

RA

Annual Report
2018/2019







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Christopher Le Brun PRA
President of the Royal Academy

President's Foreword

On 10 December 2019 I will step down as President of the Royal Academy after eight years. By the time you read this foreword there will be a new President elected by secret ballot in the General Assembly room of Burlington House. So, it seems appropriate now to reflect more widely beyond the normal horizon of the Annual Report.

Our founders in 1768 comprised some of the greatest figures of the British Enlightenment, King George III, Reynolds, West and Chambers, supported and advised by a wider circle of thinkers and intellectuals such as Edmund Burke and Samuel Johnson. It is no exaggeration to suggest that their original intentions for what the Academy should be are closer to realisation than ever before.

They proposed a school, an exhibition and a membership. Each to be mutually supporting “to promote the arts of design”. The question for us is: how can we maintain our character and independence while making this virtuous circle endure? It is tempting to write endure ‘for ever’ rather than the less emotive and anodyne ‘in the long term’, but we are certainly making serious progress, and several endowed scholarships have been created recently towards our goal of permanently funding all our students. This will free up the income from our Friends and exhibitions to raise the quality of art and the experience for our visitors – all of which we see in a national and international context.

I believe the generous help we received in the last decade towards the masterplan and the opening of Burlington Gardens demonstrates the deep well of support and affection for the Academy. Now our next great project is to repair and prepare the RA Schools for their future.

As an artist today I look to the future while drawing sustenance from the past, so it was a particular pleasure to be so closely involved in the display of the RA Collection. The Collection is informed by the specific strands of the Academy’s history: works acquired to be studied and copied by students of the RA Schools and diploma works and gifts by the artists and architects elected in the past 250 years. This is an important resource and it is such an enormous archive of art and architecture that it is well beyond the scope of any single gallery to display. Nevertheless, it contains some of our greatest treasures and it is a pleasure to see it being enjoyed by our visitors for free. Increasingly, this quiet space is being discovered by those who wish to draw and study, just as was intended by our predecessors.

I leave confident in the talents of my fellow Academicians and of our staff, ably led by the new Secretary and Chief Executive Axel Rüger. Whether my successor is an architect, painter, sculptor or printmaker, I know they will ensure that the Academy’s unique identity as an institution run and led by artists and architects will continue to make its special contribution to the modern world of the visual arts.



Axel Rüger
Secretary and Chief Executive

Secretary and Chief Executive's Introduction

The Royal Academy has undergone an extraordinary transformation in recent years and I am deeply privileged to join as Secretary and Chief Executive at such a critical time in its evolution. I arrived in May 2019, one year after the re-opening of Burlington Gardens and, indeed, the Royal Academy's milestone 250th birthday.

There has been much to celebrate. The new campus has allowed us to showcase our mission with greater impact than ever before and supported us in reaching and engaging new audiences who may otherwise not have visited the RA. The new Collection Gallery and various displays across the campus have provided a new – and for the first time, free – way to engage with the RA and better understand our core mission. And we have brought that mission to life with an impressive programme of contemporary art and architecture exhibitions and displays, a growing programme of public events in the brand-new Benjamin West Lecture Theatre and an exceptional expanded learning programme in the Clore Learning Centre.

The celebrations continued into 2019, when we celebrated the 250th anniversary of the RA Schools. We marked the occasion by launching The Future Academy campaign, an ambitious capital and endowment project aimed at restoring and renewing the Schools' historic fabric and supporting the RA in delivering its mission activities for the next 250 years. A generous gift from Julia and Hans Rausing brought our vision one step closer to reality, providing significant support for the RA Schools capital project. A subsequent major contribution by Dunard Fund towards both the restoration of the RA Schools and the endowment of a student scholarship has given us even greater confidence in our plans. I am very grateful to all our supporters who have so far put their faith in our future, and I look forward to seeing the campaign develop to fruition.

While new beginnings bring with them the promise of new adventures, they are all too often bittersweet. As much as we look ahead with great anticipation, we also say goodbye to colleagues and leaders who have shepherded us in achieving our ambitions thus far. I would like to extend my greatest gratitude to Christopher Le Brun for his passion, dedication and inspired leadership throughout his eight-year presidency. His unwavering tenacity and commitment to the RA's core values as an institution have helped the RA stay true to its purpose and mission – not always an easy feat for an organisation in a phase of significant expansion. Equally, I would like to congratulate Tim Marlow, for his imagination and contributions as Artistic Director during his tenure. He has invested an electric creative energy in the organisation, and we will benefit from the momentum he has built for years to come.

Looking ahead, I am excited to turn my attention now to giving shape to the RA's strategy and working with our leadership team to set out our ambition for the future and execute a clear plan to delivering our shared vision.

The year in figures

846,021



exhibition attendance

£3.6m

total revenue generated by the sponsorship team



669

school group visits

2,488

people participated in family workshops and events

162

volunteers

767

applicants for 15 places at the RA Schools

1.1m

followers across Facebook, Twitter and Instagram

639



objects from the RA Collection on display across the campus

1,205



people participated in courses or classes

8

exhibitions

37,752

Front of House staff hours

£5.8m

in sales from the Summer Exhibition 2019

6,200

submissions to our inaugural Young Artists' Summer Show

18k



people attended an event in the Benjamin West Lecture Theatre



27k

people tuned in to our second instalment of #LifeDrawingLive

4

Royal Academicians elected



17

students enrolled in our Executive Masters in Cultural Leadership

346

employees (FTE)

81%

staff engagement

92k



Friends of the RA

8,671

gin cocktails sold during the Summer Exhibition!



