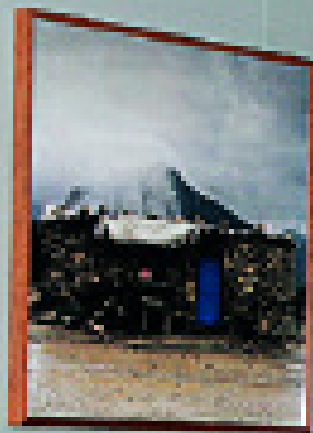
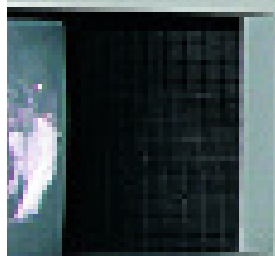


**IMPORT EXPORT: GLOBAL INFLUENCES
IN CONTEMPORARY DESIGN**

**JAY JOPLING AND SAM TAYLOR-WOOD
MEET GUESTS AT THE OPENING
OF DIANE ARBUS REVELATIONS**

**POPAGANDA: THE FASHION AND
STYLE OF JC DE CASTELBAJAC**

*BETWEEN PAST AND FUTURE:
NEW PHOTOGRAPHY
AND VIDEO FROM CHINA*



上海世博会
中国馆



DIANE ARBUS REVELATIONS

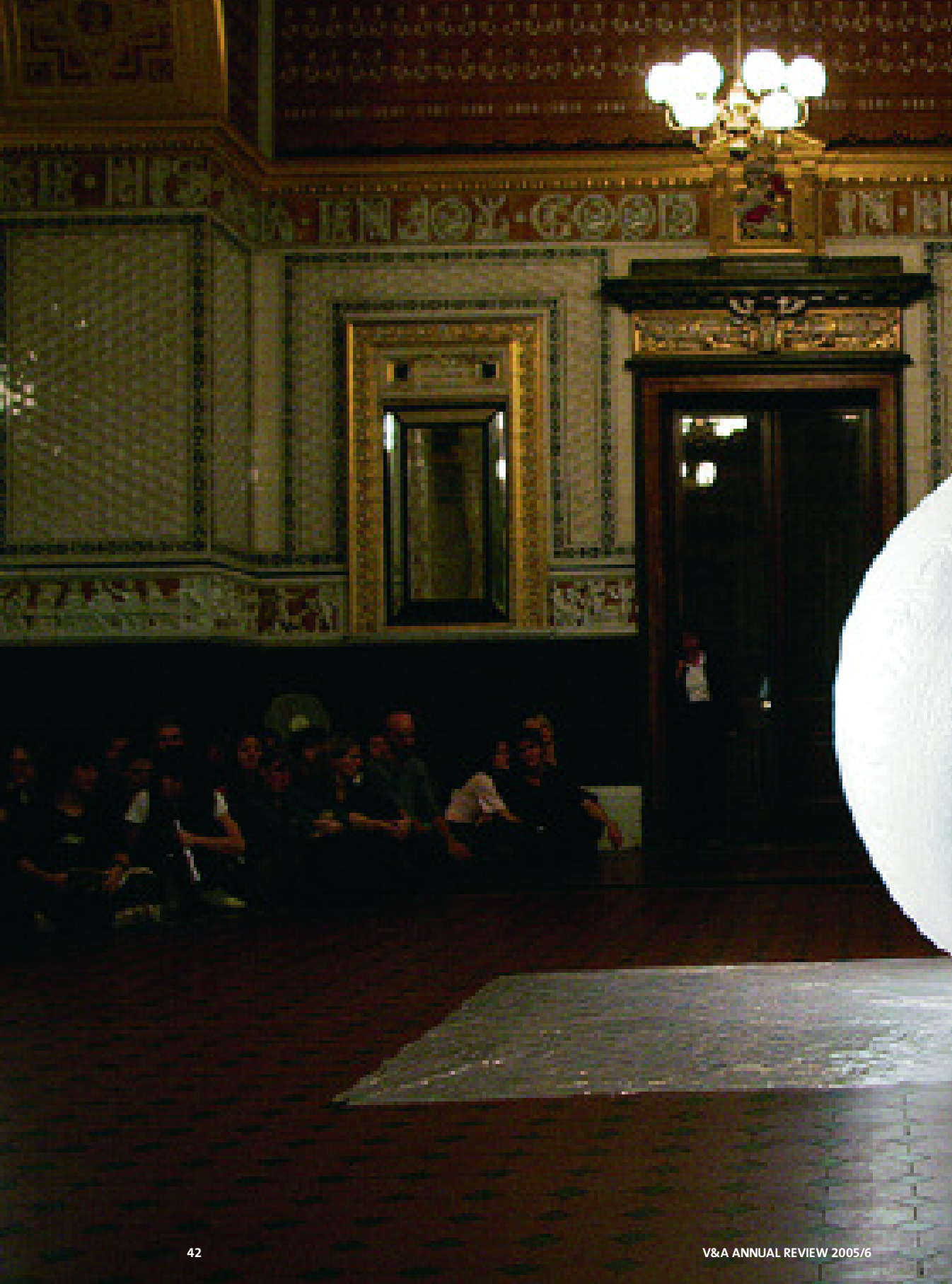






ANNA PIAGGI FASHION-OLGY





EVENTS

Museum events create new opportunities for visitors. To increase the diverse make-up of the V&A audience, Black History Month drew nearly 3000 participants to a range of events in October, including a talk on 'Africa through a Lens'. The annual *Big Draw* met *Carnival* along Exhibition Road, where the V&A and other museums had the street buzzing with art workshops, performance and music. Over 50 activities engaged an estimated 30,000 visitors. The day included African and Caribbean community groups from across London in a vibrant procession of carnival costumes.

The V&A's inclusion strategy explored 'hidden histories' within the collection and worked with community groups to develop programmes that explore their heritage. An ongoing audit of objects relevant to black history will support the Museum's commemoration of the abolition of the slave trade in 2007. Events for the opening of the Sacred Silver and Stained Glass galleries drew on Christian and Jewish culture via storytelling, puppet shows, a mummies' play, music workshops and Israeli folk dancing. Such events form part of the Museum's Capacity Building and Cultural Ownership Project, which received a £1 million grant from the Heritage Lottery Fund. Diversification of the Museum workforce includes employment opportunities for people of different backgrounds such as the *Inspire* curatorial fellowship and the Global Graduates work experience scheme for young people.

Africa 05 was celebrated across the country. V&A events included Africa Music Day and an African Bazaar where 20 contemporary artists exhibited and sold

new work. African community groups – Rwandan Refugee Women's Group, Tower Hamlets; Al-Hasaniya Moroccan Women's Group, Kensington; and a Ghanian group from Tottenham – designed and modelled traditional African wedding dresses in the Raphael gallery for Africa Fashion Day. The John Madejski Garden was transformed with a Marrakesh tea room, a Dakar DJ music bar and African jugglers and drummers. Nearly 90% of visitors said the events encouraged creativity and increased their awareness of black and ethnic minorities.

Outreach initiatives have included participation at the Lord Mayor's Mela at Gunnersbury Park. Photographs taken at the event toured to Bangalore and Chennai in India, and one was selected for the Schweppes Photographic Portrait Prize at the National Portrait Gallery. In January 2006, the V&A celebrated Chinese New Year with an exhibition of paintings by Hu Jinxiong, a well-known Guangzhou artist. Performers included the Shaolin Temple Monks doing Kung Fu, the Yaogu Dance Troupe of lady drummers, and some mesmerising noodle-pulling by Lou Yuk Kam. Over 14,000 people attended the two-day event.