£4.3m

generated in retail sales

£20.7m

pledged to the Future Academy campaign so far

The Royal Academy's expanded campus offers visitors a greater range of activities than ever before in the RA's history. With Burlington House now linked to Burlington Gardens, visitors can enjoy a wider choice of exhibitions and events, alongside free galleries showing new work and centuries-old art from the RA Collection.

One year on from its opening in May 2018, the newly expanded Royal Academy has fundamentally transformed the way it delivers its mission.

The redevelopment of Burlington Gardens – the RA's major enhancement of its site to mark its 250th anniversary – has extended its ability to 'reveal, celebrate and explore' its heritage for a broad 21st-century audience. The capital project set out to bring the RA's long tradition of artistic practice and its commitment to training artists to the forefront: revealing to audiences for the first time the RA Schools that sit at the heart of what it does. Equally, the new campus has been designed to help the RA celebrate its heritage by providing the space for innovative displays of the RA Collection, as well as establishing the RA as a prominent home for learning and debate. New dedicated learning facilities, such as the Clore Learning Centre and the Benjamin West Lecture Theatre, encourage the exploration of art and art-making more explicitly than ever.

The beautifully expanded Gabrielle Jungels-Winkler Galleries now give the RA the opportunity to significantly diversify its ambitious exhibition programme and take more creative risks in order to continue to surprise and delight audiences. The new Architecture Studio likewise is a space for exploration and experimentation, a place where curators can explore new ideas in architecture and actively engage visitors.

The first full financial year in the new campus – with its increasing appeal as a destination for exhibitions, events, shopping, eating and drinking – has begun to demonstrate the valuable potential that the RA's new home presents. In the coming years the RA will continue to learn, to evolve its approach and to maximise the impact it delivers. The 2019/20 strategic planning phase will establish clear objectives and key performance indicators by which the RA will track its success from this point forward.

Main Galleries

The 2018/19 exhibition programme was framed by two ambitious and pioneering loan exhibitions in the Main Galleries. The opening ceremony for *Oceania*, the first-ever major survey of Pacific art to be held in the UK, began with the sound of a conch shell blown in Green Park at sunrise followed by a traditional Maori blessing. The wide-ranging exhibition celebrated the art and culture of Melanesia, Micronesia and Polynesia, from New Guinea to Easter Island, Hawaii to New Zealand. Around 200 exceptional works included art by nine contemporary artists and collectives shown alongside historic objects from public collections worldwide. The displays, spanning over 500 years of art-making, were a rare opportunity to be immersed in the art and culture of a vast area that represents nearly a third of the world's surface, a region rich in history, ritual and ceremony.

An audience of over 135,000 attended the exhibition and press coverage was overwhelmingly positive. The *Times* praised the

Oceania opened with public performances in the Annenberg Courtyard by cultural groups from across the Pacific



show as 'a feat of diplomacy, procurement and preservation'. The exhibition was made possible with generous support from New Zealand, the Kingdom of Tonga and Papua New Guinea. Additional support was given by Creative New Zealand, The Ruddock Foundation for the Arts and Edwardian Hotels.

Later in the year, *Bill Viola / Michelangelo: Life, Death, Rebirth* presented a bold juxtaposition of works by 20th-century video artist and Honorary Royal Academician Bill Viola (b.1951) in conversation with the drawings of Michelangelo (1475–1564). It was the first ever exhibition at the Royal Academy devoted to video art. Though working five centuries apart and in radically different media, Viola and Michelangelo share a deep preoccupation with the nature of human experience and existence. *Bill Viola / Michelangelo* created an artistic exchange between these two artists and presented a unique opportunity to see together for the first time major works from Viola's long career and some of the greatest drawings by Michelangelo, generously loaned by the Royal Collection. The exhibition's innovative pairing attracted just under 86,000 visits and was supported by Genesis Foundation, with special thanks to John Studzinski CBE, as well as Blain|Southern and Dunard Fund.

Jillian and Arthur M. Sackler Wing of Galleries

To mark the centenary of the death in 1918 of two of Austria's most celebrated artists, the opening exhibition in the Jillian and Arthur M. Sackler Wing of Galleries presented *Klimt / Schiele: Drawings from the Albertina Museum, Vienna*. The show proved one of the highlights of the year. Self-portraits and erotic nudes, landscapes and allegories conveyed both the end of an era and a shared artistic temperament. 'The judicious selection,' wrote Laura Cumming in the *Observer*, 'and

'A substantial artist, a genius...printmaker and acute documenter of Parisian life at the fin de siècle.'
The Evening Standard on Félix Vallotton: *Painter of Disquiet*

An installation view of *Klimt / Schiele: Drawings from the Albertina Museum, Vienna*



'A sexy, sacred riot of flesh'
The Guardian on *The Renaissance Nude*

extremely intelligent interleaving of images by theme, time and place brings into unusually close focus not only the art of these two great Viennese modernists, but the nature of drawing itself'. The exhibition, supported by Ömer Koç and Jake and Hélène Marie Shafran, was seen by an audience of over 173,000.

'A sexy, sacred riot of flesh' was the *Guardian's* enthusiastic headline to a five-star review of *The Renaissance Nude*, organised with the J. Paul Getty Museum. Paintings and studies by Titian, Raphael, Dürer, Cranach and their contemporaries illustrated changes in how the human body was depicted in Europe in the 15th and 16th centuries: the influence of classical models, experiments with more naturalistic approaches, religious and non-religious contexts. The exhibition, seen by an audience of over 81,000, was supported by the Thompson Family Charitable Trust and Peter and Geraldine Williams.

Félix Vallotton: Painter of Disquiet brought the Swiss artist into the limelight for London audiences. Associated with Pierre Bonnard and Édouard Vuillard, Vallotton worked in a variety of genres. Paintings, prints and striking woodcuts ranged from dreamlike landscapes of the Loire and Normandy to satirical Parisian social scenes to the disquieting particularity of his *Self-Portrait at the Age of Twenty* (1885). The show was supported by Jaeger-LeCoultre, The Pictet Group and Pro Helvetia.

Gabrielle Jungels-Winkler Galleries

The new Gabrielle Jungels-Winkler Galleries offer the RA an expanded space to extend the remit of its exhibitions programme. In its first full year following the opening of Burlington Gardens, the programme opened with a retrospective of the work of Renzo Piano Hon RA and later showcased a new installation by Phyllida Barlow RA. *Renzo Piano: The Art of Making Buildings* attracted international media attention, from Al Jazeera to



ARD German Radio. Italian-born Piano is one of the world's leading architects, whose practice has since 1981 realised over 100 projects around the world, from housing and offices to landmark cultural centres. The exhibition attracted just under 77,000 visits and proved especially successful in drawing a distinctly younger audience: one third of those who visited were under the age of 35. Models, sketches, photographs and archival materials of Piano's signature collaborations and designs were on display, including the Pompidou Centre in Paris, the New York Times Building and London's Shard, among others. The exhibition was supported by Rocco Forte Hotels, Turkishceramics, iGuzzini, the Italian Trade Agency, and Scott and Laura Malkin.

In the latter half of the year, *Phyllida Barlow RA: cul-de-sac* explored the limits of the Gabrielle Jungels-Winkler Galleries, using everyday materials – concrete, timber, fabric – to create towering sculptures that impelled visitors to engage with their scale and weight. 'My relationship with making sculpture,' said the British sculptor, 'has to be adventurous, on the edge of being beyond my control'. *Phyllida Barlow RA: cul-de-sac* was supported by Art Fund and Hauser & Wirth.

Summer Exhibition

Acclaimed British painter Jock McFadyen RA was the co-ordinator of the 251st *Summer Exhibition*, sponsored by Insight Investment. The 2019 *Summer Exhibition* received over 16,000 entries, of which 1,600 works were selected for display in the Main Galleries and in the Ronald and Rita McAulay Gallery in Burlington Gardens.

In the Annenberg Courtyard, towering sculptures by Thomas Houseago responded to the statue of Joshua Reynolds PRA. As visitors progressed, an artistic menagerie

[Sarah Leader](#)
@sarahleaderLDN
@royalacademy Never disappointed. I love this show for its diverse range of art. There's always something that delights and inspires #RASummer

Free displays across the campus offered an important new level of access to audiences, with one in five people now visiting the RA to see things outside the main exhibition programme

welcomed them into the Central Hall. The *Evening Standard* wrote that 'the show has never looked so coherent' and praised the 'impressive flair' with which such a vast number of works was arranged. BBC2 broadcast a one-hour television programme on the *Summer Exhibition*, which attracted 722,000 viewers. The exhibition itself had an attendance of 195,000, a comparable figure to 2017 despite a shorter run of only 63 days. Proceeds from the sale of art in the show also achieved new heights, in part due to the success of online sales via the Summer Exhibition Explorer. Total gross sales of £5.8m were realised, translating into a net commission of over £1.6m to the RA – the highest commission the show has ever generated. Proceeds from art sales at the *Summer Exhibition* support a range of activities at the RA, including the training and development of young artists in the RA Schools.

In the great tradition of the RA, the Annual Dinner marked the formal opening of the *Summer Exhibition*. Greg Doran, artistic director of the Royal Shakespeare Company, addressed the 270 guests including the HE The High Commissioner of Papua New Guinea. Following this, the Summer Exhibition Preview Party, a fundraising event chaired by Grayson Perry RA and sponsored by Insight Investment, raised £0.5m in ticket sales and generated more than £1.0m in art sales in less than three hours. Guests included Kylie Minogue and James Norton, and singer James Bay performed at the end of the party. The Preview Party received wide press coverage.

Collection Gallery and displays

The redevelopment of Burlington Gardens has provided ever more opportunities for the RA to showcase its own Collection, which has been made available to the public for the first time. The curation of the Collection Gallery presented works by the RA's founding artists and in its first year welcomed an audience of over 150,000 to experience highlights from the RA's Collection, including works by J.M.W. Turner RA, John Constable RA, Angelica Kauffman RA and Mary Moser RA.

In total, free displays across the campus offered an important new level of access to audiences, with one in five people now visiting to experience the RA outside the main exhibition programme. Audience feedback to the new free displays was outstanding: 'It provides easy access to art. You can just walk in and have a look!' Visitors noted especially that the RA had changed, praising that it had taken risks 'outside its comfort zone' and becoming 'a place for everybody [that] encourages creative thinking and a community of people with similar interests'.