The V&A Illustration Awards promote contemporary illustration. The annual showcase of award-winning work includes major prizes for book, book cover and editorial illustration, plus a newly introduced category for Student Illustrator that attracted more than 200 submissions. Lectures and open days included talks for Architecture Week, a symposium on Diane Arbus in December and one on China Live that looked at the relationship between photography and performance art.

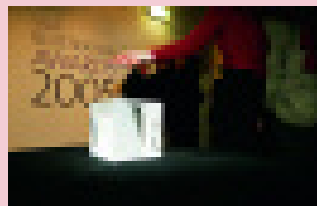
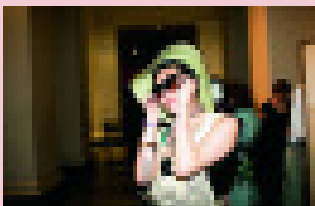
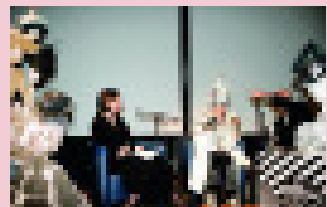
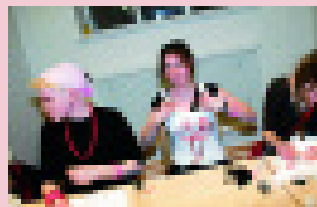
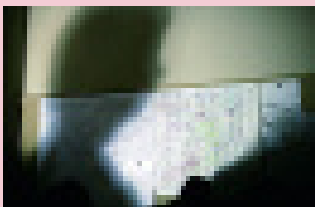
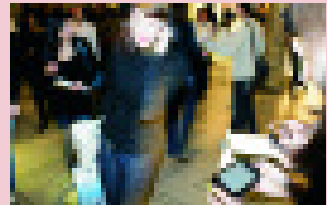
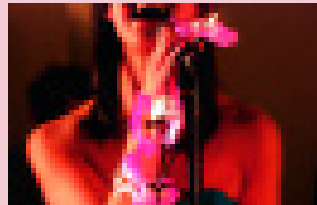
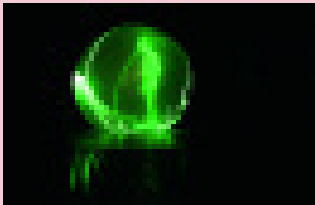
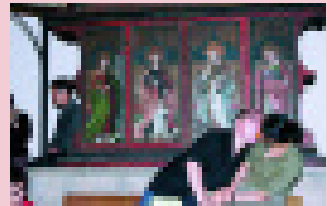
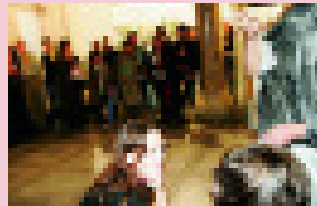
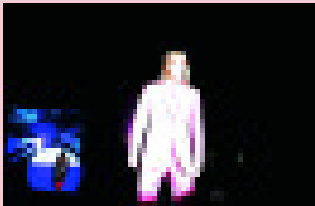
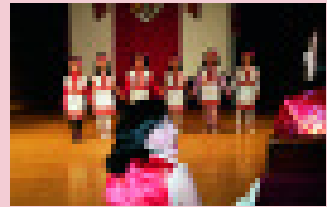
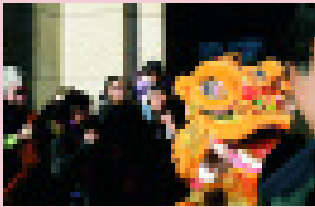
Friday Late is now in its sixth year. Its popularity with both the public and industry professionals is undiminished, with an average visitor attendance of 2500. The late-night events included *Adventures in Two Dimensions* celebrating hand-crafted graphics and illustration with Daisy de Villeneuve and other contemporary designers. *Spectres* launched Shelley Fox's fashion collection, choreographed specially for the Morris, Poynter and Gamble Rooms with art direction by Showstudio. *Touch This* had visitors making plaster casts, while *Art & Money* presented a provocative night with performances by Mad for Real alongside a debate chaired by Louisa Buck. Nigerian artist Dilomprizulike, performance poet Tuggstar and Kaago, a west African troupe of dancers and musicians, all performed at *Africa 05*. *China* set performances from artists from Beijing alongside film screenings and installations. *Born Free* in conjunction with PSP (PlayStation® Portable) commissioned new work from the most exciting figures working in interactive lighting and animation. The evening included a specially commissioned literary trail around the V&A.

The seventh year of Fashion in Motion, sponsored by Istituto Marangoni, brought live catwalk fashion to the beautiful backdrop of the Raphael Court. Live transmissions of the shows are relayed in the V&A's Grand Entrance to the several thousand visitors who attend – professionals, students, celebrities, guests – in addition to 450 guests in the gallery itself. Those featured in 2005/6 included Gianfranco Ferré, Anne Valérie Hash and Oswald Boateng, who selected outfits from his Spring/Summer and Givenchy collections as well as highlights from his

archive. Celebrating 20 years in fashion with a party afterwards, Boateng said, 'It felt so good... I knew it was my best work.' The British Fashion Awards were held at the V&A for the second year running. The V&A Fashion Award for Outstanding Lifetime Achievement went to journalist Suzy Menkes of the *International Herald Tribune* who praised the V&A for setting 'the standard so high with your brilliantly conceived and beautifully curated exhibitions'.

The *Village Fete*, the Museum's highly successful annual celebration of the best of Britain's young design talent, included åbåke, Johnson Banks, Atelier/Quentin Newark and Michael Marriott. Displays were surrounded by a whirl of stylish, quirky and imaginative events and games, creating Britain's most unusual take on the traditional outdoor fete. Over 3500 people attended over two days.

The Exhibition Road Project is a vitally important scheme to animate the public realm in South Kensington and improve the journey from the Underground station experienced by most of the ten million who visit each year. The £35 million scheme, due for completion in 2009, has been designed by architects Dixon Jones. The project is supported by the DCMS, Royal Borough of Kensington and Chelsea and Transport for London, and works closely with the Exhibition Road Cultural Group, in which the V&A has played a leading role. Events so far have included the Exhibition Road Music Day in June, which *Time Out* said was 'not to be missed'. Over 70 multicultural musical acts performed to more than 8000 people. Media coverage was extensive. The event will be repeated in 2006.

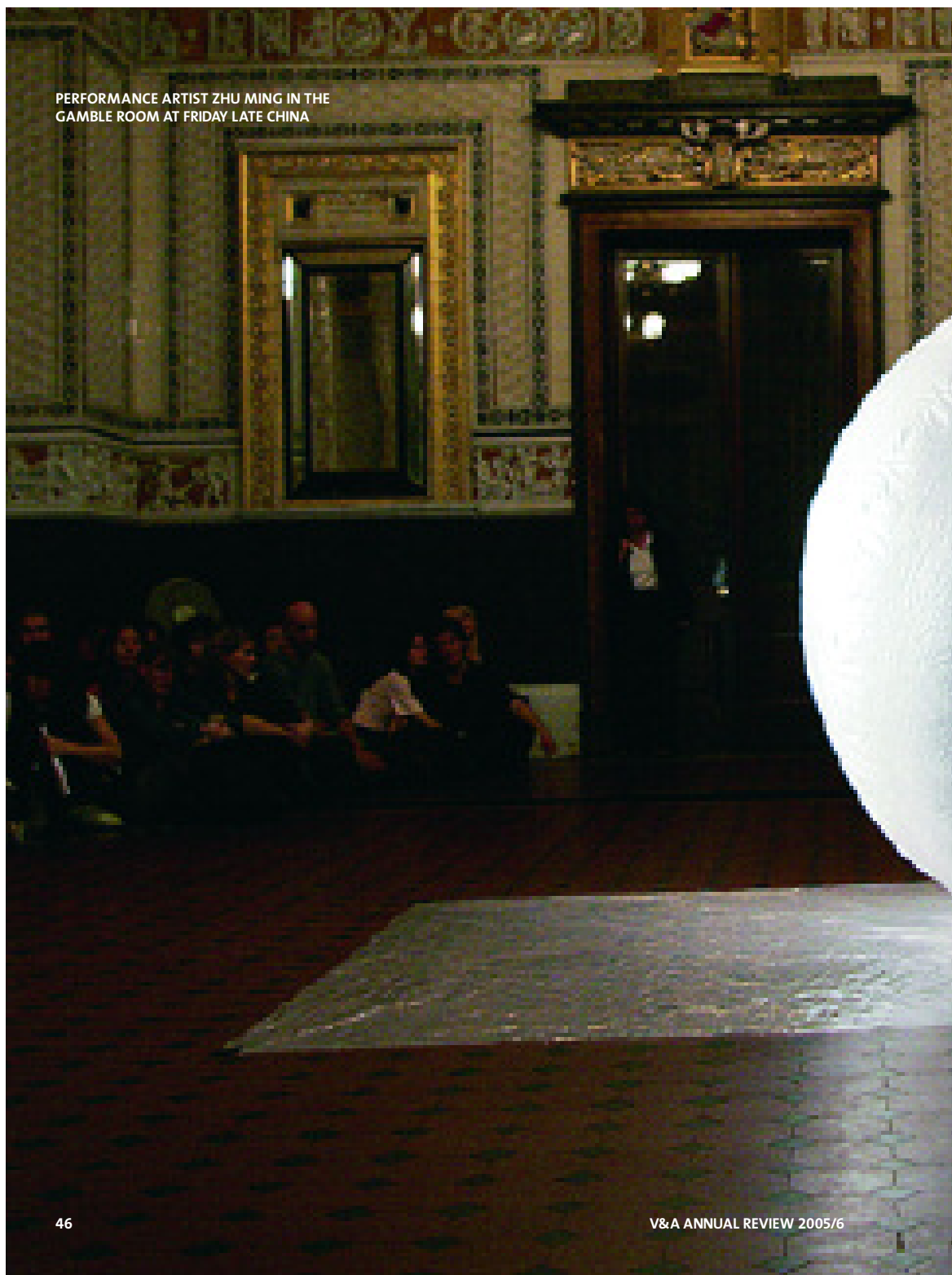


CHINESE NEW YEAR
 OZWALD BOATENG'S
 FASHION IN MOTION
 FRIDAY LATE CHINA
 FRIDAY LATE BORN FREE
 FRIDAY LATE COLLAGE/
 REPORTAGE

CHINESE NEW YEAR
 FRIDAY LATE CHINA
 FRIDAY LATE CHINA
 FRIDAY LATE COLLAGE/
 REPORTAGE
 V&A ILLUSTRATION AWARDS

CHINESE NEW YEAR
 FRIDAY LATE CHINA
 FRIDAY LATE BORN FREE
 FRIDAY LATE COLLAGE/
 REPORTAGE
 VILLAGE FETE

PERFORMANCE ARTIST ZHU MING IN THE
GAMBLE ROOM AT FRIDAY LATE CHINA





LEARNING

Children and young people are the creative industries professionals of the future. The V&A's learning programmes look to engage and delight these budding talents. In the summer *Create!* focused on 11- to 18-year-olds learning fashion illustration and garment construction. Digital design workshops linked to the Diane Arbus exhibition explored photomontage and digital manipulation. The half-term photo-keyring event drew 1400 family visitors to use digital cameras to design a key fob. Gallery teaching sessions took a wide range of historic and cross-cultural topics to spark creative projects back at school.

Image and Identity continued its work with schools and vulnerable young people cared for by the children's charity NCH. Increased self-esteem through engagement with creative practice and museum collections has been significant for many of the participants: 'I've learnt that everyone's identity and culture mixes in some way, you don't need to be ashamed of who you are,' said one Brentside pupil. Resource Boxes on graphics, advertising, photojournalism and furniture design provided inspirational material for students of all ages. Linked to the National Curriculum, the resources are available in the Study Rooms and online.

Students in Further and Higher Education made up 49% of participants at V&A conferences and symposia. Final-year BA spatial design students worked with the V&A to produce detailed design models for an exhibition and set designs. New staff hired for the Museum's 'Centre of Excellence in Teaching and Learning:

Design' partnership with the University of Brighton, Royal College of Art and RIBA set up programmes to begin in 2006.

Inspired by... invited part-time adult learners of art and design to make work inspired by the V&A collections: 20% of entrants were unemployed and 20% pensioners. The launch included fashions created and modelled by young people at risk of homelessness, a project developed with Capital A housing support, Newham. Creative workshops for people with learning difficulties and mental health service users included taking photographs linked to the Diane Arbus and Mencap exhibitions, and writing poems inspired by the V&A collections. BBC Radio 4's 'In Touch' praised the V&A for its touch tours and object handling: among national museums the V&A has 'the most ambitious programme...allowing blind and partially sighted people or disabled people really to integrate into the mainstream of the visual experience'. The language and literacy programme for adult ESOL students (English for Speakers of Other Languages) including refugees helped over 1000 people in 2005/6.



PRINTS AND DRAWINGS STUDY ROOM

Design history and practice informed lectures, debates and other events for adults. Study days such as *Design for Knitting* in October united practising craftspeople with industry experts. *Global Design* was a public debate examining how design crosses cultures: three quarters of participants were creative industries practitioners. A *Georgian Interior* conference in November discussed the survival of 18th-century interior style in the modern era. The Sacred Silver conference included presentations from patrons and silversmith Rod Kelly, who made a bible cover for the V&A's new Sacred Silver and Stained Glass galleries.

Fashion Fiction, one of the Talking Design interviews, discussed how fashion is mythologised through various forms of writing. With a focus on contemporary debates related to the arts, Style Lounge continued to draw in a mixture of students and creative industries professionals. In May, *Monsieur Style Lounge* discussed menswear and masculinity. *Spectacle Style Lounge* at the Theatre Museum asked what spectacle meant today. Speakers were followed by a cabaret that included a contortionist and a levitating magician. Specialist make-up students from Hounslow provided a side-show of characters including a glamorous bearded lady.

The annual summer school offered courses in textile design. In spring 2006 a new programme of practical art courses on Islamic and South Asian art began, teaching skills from mirror-work to mosaic. Demonstrations in the galleries revealed to visitors techniques such as reserve dyeing and silver piercing. The V&A+RIBA

Architecture Partnership entered its third year with an education programme investigating the relationship between historic collections and contemporary architectural practice. *Architecture and... the Moving Image* brought together architects, theorists and artists to explore new kinds of architectural communication, while an international conference, *Ascribing Value*, debated the value of architectural drawings for architects, archivists and others.

The V&A/Royal College of Art Post-graduate Programmes in the History of Design and the Decorative Arts and Conservation continue to produce graduates who take up influential roles in art and design education, curation, conservation and the creative economy. The V&A Research Department hosts fellowships with a number of schools, including the London College of Fashion and the University of the West of England. Projects have included the pioneering National Electronic and Video Archive of the Crafts, where prominent contemporary practitioners are recorded discussing their work in relation to key Museum objects. In 2006 the V&A was awarded 'analogue status' by the Arts and Humanities Research Council, a major funder of university-based research, enabling it to bid independently in areas of intellectual urgency for the creative industries.