Throughout the year Royal Academicians and others were invited to engage with the RA's history, building and Collection and present their own interventions – breathing new life and perspectives into its rich 250-year heritage. The

'Since being here, I have learnt something new literally every day. I feel like my brain is a sponge again. It is a very exciting place to be, and it is pushing me further in ways I didn't think was possible.'
 Anna Smallman, AttRAct and Access Art 25 Assistant – former NHLF Learning Trainee

interventions encouraged visitors to engage with the RA as they journeyed across the site. *Bob and Roberta Smith RA: The Secret to a Good Life* included works by family members to shape a portrait of how artists are defined and who gets to be an artist. *An Allegory of Painting* by Sarah Pickstone, a graduate of the RA Schools, was a tribute to Angelica Kauffman RA, one of the two female founding members of the Academy in 1768. A recent graduate of the RA Schools, Richie Moment, encouraged visitors to consider how artists need private spaces to experiment and fail. The interventions were supported by the National Lottery Heritage Fund and Anniversary Partner, BNY Mellon.

Adam Hogarth: Spring and Summer was a tribute to founding member Mary Moser RA. Sculptures made of flowers quoted anecdotes about Moser by her contemporaries. To accompany Adam Hogarth's works, which were installed in the Wohl Entrance Hall, a public thoroughfare in Burlington Gardens, two flower paintings by Moser were hung in the Collection Gallery.

Mali Morris RA presented her top picks from the RA Collection in a display curated in the Collection Gallery. Selecting oil studies and drawings by Thomas Gainsborough RA and others, along with everyday artefacts of studio life – doodles, shopping lists, tools and materials – Morris sought to capture the tactile immediacy of studio practice. At the same time, in Burlington House a Tennant Gallery show of Morris's own work was on display. With 23 works on paper from across the artist's career, this free display explored the vibrant and abstract paintings of the contemporary Royal Academician.

To explore contemporary topics in architecture, free displays now feature in the Architecture Studio, set within the Dorfman Senate Rooms in Burlington Gardens. They included *Invisible Landscapes*, an investigation in three acts of the impact digital technologies have on our lives and everyday environments. Acts I and II of the series were supported by Turkishceramics. In the latter part of the year, *Knock Nothing Down* considered the architectural and urban benefit of retaining existing buildings rather than demolishing them. The display showcased designs by the late Will Alsop RA.

National Lottery Heritage Fund Activity Plan

Generous funding from the National Lottery from 2013 to 2019 enabled the RA to deliver the capital project and widen engagement with its new spaces and artistic programme. Through various strands of work, the RA was able to experiment and develop its public programming by means of new types of free display, better online access, more diverse learning programmes, and a wider involvement of apprentices and volunteers.

The National Lottery Heritage Fund Activity Plan, with

Sarah Pickstone's *An Allegory of Painting* was a tribute to Angelica Kauffman RA and was enabled by funding from the National Lottery Heritage Fund



'[Free displays] provide easy access to art, you can just walk in and have a look!' RA visitor feedback

sponsorship from BNY Mellon as RA250 Anniversary Partner, focused on broadening and diversifying the RA's audience engagement. There were 32 different strands including contemporary commissions based on the RA Collection; art-making workshops for teachers, building new partnerships, recruitment models and training sessions for volunteers; and, creating job opportunities for a larger range of applicants through the apprenticeship programme.

The plan allowed the RA to test new ways of working with and engaging audiences and the overall result was immensely positive. Audiences for activities at the RA are as a result more diverse, more representative of London and the UK, younger, more likely to learn about the RA, more likely to feel at home at the RA, and more likely to come back after a first-time visit. The programme has also changed how the RA works. A more collaborative, cross-organisational approach has created innovative processes and a sense of shared professional engagement throughout the institution. The RA plans to build on the momentum this plan has given it in the years ahead.

Architecture Programme

Beyond the Architecture exhibition programme the RA welcomed 5,000 participants to a variety of events in which over 70 speakers discussed topics that ranged from architecture for non-humans to the political implications of walls. A live-streamed in conversation event with Renzo Piano Hon RA and Razia Iqbal received over 35,000 views on social media. French architect Jean-Philippe Vassal gave the Annual Architecture Lecture in the new Benjamin West Lecture Theatre, which has since then attracted 4,000 online views on the RA website. The Annual Architecture Lecture was supported by Vhernier. In June 2019, the RA hosted

The Annual Architecture Lecture was delivered by architect Jean-Philippe Vassal



the main symposium of the London Festival of Architecture. *Alternate Languages* was an architecture day based on an earlier RA programme at the Venice Biennale. Installations, sound workshops, performances and discussions were run across the RA's two-acre campus commenting on our response to built environments. The Architecture Programme was supported by Rocco Forte Hotels and many of the talks continue to be available on the RA website.

The RA's annual Architectural Awards Week took place in May 2019. The Royal Academy Architecture Prize was awarded to Elizabeth Diller and Ricardo Scofidio for their interdisciplinary work demonstrating how buildings enhance cities. Four finalists were nominated for the RA Dorfman Award, including Fernanda Canales (Mexico), Alice Casey and Cian Deegan, TAKA (Ireland), and Mariam Kamara, Atelier Masomi (Niger). The award was presented to Thai architect Boonserm Premthada from the Bangkok Project Studio. Premthada's interests include the use of local craft skills and traditional methods, as well as the ways in which non-architects can intuitively solve spatial problems. The work of the four finalists for the RA Dorfman Award was put on display in the Architecture Studio in Burlington Gardens. The Dorfman Foundation is a founding partner of the Architecture Awards and individual awards were sponsored by Derwent London and the British Council as international partner.