Access to the Archive of Art and Design was extended with longer opening hours at South Kensington and Blythe House. The archive supported vocational training for textile design students from Chelsea College of Art and others, and Royal College of Art projects in practical design in collaboration with Heal's.



ONLINE

Technological advances are central to the future of museums. They help maintain present collections and speak to the rapidly shifting demands of new audiences. From podcasts to interactive tile design, the V&A kept abreast of changing museum life.

The web year was formidably successful, with over 10 million visits to the V&A website (compared with 6.5 million last year). There were blogs, podcasts and downloads for avid web users; interviews with contemporary practitioners; and experiments in real-time chat with curators. Makers can upload examples of their work, a factor that caused online ripples: 'Get your skates on,' insisted a contributor to the Mason Dixon weblog, 'and go over to the Victoria and Albert Museum's website where you will see, among the precious artefacts painstakingly catalogued therein, my little ole knitting.'


The V&A is a central design portal for contact between creative communities. Artist-in-residence Sue Lawty's blog attracted related images from New Zealand, while the *International Arts and Crafts* site displayed over 14,000 contributors' new tile designs. Exhibition sites and new galleries presented their displays to a wider, international audience. The Diane Arbus exhibition website alone attracted more than 100,000 hits. Innovative online expertise included the detailed examination of clothes, 3D modelling and a specialised section on pockets on the fashion pages.

The Treasury Invest to Save scheme awarded the V&A £1.75 million to run a consortium of ten national museums to improve the

use of material already online. Webquests for schools will provide guided tours through sites to answer curriculum-related questions. Adult learners will develop their own online creative journeys. The V&A leads world museums in web participation, with so much material on its sites created by visitors.

Technology pervades the modern museum. The V&A *Conservation Journal* is published online. Record systems assist both internal work and external access: over 21,000 records are now available to the public through Collections Online. Digital imaging has not just revolutionised information systems, but become an artform itself. The donation of 200 computer-generated artworks to the Museum via the American Friends of the V&A provided a rare array of prints, photographs and drawings from the 1950s to the 1990s.

Every Object Tells a Story is an online venture to get the public and museum staff to share stories about objects they treasure. Quirky, poignant, compelling, its collection at www.everyobject.net has grown to several thousand personal histories. The interactive project is funded by Culture Online as a partnership between the V&A, Channel 4, Ultralab and museums in Tyne & Wear, Brighton & Hove and Birmingham. A text-message trail invited visitors to text via mobile phone their thoughts about V&A exhibits directly to the *Every Object* website. The first audio podcast in a UK museum presented museum staff talking about works in the Paintings gallery. It was followed by a pioneering video podcast – also the first by a UK museum – of short films created in response to a nationwide competition to celebrate the project.



NATIONAL ART LIBRARY
V&A WEBSITE WITH ONLINE
FAMILY EVENTS NEWSLETTER





COMMERCE

In 1860 Henry Cole set out how the display of art and design could benefit manufacturing and the UK economy. 'The first result of this kind of exhibition,' he pronounced, 'is to make the public hunger after objects; I think then they go to the china shops and say, "We do not like this or that; we have seen something prettier at the South Kensington Museum"' and the shop-keeper, who knows his own interest, repeats that to the manufacturer, and the manufacturer, instigated by that demand, produces the article.'

The Museum's trading arm, V&A Enterprises (VAE), works closely with creative industries to draw on the V&A's pedigree as a source of inspiration and authority in design. The V&A brand is both a financial support to the Museum and a sensitive exponent of its reputation.

The new Main Shop, designed by Eva Jiricna, has delivered a flexible retail space appropriate to the Museum. Exquisite textile jewellery by Japanese designers SuperNeedle is available alongside jars of sequins and beads. Ceramics by iconic Modernist designer Eva Zeisel can be found as well as plasticene. The aim is to celebrate creativity in all its forms.

New ranges have been commissioned to highlight the link between the Museum's collections and contemporary design. Under the banner 'Cherry on the Cake', leading designers such as Bill Amberg, Neisha Crosland, Jonathan Saunders and Timorous Beasties have produced tiles, T-shirts, hats, belts, rings, clocks and more inspired by the V&A. The new shop

provides an important showcase for the Crafts Council which opened with a display of stoneware by Rupert Spira.

Licensing builds relationships with the creative and manufacturing industries by providing design resources from within the V&A archives and managing the V&A brand commercially. Licensed designs find a wider market than the Museum itself could provide. Other commercial support to the Museum is derived from V&A Corporate Events, V&A Publications and V&A Images, who supply images to advertising and media agencies, graphic designers, publishers and magazines. A new website, vandaimages.co.uk, provides access to an increasing number of images.



MIRROR BY GRAPHIC THOUGHT FACILITY –
ONE OF A SERIES OF COMMISSIONS FOR
THE NEW SHOP



TEAMWORK





ARCHITECTS CARUSO ST JOHN AT
THE V&A MUSEUM OF CHILDHOOD



V&A MUSEUM OF CHILDHOOD

V&A Museums includes the V&A Museum of Childhood in Bethnal Green, and the V&A Theatre Museum in Covent Garden. It was an exciting year for the V&A Museum of Childhood as it entered the second phase of its redesign and extension. The Museum closed at the end of October and is due to reopen in November 2006. Funded by the Heritage Lottery Fund and a range of public and private donors, the £4.7 million redevelopment includes a striking new front entrance, considerably improved visitor facilities and access, an expanded learning centre and several new galleries, including Moving Toys, focusing on the forces and technology that make toys move, and Creativity, which explores the creative process.

Visitor numbers for the year were atypical, affected as they were by the London bombings and the temporary closure of the Museum. Yet the Museum's reach into the rest of the UK grew significantly. *Must-have Toys*, its award-winning exhibition, toured to Carlisle, Bristol, Reading and Hartlepool. It is hoped that more than 100,000 regional visitors will have seen the exhibition when it concludes its tour in South Shields. *Khel: Toys from India* also joined the touring programme. It travels to Oldham, Hartlepool and Cheltenham in 2006/7.

In London the Museum drew on its local creative industries talent with a hugely successful contemporary art exhibition, *Think & Wonder, Wonder & Think*. Work from artists such as Lali Chetwynd and

Cornelia Parker, inspired by the Museum's collection, was imaginatively integrated into the permanent displays, giving children a more immediate approach to contemporary art. Other artist-led projects involved local groups including ESOL students (English for Speakers of Other Languages), young refugees awaiting placement in mainstream education, Bangladeshi women, and children from school and homework clubs.

In the summer, the Museum joined Culture Online to launch Playground Fun, an online resource for children and schools. The initiative encourages children to revisit traditional playground games and create new ones for the site. During the school holidays, the Museum employed young adults to run workshops for children in the Museum grounds and began a series of training sessions for teachers. During closure, the Museum's outreach programme will offer daily sessions accommodating 30 children each to schools in east and west London. All were fully booked by January 2006 and will reach a total of 6500 pupils. Almost half of the schools booking the sessions had not previously visited the Museum.

A new corporate identity for the new Museum was launched. The name V&A Museum of Childhood was adopted, as was a bold new visual identity. The Museum also launched its new website, www.museumofchildhood.org.uk. A crucial presence for the Museum during its closure, the site incorporates an online diary about the redevelopment, regular progress reports and images from staff and partners, a guide to the Museum's collections, an archive of past exhibitions and community projects, and a range of downloadable activities for children.