The Royal Academy Architecture Prize was awarded to Elizabeth Diller and Ricardo Scofidio for their interdisciplinary work demonstrating how buildings enhance cities



Visitors can engage with the latest ideas in architecture for free in the Architecture Studio



The menagerie at the heart of this year's *Summer Exhibition*, curated by Jock McFadyen RA



Phyllida Barlow RA's
cul-de-sac in the
Gabrielle Jungels-
Winkler Galleries

Visitors enjoy a
free tour of the RA
Collection Gallery



Academic

At the heart of the RA is its commitment to training the next generation of artists. The RA Schools has done so for 250 years and this year embarked on a major programme to enhance its facilities for all who study there. A profound commitment to the study of art and architecture extends across a dynamic range of learning programmes, designed to educate and inspire both adults and children.

Luke Samuel, class of 2021,
in his RA Schools studio



Since its foundation, the RA has made a solid commitment to education – from the postgraduate fine art programme in the RA Schools to its diverse learning activities for schoolchildren. In between lie programmes for young adults, lifelong learners and most recently, the RA's newly launched Executive Masters in Cultural Leadership, an advanced study programme offered in partnership with Maastricht University.

The Future Academy

In February 2019, the RA announced a major new campaign which will both restore and renew the RA Schools and build up the RA's endowment to support its mission for the next 250 years.

The Future Academy campaign was launched with a major gift from Julia and Hans Rausing. The £10m gift, the most significant in the RA Schools' history, will support the restoration and renewal of the Schools' buildings. The newly named Julia and Hans Rausing Campus will be designed by architects Sir David Chipperfield CBE RA and Julian Harrap.

The Future Academy campaign marks 250 years of the RA Schools and aims to restore the Schools' historic fabric as well as create a new suite of technical workshops that reflect today's changing artistic practices. A major gift of £5m from Dunard Fund has also made a significant contribution towards this essential project. In addition, Dunard Fund is endowing a student scholarship which will help to secure its free postgraduate education offer in perpetuity. Another generous endowment from Ronald and Rita McAulay will also ensure that two student places at the RA Schools have guaranteed long-term funding.

The RA Schools

Since its founding in 1769, the RA Schools have sat at the heart of the RA, charged with developing a new generation of artists. Today, 15 students are selected annually into its



current three-year postgraduate programme, which brings them into direct contact with leading artists and practitioners. Last year nearly 770 applicants competed for the fully funded places in what is one of the UK's leading art schools, with its unique proximity to the outstanding galleries of the RA itself.

Highlights of the academic year at the RA Schools included lectures by Robert Mills on Hieronymus Bosch and by philosopher Federico Campagna. A study trip to Madrid enabled students to examine masterpieces by Velázquez and Goya in the Prado and Picasso's *Guernica* at the Reina Sofia museum. Public events included a discussion of the architecture of painting by artist Rochelle Feinstein. The recipient of the Starr Fellowship, a year-long fellowship at the RA Schools for US nationals with a contemporary art practice, was Kelly Lloyd. The American artist interviewed students and collected their hair as part of ongoing work which eventually featured in her end-of-residency show in July 2019.

Collaborations saw RA Schools students work with A-level art students in London through the AttRAct programme. A six-month residency at Turner's House in Twickenham, built by the artist in 1813, enabled RA Schools graduate Nicky Carvell to develop work in response to the museum and exhibit it at the lodge. The residency was funded by the National Lottery Heritage Fund. An exchange programme funded by the K11 Art Foundation saw graduate Martin Gross working for two months in a studio space in Wuhan, China, and Juin-Jun Zhang welcomed from China to work in the RA Schools studios during the summer.

In a way that was never before possible, visitors moving through the RA can now engage with work and ideas from the RA Schools in the new Weston Studio. The space's first full-year programme was created and curated by the RA

Schools. The exhibits took inspiration from Russian music as reimagined by Walt Disney; architectural casts from the historic RA Collection; and the use of print and other working methods by artists today. The Weston Studio also provided exhibition space for *Premiums: Interim Projects* and the *RA Schools Show*, bringing the works of RA Schools students into free public view for all visitors.

The final display was *The Garden*, a celebration of the 250th anniversary of the RA Schools. Works held in the RA Collection by recent graduates were shown alongside their selection of art by Royal Academicians and graduates from the past also from the RA Collection, including works by J.M.W. Turner RA, Edwin Landseer RA and others.

Other improvements in RA Schools facilities for students included a new studio for photography, performance, video and sound, and the reintroduction of a ceramics workshop, with funding from the Rose Foundation and Machin Foundation.

Supporters of the RA Schools included Newton Investment Management, whose generous ten-year sponsorship drew to a close in February 2019. The RA Schools are grateful for their long-term support, as well as that of The Ronald and Rita McAulay Foundation, the Eranda Rothschild Foundation, Red Butterfly Foundation, William Brake Charitable Trust, Sir Paul Smith and Lady Smith and the Charles Michael Holloway Charitable Trust. Galen and Hilary Weston also generously supported the RA Schools and RA Learning programme. Other financial help throughout the year included the annual RA Schools Auction, supported by Tileyard Studios, which raised £0.4m, with donations from each of the graduates of 2018 and works by 28 Royal Academicians.

Masters Degree in Cultural Leadership

Last year, in partnership with the University of Maastricht, the RA launched a new postgraduate degree course aimed at developing the next generation of leaders in cultural institutions. The Executive Masters in Cultural Leadership is taught in intensive modules in London and Maastricht, with trips to art fairs and biennales around the world. The programme provides students with unprecedented access to leading figures in the international art world and a network of relationships at the Royal Academy of Arts.

The first cohort of 17 students began in January 2019 and have been full of praise. One called the course 'a great journey', while another said 'the course is superb and I very much appreciate all the effort the RA has put into making it so intelligent, diverse and fun.'

Primary and secondary schools

Learning programmes for children and young adults in the RA's new spaces have begun to take new directions. The

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In 2018/19, eight percent of visits to the RA were made by families, with numbers more than doubling since the reopening of Burlington Gardens

Clore Learning Centre has widened the possibilities for workshops and displays and provides a valuable new venue for exhibitions, opening up the important work the RA does for the wider public to see.

Nearly 700 school groups booked a visit to the RA in 2018/19 during which teachers and staff introduced 20,000 students to the history of art and architecture, and the RA itself. New workshops were developed to engage students with the newly displayed RA Collection, as well as creative sessions and interactive guided tours of exhibitions. Students from Further Education Colleges and home-educated groups were also welcomed.

In partnership with Goldsmiths and the Institute of Education, the RA trialled two workshops for PGCE students training to be teachers. New publications for teachers included resources on stories from the RA Collection (for primary school) and sculptures (for secondary school), featuring information, images and suggested activities for a selection of works and artists, with links to exam topics and learning outcomes. The RA also published a new sculpture study guide for 15–19 year olds to support independent visits to the RA Collection.

Family and community events

'You can be creative whenever you want,' answered one child who was asked what they had learned at an RA art workshop. In 2018/19, eight percent of visits to the RA were made by families, with numbers more than doubling since the reopening of Burlington Gardens. Children participated in a range of art-making opportunities and were, among a diverse programme of events, given the chance to meet children's author Jacqueline Wilson and engage in a singalong screening of the award-winning Disney film *Moana* set in ancient Polynesia, an activity linked to the popular *Oceania* exhibition. Online, parents and others can download the 'Family how-to' series: step-by-step guides for creative activities based on the RA Collection and exhibitions. At the RA itself, Art Detectives guides were available to encourage young artists to look, question and draw in RA exhibitions.

The new Clore Learning Centre enabled the Learning department to lead two innovative exhibition projects. The first, *Art is Part of the Equation*, encouraged artists to work with schoolchildren and community groups, including Action Space, Age Concern City of London, Arlington House, British Red Cross, Capital A, Crisis, Leonard Cheshire, Marylebone Project, Portugal Prints, St Christopher's Hospice, St Mungo's, The Connection, The Passage and Whitechapel Women's Groups. Sponsored by BNY Mellon, the exhibition celebrated a diverse range of makers who might otherwise

The inaugural *Young Artists' Summer Show* attracted more than 6,200 entries



face considerable barriers to being involved in the arts. It also drew on the strong relationships the RA has established with different community organisations over the years.

A second exhibition in the Clore Learning Centre was a fresh, creative complement to the RA's annual *Summer Exhibition*. Drawing on the success of the earlier A-level Summer Exhibitions Online, the RA launched a new *Young Artists' Summer Show* in 2019. Artists aged 7–19 submitted more than 6,200 drawings, paintings, photographs, sculptures and videos. A selection was shown in the RA itself, while for the online exhibition, 329 were chosen by the panel of Academicians, teachers and artists. Christopher Le Brun, President of the Royal Academy, awarded prizes for two inspiring artworks from each key stage. The show was made possible by Robin Hambro, and its positive outcome can be seen in a short video interviewing several of the young artists, which is available online.

Other community events at the RA included life drawing workshops for blind and partially sighted people. Summer Exhibition Edits, tours of the Summer Exhibition that provide a unique perspective, worked with homeless charity The Connection, the Abbey Centre (who support families in need in Westminster) and ActionSpace (an organisation for artists with learning disabilities).

Adult courses

The RA encourages the public to engage with all aspects of art. From studio spaces to the elegant and newly refurbished British Academy Room, facilities are used to deliver classes in the history, theory and business of art, as well as practical workshops in drawing and painting. In 2018/19, the RA ran 50 courses for adults. Topics ranged from the influence

Claire
@poppyandpeanut Do not visit the #RASummer exhibition without popping in to the Young Artists' Summer Show @royalacademy such an amazing display of young talent and lots of teaching inspiration!

Wendy Shearer delivers an interactive story-telling session during the inaugural Festival of Ideas



of Oceanic art on artists such as Gauguin to changing approaches to self-portraiture; the art of collecting and buying prints, and the impact of fakes and theft on the art market.

Events

RA events make exciting connections across the arts. In September 2018 the RA launched its first Festival of Ideas. Thinkers and practitioners from the realms of art, music, dance, film and literature engaged in discussion, debate and creative thinking on a range of compelling topics relevant to today's audiences. Speakers in the opening festival ranged from Gilbert and George RA discussing how collaboration informs their creative process to historian David Cannadine lecturing on Winston Churchill and the statesman as an artist. The event proved so popular that a second Festival of Ideas was held in May 2019. Among many prominent contributors, Ken Loach discussed his 50 years directing films; Kwame Kwei-Armah, artistic director of the Young Vic, spoke of his passion for opening up theatre to wider audiences; and cartoonist Posy Simmonds revealed what inspires her satirical drawings. In total the festivals reached a live audience of nearly 9,500 people.