CHILDREN'S WORKSHOP AT THE
V&A MUSEUM OF CHILDHOOD







V&A THEATRE MUSEUM

The V&A Theatre Museum had 166,700 visitors in 2005/6. Numbers for the Museum website rose steadily, with well over a million visits recorded over the year. The popular PeoplePlayUK e-learning site was integrated into the main Museum website, and the Museum took ownership of the TheatreVoice website. A new interactive online News&Views service was also launched.

The year saw a busy programme of new exhibitions. Glenda Jackson, Jude Law and Judi Dench were among the actors photographed in *The Dressing Room*. *Celebrating Peter Brook* was an evolving installation asking, as Brook himself continues to do: What is theatre? *Hirschfeld's Brits on Broadway* gave a satirical take on British theatre. *Oliver Messel: Making and Doing* was an interactive display about Britain's leading stage designer of the mid-20th century. *The Irving Centenary* marked the 100-year anniversary of the death of the great Victorian actor-manager Henry Irving. *Unleashing Britain* spotlighted ten dramatic years that saw plays such as *Waiting for Godot* and *Look Back in Anger* shape and shock postwar Britain.

Museum activities remained popular: guided tours, theatrical make-up demonstrations, costume workshops and special children's events. The education programme ran at near capacity, with 16,000 bookings for school and other groups. A successful new outreach programme established partnerships with schools in Brent and Essex. This culminated in *Awakening the Beauty*, a collaboration to recreate Oliver Messel's drawings for *Sleeping Beauty*. In November the Museum launched *Watching, Making,*

Shaping. The project helps black and ethnic minority communities examine how their theatrical heritage has been recorded. Audience development also engaged local long-term mental health users, marginalised youth and visually impaired and deaf young people.

Inside Theatreland continued to explore performance past and present. Highlights included Cabaret Confidential, the Comedy of Coward festival, and the Art of Tease season on burlesque. The Museum's renovated Studio Theatre kicked off its first season in mid-September, with the Courtyard Theatre presenting three popular productions. *The Trial of Henry Irving* was so successful that it will be returning with a view to attracting further production opportunities. The Museum also opened its new study rooms at Blythe House. The relocation provides significant improvements for public access, with all research materials now housed at the same location.

A major disappointment was the failure to secure Heritage Lottery funding for redevelopment of the display, education and public amenities. This raised questions about the longer-term sustainability of operations in Covent Garden. The consultation document discussed several options, including relocating the permanent displays to the main V&A building in South Kensington, or continuing in Covent Garden in partnership with a major performing arts organisation such as the Royal Opera House. The Trustees are reviewing options and a decision is expected in autumn 2006.

UNLEASHING BRITAIN –
JOE ORTON WORKSHOP
WITH KENNETH CRANHAM
AT THE V&A THEATRE MUSEUM





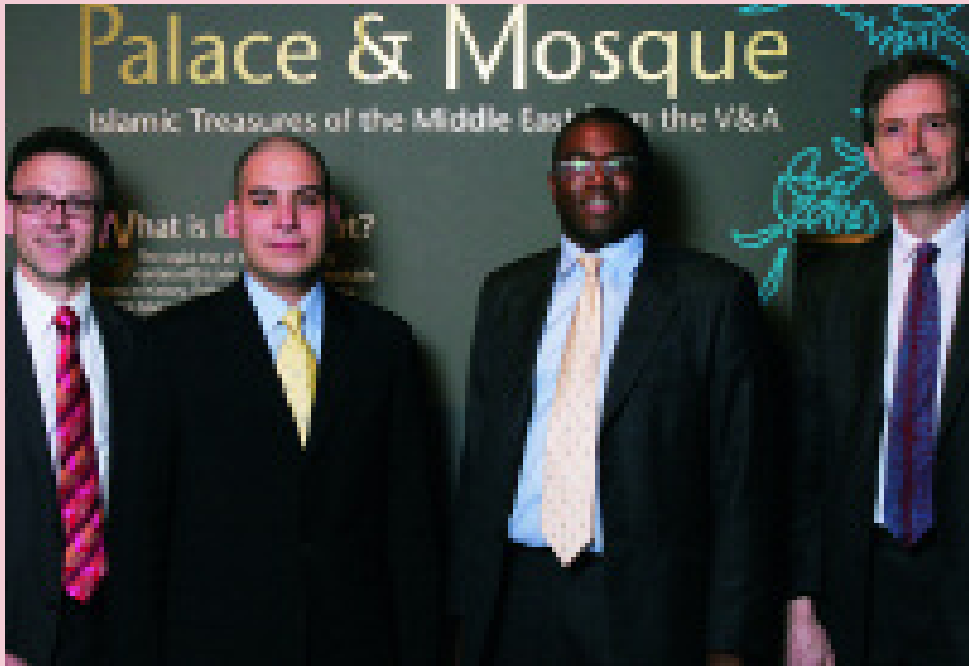
NATIONAL PARTNERS

The V&A's national work shares not only its outstanding collections, but its expertise and creative contacts. While the Museum works with organisations around the country, it has five designated UK partners – Birmingham Museums and Art Gallery, Brighton & Hove Galleries and Museums, Manchester City Galleries, Sheffield Galleries and Museums Trust, and Tyne & Wear Museums. With them it cooperates on exhibitions, staff development and high-profile learning projects such as *Image and Identity* and *Every Object Tells a Story*. Support includes championing acquisitions for regional museums, such as the drive to purchase the rare medieval bronze Wenlok jug for the Luton Museum, and conserving objects *in situ*, such as the tapestries and furniture at Houghton Hall.

The V&A participates in Subject Specialist Networks across the country ranging from Japanese metalwork to contemporary design. A recent survey reported significant staff links with 146 UK universities and colleges, as well as 17 overseas. Conferences such as *Dress and Jewellery: The Fusion of Fabric and Gem* held in July 2005 attracted colleagues from across the country. Conservation roadshows with the Royal Society of Chemists drew over 400 participants in Milton Keynes and Tilbury. Writing projects such as Memory Maps, a joint MA with the University of Essex focusing on the landscape of Essex and Suffolk, nurture tomorrow's creativity. Students will publish their work on a designated V&A website and major writers will be invited to respond as well to drawings, paintings and photographs in the V&A's collections.

Loans are a key link across the UK, taking the collection to as wide an audience as possible. In addition to 1778 long-term loans across the country, the year also saw over 800 short-term loans nationally. The specific interests of regional venues highlight the work of artists and manufacturers who might not otherwise be featured, such as John Sell Cotman at the Bowes Museum and Harewood House. Archival material is likewise sought to explain the creative process. For the Design Museum's Eileen Gray retrospective, the V&A provided preliminary sketches, designs and even invoices belonging to Gray. Similarly, the British Museum borrowed Samuel Palmer's etching and engraving tools and his spectacles from the V&A. The V&A print collection featured in an exhibition at the Royal Academy, while other exhibition loans travelled both nationally and internationally to Tate Liverpool and elsewhere.

The Purchase Grant Fund for acquisitions is managed by the V&A with funding from the Museums, Libraries and Archives Council (MLA). The programme provides advice as well as financial support to museums, galleries, archives and specialist libraries throughout England and Wales. The 188 grants awarded in 2005/6 enabled the purchase of objects valued at just under £4 million. Purchases included a Benjamin Britten score for the Britten-Pears Library, Aldeburgh; non-conformist silver for Gloucester City Museum; a Sean Scully painting for Abott Hall, Kendal; and a cinema poster for *Ivanhoe* filmed at Chepstow Castle in 1913 for the Monmouth Museums Service.



**NICK DODD, FADY JAMEEL,
DAVID LAMMY MP AND
MARK JONES AT PALACE
AND MOSQUE IN SHEFFIELD**

WORLD TIES

The V&A's international strategy links the global creative economy to the world's leading museum of art and design. The Museum's wide-ranging international touring exhibitions are supported by a host of other cross-border achievements via its website, publications, loans and intellectual ties.