Throughout the year the RA held more than 100 events for adults, reaching an audience of over 18,000. The annual Rothschild Foundation Lecture was given by Dr Demis Hassabis, CEO of DeepMind, who spoke about artificial intelligence and neuroscience. Singer-songwriter Chrissie Hynde of The Pretenders discussed her interest in painting. For the RA Student Night: The Birthday Party, art students, recent graduates and young creatives took over the campus to co-curate a free celebration of the RA's 250 years. The event was a partnership with the University of the Arts

Digital records from the RA Collection and Archive available to view on the website grew by nine percent to nearly 16,000

London and gave students invaluable work experience at the RA as part of the National Lottery Heritage Fund Activity Plan. The Birthday Party proved a great success in attracting new and diverse young audiences to the RA: 31 percent were first-time visitors, 85 percent were under 35 years old, and 89 percent described that event as 'relevant for people like me'.

RA Lates continued to be a sell-out success, attracting 8,000 participants in 2018/19. From a Vienna Cabaret, marking the world of Gustav Klimt and Egon Schiele, to a Summer's Night in Montmartre, inspired by the paintings of Félix Vallotton, RA Lates continue to reach out to new audiences, with as many as one in three of those attending being on their first visit to the RA, and one in two under the age of 35. Their popularity was enhanced by partnerships with Time Out and Wilderness Festival, where the RA ran an immersive Pleasure Garden After-Party.

A resource for learning

The RA is an important resource for scholars and institutions around the globe. The Academy is unusual in having a record of every student admitted to the RA Schools since it opened in 1769. With support from the Polonsky Foundation and Samuel H. Kress Foundation, the RA has digitised lists of the 5,500 students admitted before 1922. Staff are now preparing a comprehensive index of the registers, which will be accessible online worldwide.

Historic records such as these make the library and archive of the RA a rich academic resource. The past year saw the Press Office archive from 1934–2019 catalogued, and the digital imaging of more than 3,000 works from the archive, library and object collections. Digital records of RA materials available to view on the website grew by nine percent to nearly 16,000.

Research and loans make the RA Collection more widely known. A visiting scholar from the Palace Museum in Beijing undertook a 12-week residency to study the RA's exhibition of Chinese art in 1935. Loans from the Collection were seen in Sweden, Russia, Hungary, Korea and the UAE, as well as in the UK. Gifts to the Collection included the photographic archive of the sculptor Robert Clatworthy RA and paintings and works on paper by Anthony Whishaw RA.

**Rebecca Salter RA,
Keeper of the Royal
Academy, has guided the
RA Schools since 2017**



A magical summer's night
at the RA Late: Summer
Pleasure Garden





A life drawing session for AttRAct students, part of a year long series of free practical workshops for young people aged 16-18

Spaces

Since reopening in May 2018, the Royal Academy now has 70 percent more public space. New galleries and spaces have created rich new experiences, from free displays of paintings and sculpture to a more diverse array of exhibitions and events that aim to stimulate debate and shape future thinking on art and architecture across the world.

In May 2018, the new RA campus sprang to life with the public opening of the newly combined Burlington House and Burlington Gardens. In the first year, on average there were over 4,600 visits to the new RA each day.

The new spaces invited audiences to try new things – to experience works from the Collection in the new Collection Gallery; to engage with artist interventions in the Ronald and Rita McAulay Gallery; to start conversations around the ideas sparked by the Architecture Studio; to see the works of the RA Schools students in the Weston Studio. The newly expanded RA opens its audiences to learning about and engaging with the ever-changing process of making art.

Special guests included HRH The Duchess of Cornwall who, with the Trustees of the Clore Duffield Foundation, visited in January 2019. In the Clore Learning Centre, the Duchess spoke to children from Roe Green Junior School as they made works of art and explored their own creativity. The VIP group also observed a life-drawing session for adults with mental health issues and, in the Benjamin West Lecture Theatre, listened to students from the Royal College of Music perform a work composed in response to a painting by Angelica Kauffman RA.

A sense of welcome

The new RA campus, more diverse and more widespread, has posed a new set of questions about what visitors do at the RA and how they find their way around. To meet these challenges, the RA has brought together its visitor experience, retail and catering departments into a single division. The aim is to ensure that the RA consistently delivers a warm welcome for all its visitors.

Over the first year of operations, it has become clearer how the RA's audiences experience the building and the challenges it needs to address in continuing to ensure that its audiences feel at home and well-oriented in the new spaces. In recent months, the RA has started to refine how the communal spaces are used, adding additional seating, improved signage and better access for its visitors.

In September 2018 the RA opened its refurbished shop in Burlington House. The shop contains a changing range of prints, postcards and designs – from stylish hats to picnic ware – that reflect the work of specific artists and exhibitions, and the creative process more generally. The selection of books has been increased, and the retail area expanded to create a new space: Gallery X. The room features limited edition works of art and artist collaborations. A refurbishment of the Friends' room in the Keeper's House was completed in September 2019.