V&A publications, which are sold world-wide, celebrated the creative industries in 2005/6. The V&A Contemporary range examined the latest in product design with *Electric Dreams*, design for the digital age, and *Interplay*, designers working on interactive design. *Responsive Environments* and *Transport Design* will follow, recognising the link between the V&A's design authority and practical product design in today's market. Fashion publications included *Nineteenth-Century Fashion in Detail* and translations of *Vivienne Westwood* into Japanese, Chinese and German. *Black Style* also sold well internationally, while *Hair and Fashion* was acclaimed throughout the design press. *Prints Now: Directions and Definitions* included recent works acquired for the V&A, often through direct contact with the artists. *The Painted World* surveyed the history of painting across the V&A's collections.

Television provided airing of a different sort. The V&A's Constable drawings featured in Andrew Graham-Dixon's talked-about BBC 2 series *The Secret of Drawing*, while E.H. Shepard's illustrations for Winnie the Pooh appeared on MTV and Nippon Television. The V&A+RIBA Study Room featured in a *Top of the Class* BBC documentary about the scheme.

Global partnerships ranged from collaborative exhibitions – such as Jean Bourdichon's rare Renaissance manuscript miniatures, displayed in conjunction with the Getty, the British Library and other major lenders – to international loans. In 2005/6, approximately 3000 V&A objects were on long- and short-term loan to 365 venues throughout the world. Jewels for *The Castellani & Italian Archeological Jewellery* were shown in New York, Rome and London. Posters and photographs for *Summer of Love: Art of the Psychedelic Era* travelled from Liverpool to Frankfurt and Vienna. *Kabuki Heroes on the Osaka Stage, 1780–1830* contained 34 Japanese watercolours from the V&A which were shown at the British Museum before touring to Osaka and Tokyo

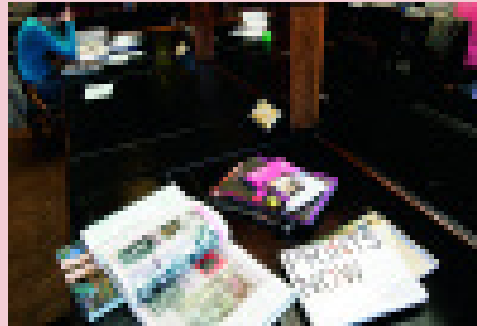
For *The Avant-garde Stage*, conservators worked on 97 stunning costume designs and original costumes from the Ballets Russes for display in Italy. Oil sketches and watercolours by Constable, including Salisbury Cathedral, joined works from the British Museum, Tate, Royal Academy, National Galleries of Scotland, Manchester Art Gallery and Birmingham Art Gallery for *Constable: Impressions of Land, Sea and Sky* at the National Gallery of Art, Canberra and Te Papa in New Zealand.

It was an intensive year for projects involving China. V&A Enterprises contributed to a forum on 'managing and exploiting your image assets' organised by the Capital Museum, Beijing and the Guangdong Museum. In June, the V&A was the only western museum represented at the opening of the China Three Gorges Museum, an impressive art, archeology, social

and historical facility in Chongqing in the southwest province of Sichuan. In September the Director travelled to Beijing with Prime Minister Tony Blair whose visit was intended to strengthen cultural links between the UK and China.

The V&A joined an international forum at the Beijing World Art Museum in October to look at introducing non-Chinese art to Chinese museums. In November, loans to the high-profile Royal Academy exhibition, *China: The Three Emperors*, drew attention to the V&A's fine Qing dynasty collection. Future links include *China Design Now*, a major exhibition to coincide with the 2008 Beijing Olympics, and *History of Expo*, an exhibition drawing on the V&A's close connections to the international exhibition movement, planned with the Shanghai authorities and the Paris-based Bureau of International Expositions, as part of Expo 2010. A Chinese-language visitor map and extensive web information in Chinese have been launched for the increasing number of Chinese visitors to the V&A.

The year also witnessed the implementation of the Museum's international strategy with India. This is a concerted plan to ensure that both government and museums in India are aware of the V&A's Indian collections and its staff expertise. Key partners include the newly restored Bhau Daji Lad Museum, Mumbai and prospective collaborators include the Meherangarh Fort, Jodhpur and centres of contemporary design in Ahmedabad and Bangalore. The V&A has arranged two exhibitions to travel to the Prince of Wales Museum in Mumbai in 2007/8 as well as a series of staff exchanges.



V&A PUBLICATIONS: INTERPLAY, ELECTRIC DREAMS, BLACK STYLE, NINETEENTH-CENTURY FASHION IN DETAIL, HAIR AND FASHION, THE PAINTED WORLD, PRINTS NOW AND VIVIENNE WESTWOOD IN JAPANESE

**RARE RENAISSANCE MINIATURES
BY JEAN BOURDICHON**

V&A EXHIBITIONS ON TOUR

Increasingly the V&A is taking its collections across the world. More than 900,000 visitors saw V&A touring exhibitions in 2005/6. The hugely popular *Art Deco 1910–1939* travelled in a slightly smaller version to several cities in Japan in 2005. Over a million visitors have now seen this exhibition worldwide.

Vivienne Westwood has been seen by nearly half a million visitors overseas. Success in Australia was followed by large audiences in China and Japan. In Taipei, where it was voted Best Exhibition in Taiwan (2005) by the magazine *Artist*, an amazing 145,000 visitors attended in just seven weeks. The exhibition opened in Düsseldorf in February 2006, and will travel to Bangkok and San Francisco in 2006/7. *International Arts and Crafts* travelled to Indianapolis ('a must see', proclaimed the *Indianapolis Herald*) and San Francisco ('a revelation', judged the *San José Mercury News*).

While preparations were underway for the new Jameel Gallery of Islamic Art, *Palace and Mosque* toured 120 highlights from the V&A's Islamic Middle East collection. After opening at the National Gallery of Art in Washington, the exhibition attracted nearly 100,000 visitors at the Kimbell Art Gallery, Texas and Tokyo's Setagaya Art Museum. It then travelled to the Sheffield Millennium Galleries in January 2006. 'Timely and stunning,' said *The Times*, and Minister for Culture David Lammy concluded: '*Palace and Mosque* is a stunning exhibition... This imaginative

partnership between museums has provided an opportunity to see pieces that rarely leave London.' Both the tour and new gallery were made possible by a donation from Hartwell plc, part of the Abdul Latif Jameel Group.

Sheffield was not the only UK venue for V&A exhibitions. *Black British Style* began its UK tour in 2005. Looking at fashion and styling across all aspects of black life and culture in Britain over the past 50 years, the exhibition was shown at Manchester Art Gallery and Cartwright Hall Art Gallery, Bradford. In 2006 it will travel to Sunderland, Birmingham and Leicester. The tour has been supported by a National Touring Grant from Arts Council England. *Cinema India: The Art of Bollywood* travelled to Leicester and Sunderland. The V&A's exhibition on the photographer Garry Fabian Miller was shown in the Mead Art Gallery, Warwickshire. *The Radiant Buddha*, featuring a rare bronze Indian sculpture acquired jointly with the British Museum, continued to tour the country, travelling to Leicester and Exeter.



*BLACK BRITISH STYLE IN SHEFFIELD
VIVIENNE WESTWOOD IN SHANGHAI
PALACE AND MOSQUE IN TEXAS*

SUPPORT

This year has seen some remarkable successes at the V&A made possible by the extraordinary generosity of our supporters. Alongside vital funding for programming, acquisitions and scholarship, the V&A would like to acknowledge its supporters' role in realising the latest stages of FuturePlan. The John Madejski Garden opened in July 2005; in November, the Sacred Silver and Stained Glass galleries opened, thanks to the longstanding generosity of the A.H. Whiteley family. 2006 sees the openings of the Dorothy and Michael Hintze Sculpture Galleries and the Jameel Gallery of Islamic Art. In 2007 the Sackler Education Centre will open, and in 2008 the William and Judith Bollinger Jewellery Gallery will be complete.

With so many successes and new galleries complete, the Museum has shifted the focus of its fundraising to its flagship project, the Medieval and Renaissance Galleries. The V&A is grateful to the lead donors and to the Heritage Lottery Fund, which in July 2005 awarded a Stage 1 pass for £9.75 million towards this project.

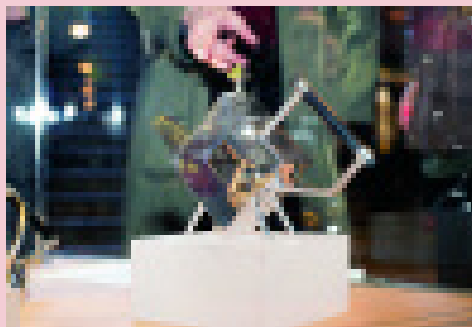
For its work over the last year, the Museum is indebted to charitable trusts, foundations and public-sector grant-giving bodies. The National Heritage Memorial Fund and the National Art Collections Fund continued to help the V&A with acquisitions, including a silver beaker from the collection of Sir Ernest Cassel and designs for the Canterbury font. Arts Council England once again assisted with a number of V&A programmes, most recently with a grant for contemporary art commissions.

Corporate sponsorship at the V&A increased significantly in 2005/6, with many events attracting first-time sponsors. The Museum is very grateful to the following companies for their support of our exhibitions and events: Heal's for *International Arts and Crafts*; The Bank of New York for *Diane Arbus Revelations*; Topshop for *Anna Piaggi Fashion-ology*; PSP (PlayStation® Portable) for the Friday Late *Born Free*; and Istituto Marangoni for *Fashion in Motion*. The Corporate Membership scheme continues to build. Members include Bloomberg, JPMorgan, Skanska, Lloyds TSB Private Banking, Ernst & Young, Baglioni Hotels, Morgan Stanley, Pearson, John Lewis, American Express, UBS and Nomura.

The Museum also benefited this year from many generous legacies, and the V&A would like to take this opportunity to thank all legacy donors and their families for remembering the Museum in this way. The Museum would also like to thank everyone who has given to the Annual Fund, an ongoing programme of support for FuturePlan.

The role of the V&A's membership programmes is vital. Management of V&A Membership (and the Membership team) moved to the Development Department this year and a new team was created, comprising Membership, Patrons, Legacies and the Annual Fund. The Museum continues to work closely with the trustees of the Friends of the V&A, although all administration is now in-house. The Friends of the V&A have continued their generous support to the Museum, funding scholarships, curatorial exchanges, displays and new acquisitions.

Both Patrons and Members continued to enjoy a highly varied programme of events. Highlights this year included talks by Manolo Blahnik, William Yeoward, Lulu Guinness, Michael Palin and Antonio Carluccio and exclusive behind-the-scenes events, including a private view of the glass collection and a rooftop tour of the Museum.



Further support in 2005 came through the American Friends of the V&A (AFV&A). Following its mission to foster closer ties between Americans and the V&A, the AFV&A continues to host events for American supporters who wish to become more involved with the Museum. A lecture by the curator of the forthcoming exhibition, *Surreal Things*, was held in June 2005, generously supported by the Parnassus Foundation. The programme continues with exclusive events in the USA and the UK for American supporters.

Several large gifts in kind were received by the AFV&A. These included an important collection of propaganda posters given to the American Friends by Leslie, Judith and Gabri Schreyer and Alice Schreyer Batko, and a collection of 98 contemporary silver servers from Professor B.S. Rabinovitch. The AFV&A also awarded grants to the V&A to support a variety of projects from the Kiarostami Festival and the Christopher Dresser exhibition to the acquisition of a Schiaparelli coat as well as three Dresser teapots.

SILVER TEAPOT BY CHRISTOPHER DRESSER, 1879

A breath of fresh air at the V&A

A hung by day and pulsating heart by night – the museum's dank, unloved garden has been magically transformed, says Giles Worsley

ould all have gone so terribly wrong. When the V&A launched its competition for a garden in 2003 the world's finest landscape designers with a barrow-load of money. We had trees in giant 10-metre-high fishbanks on rails that could be moved to reconfigure the garden at any time the director wanted.

It still looked as if the garden would be seduced by the "radical" of the "radical" as it is known. Daniel Libeskind's dramatic image of the museum had led the Government to try to re-identify the museum.

Kim Wilkie's winning design, as understated at first as the softly-spoken designer himself, does both. The cypresses have gone. In their place are a row of sweetly scented lemon trees round three sides of the courtyard, placed in glass planters that light up at night, with the shaded south walk given over to tables and chairs of the new café. By next year, the lemon trees will have grown to twice their size and their feel will be that of a cluster.

Within the lemon trees are two large areas of grass and a giant, spiralling ellipse paved in sandstone – in contrast to the grey stone paving round the rest of the garden – which will be used

Tuesday, July 5, 2005

PRESS

'COMBINING RESPECT FOR THE PAST WITH A REAL SENSE OF WHAT IS NEW AND EXCITING, THE JOHN MADEJSKI GARDEN EPITOMISES THE CLARITY OF VISION THAT IS INCREASINGLY MAKING THE V&A ONE OF THE MOST EXCITING MUSEUMS IN LONDON.'

THE DAILY TELEGRAPH
JOHN MADEJSKI GARDEN



Stained glass window from the 15th century, depicting the Virgin Mary and the Christ Child, from the collection of the Musée de la Cathédrale de Chartres, France.

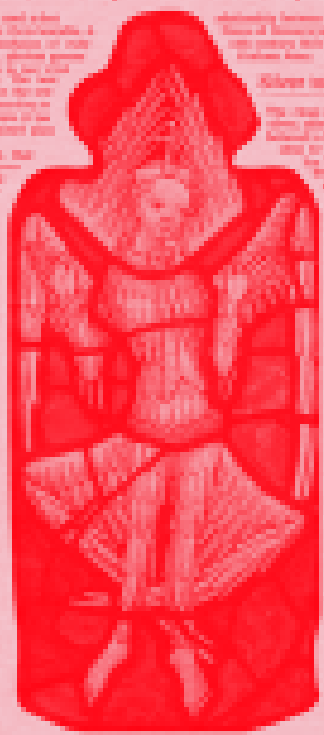
Sacred things and angel wings

Discover some comfort and joy at the V&A's stunning new galleries of stained glass and silver, which opened last week, says Catherine Julian

DEARLY saints and a host of other figures, including a female saint, surround us in the new galleries of stained glass and silver. The 15th-century window from Chartres Cathedral, France, depicts the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint. The window is made of leaded glass, with a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint. The window is made of leaded glass, with a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint.

A sacred history

The stained glass window is a masterpiece of medieval art, depicting the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint. The window is made of leaded glass, with a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint. The window is made of leaded glass, with a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint.



A large stained glass window from the 15th century, depicting the Virgin Mary and the Christ Child, from the collection of the Musée de la Cathédrale de Chartres, France.

Stained glass windows are made of leaded glass, with a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint. The window is made of leaded glass, with a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint.

Silver touched by many lips

The silver collection is a masterpiece of medieval art, featuring a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint. The silver collection is a masterpiece of medieval art, featuring a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint.



A stained glass window from the 15th century, depicting the Virgin Mary and the Christ Child, from the collection of the Musée de la Cathédrale de Chartres, France.



A stained glass window from the 15th century, depicting the Virgin Mary and the Christ Child, from the collection of the Musée de la Cathédrale de Chartres, France.

Sacred silver and stained glass reveal evening

The new galleries of stained glass and silver are a masterpiece of medieval art, featuring a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint. The new galleries of stained glass and silver are a masterpiece of medieval art, featuring a central figure of the Virgin Mary and the Christ Child, surrounded by a host of other figures, including a female saint.

THE CURRY

Sliding Wardrobes

At the V&A Museum, we have a collection of sliding wardrobes, including a large wardrobe with a sliding door, a wardrobe with a sliding door, and a wardrobe with a sliding door.

£799

0200 613 0500

‘THE WEALTH OF ISLAMIC ART TREASURES HAS BEEN OBSCURED BY THE WAR ON TERROR. A NEW EXHIBITION IS BOTH TIMELY AND STUNNING.’

‘PALACE AND MOSQUE, THE V&A DISPLAY OF ARTISTIC BRILLIANCE... WENT ON TO TEXAS AND JAPAN, DRAWING MORE THAN 250,000 VISITORS.’

‘THE V&A SHOW IS STILL A REVELATION.’

THE TIMES
PALACE AND MOSQUE IN SHEFFIELD



APPENDICES



*IMPORT EXPORT: GLOBAL INFLUENCES
IN CONTEMPORARY DESIGN*



PERFORMANCE STATISTICS

Funding Agreement performance since 2002/3 (excluding Wellington Museum)

	2002/3 performance	2003/4 performance	2004/5 performance	2005/6 target	2005/6 performance	% of target
Total number of actual visits to Museum sites (excluding virtual visits) (000s)	2469	2690	2472	2100	2196	105%
Number of children aged 15 and under attending the Museum sites (000s)	330	310	365	235	251	107%
Number of children aged 15 and under in on- and off-site organised educational sessions (000s)	243	284	309	119*	128	108%
Number of UK adults aged 16 and over from lower socio-economic groups attending the Museum sites (000s)	**	**	**	116	127	109%
Number of website visits (user sessions) (000s)	3038	4120	6516	10,000	11,581	116%
Net income from trading	**	**	**	£2.785m	£2.745m	99%
Efficiency savings (cumulative, cash and non-cash)	**	**	**	£2.7m	£2.3m	85%

*definition of target revised in 2005/6 and categories that were previously reported were excluded

**targets introduced in 2005/6 to 2007/8 Funding Agreement

The performance measures in the current Funding Agreement (2005/6 to 2007/8) are shown in the table above. The Wellington Museum has been excluded for ease of comparison, although it was part of the V&A until 31 March 2004.

FINANCIAL STATEMENT

In 2005/6 the V&A recorded an operating deficit of £556,204. The deficit is larger than that anticipated for the year end due to several factors.

The July 2005 bombings in London influenced visitor numbers to the Museum in general and in particular attendances for *International Arts and Crafts* and *Between Past and Future: New Photography and Video from China*, which were significantly below target. As a result, the overall performance of our retail and publications business was disappointing. However, audiences and ticket income for *Diane Arbus Revelations* met their budget.

Investment in IT infrastructure and upgrades to the telephone and security systems were the main elements of expenditure. The Museum continued its programme of rationalisation of accommodation and invested substantially in priorities such as building repairs and FuturePlan.

During the year the V&A spent £11.7m in support of FuturePlan, of which £9.2m was financed from external funders (public and private). In 2005/6, the V&A has had to use a significant amount of its own resources to lever additional funding, but remains very concerned that expenditure still remains well below the level it ought to invest in gallery displays, visitor services, educational facilities and security. The Museum also faces serious challenges in financing the repair and maintenance of its capital infrastructure to an appropriate level.

FINANCIAL SUMMARY

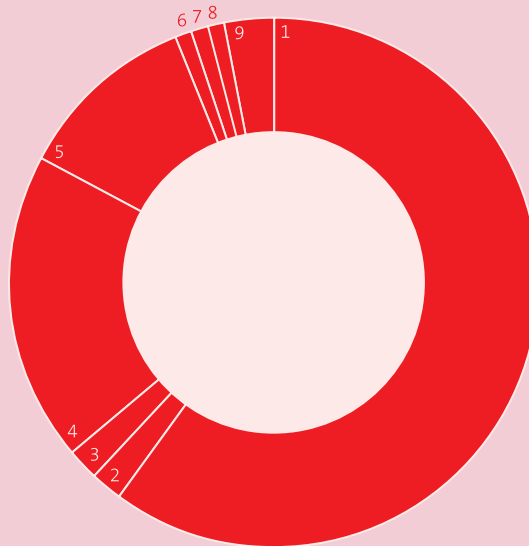
FOR THE YEAR ENDED 31 MARCH 2006

Restricted and Unrestricted

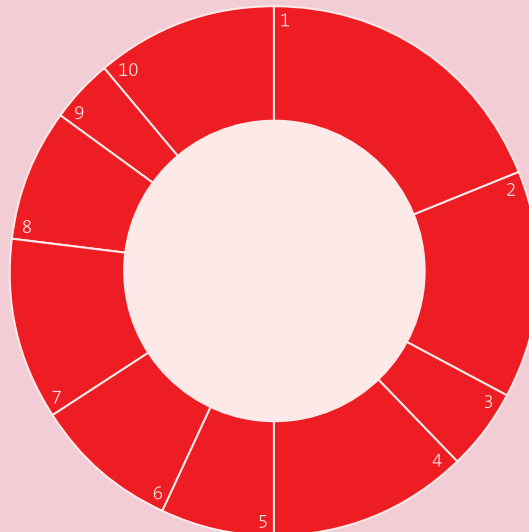
	2005/6 £m	2004/5 £m
Income		
Grant-in-aid	38.23	36.19
Admissions	1.17	1.37
Loans and touring exhibition fees	1.03	0.60
Donations, legacies and Patrons	11.89	16.29
Corporate Members	0.15	0.08
Trading	7.22	8.45
Investment	0.91	0.71
Lottery	0.72	0.38
Sponsorship	0.69	0.81
Other	2.14	1.22
	64.15	66.10
Expenditure		
Collections, Research and National Art Library	12.25	11.13
Collection Services and Exhibitions	9.36	8.62
Learning and Interpretation	2.99	2.25
Visitor Services and Facilities	7.71	7.48
Branch museums	4.77	4.41
Museum developments	5.60	9.14
Projects and Estate	7.36	7.85
Management and administration	5.24	5.05
Fundraising and publicity	2.50	2.76
Trading costs	6.93	7.57
	64.71	66.25
Net income for the year	-0.56	-0.15

The above are extracted from unaudited draft accounts.

Income 2005/6		%
1	Grant-in-aid	60
2	Admissions	2
3	Loans and touring exhibition fees	2
4	Donations, legacies and Patrons	19
5	Trading	11
6	Investment	1
7	Lottery	1
8	Sponsorship and Corporate Members	1
9	Other	3



Expenditure 2005/6		%
1	Collections, Research and National Art Library	19
2	Collection Services and Exhibitions	14
3	Learning and Interpretation	5
4	Visitor Services and Facilities	12
5	Branch museums	7
6	Museum developments	9
7	Projects and Estate	11
8	Management and administration	8
9	Fundraising and publicity	4
10	Trading costs	11



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1E Tavistock Street
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