The newly re-designed RA Shop extends to Gallery X, a space dedicated to limited edition ranges and artist collaborations




The digital space

As the physical RA has expanded, so has its presence as a digital space. In 2018/19 the RA website attracted 3.4m visits. RA online events have an international following. With support from the New Zealand government, an introduction to the *Oceania* exhibition, with live musical performances, was streamed to reach both a primetime UK audience and a weekend morning Pacific one. The RA's second live-streamed life drawing class took place in February 2019. The focus was anatomy, and the session featured not only a male model, but Romeo, a Welsh mountain pony. Over 25,000 people from around the world joined the class (#LifeDrawingLive), a video of which can be seen on the RA website along with thousands of participants' sketches.

On social media, popular items included a video on tattoo and body art in the Pacific, which drew 110,000 views on Facebook. The first-ever naturist visit to the RA went viral and became the RA's most liked Instagram post to date. Followers of the RA on Instagram grew by 53,000, a rise of 18 percent over 2017/18. Overall the RA has 1.1m followers on Facebook, Instagram and Twitter.

The digital RA is closely integrated with the visitor experience. The Customer Experience project, which is implementing a new single database of RA customers, launched entirely new systems of selling and servicing tickets, memberships and donations. As part of this, the website was redesigned, which helped to raise the percentage of tickets sold online including an additional donation to the RA from approximately 15 percent to over 50 percent. Online purchases of works of art from the *Summer Exhibition* rose by 30 percent, generating sales of almost £0.9m. Ada, the exhibition-management application developed by the digital and exhibitions teams, was launched in December 2018.

 Katy Swift
@ArtsActivist
This is how we roll on Thursday these days. Enjoying picking up a pencil for the first time in 10 years @royalacademy #LifeDrawingLive haven't been able to afford life drawing classes so this is a joy!

Bob and Roberta Smith RA's free display *The Secret to a Good Life* in the Ronald and Rita McAulay Gallery



Sustainability

The RA has reviewed the impact of its operations upon the environment and taken a view on how it could operate more sustainably. To this end, the 2013 Sustainability Policy has been revised into two governing documents: 'The RA Environmental Sustainability - Statement of Principles', and 'The RA Environmental Sustainability Objectives.' While the former states how the RA intends to support the mitigation of climate change and associated system pressures where it can, the objectives detail specific areas of improvement across the campus. Measures will be taken to ensure the organisation minimises energy consumption and carbon emissions directly. Supply chains will also be assessed for their environmental impact.

Visitors look on to the
Lovelace Courtyard
from the Weston
Bridge, which connects
Burlington House with
Burlington Gardens



People

The RA is unique: an artist-led institution where Royal Academicians and RA staff join together to promote art and architecture. The RA now offers an even larger platform to demonstrate the excitement of art and architecture today.

Niall McLaughlin and John Akomfrah CBE were elected Royal Academicians in May 2019



The Royal Academicians are the core community that make the RA what it is today. Changes to the Membership in 2018/19 saw architects Adam Caruso and Peter St John and Niall McLaughlin elected Royal Academicians, as were painters Lubaina Himid and John Akomfrah. Artists Carmen Herrera and Kara Walker, both based in the United States, were elected Honorary Royal Academicians.

In December 2019, Christopher Le Brun stepped down as President of the Royal Academy after serving for eight years. He has led Academicians, staff and supporters in the biggest collaboration and fundraising campaign in the Academy's history. Highlights of his Presidency include welcoming Her Majesty The Queen to open the new buildings in March 2018 and leading the celebrations of the 250th anniversary. He oversaw the masterplan redevelopment, in which he was involved in all aspects from conception to completion. He has continued to build on the strength of the RA's world-class membership, admitting artist collaborations such as Gilbert & George and Jane and Louise Wilson to the Academy for the first time.

A number of appointments were made: Lord Peter Ricketts as Secretary for Foreign Correspondence, Professor Roger Kneebone as Professor of Anatomy, Bronwyn Ormsby as Professor of Chemistry and Gerald Libby as Emeritus Professor of Anatomy.

The RA was saddened to learn of the death in May 2019 of the outstanding Chinese-born architect I.M. Pei, who was an Honorary Academician.

A living Academy

Academicians participated in public activities throughout the RA. Professor Farshid Moussavi RA discussed aesthetics and

[Twitter](#) Marshall Julius
[@MarshallJulius](#)
 Though Norman wasn't
 home last night, my spine
 still tingled at the sight
 of Cornelia Parker's
 #PsychoBarn in the
 courtyard of the
[@royalacademy](#), a
 frightening façade of the
 Bates Mansion, which
 was itself inspired by
 Edward Hopper's eerie
 1925 painting *House by
 the Railroad*.

architecture with philosopher Jacques Rancière. Phyllida Barlow RA and Barbara Rae RA spoke about their careers as artists.

The Spring 2019 edition of the *RA Magazine* was an Art Education Special Issue. Guest editor Rebecca Salter RA, Keeper of the Royal Academy, commissioned a report on the crisis of art education in schools, an investigation into the challenges facing UK art colleges, and a wide range of contributions from students, alumni and Academicians including Sonia Boyce RA, Brian Catling RA and Mali Morris RA.

Stephen Farthing RA and Michael Farthing published a study of the anatomical drawings of Leonardo da Vinci. In addition to catalogues associated with exhibitions, the work of Royal Academicians featured in a number of RA publications, including travel sketchbooks by Chris Wilkinson RA, volcanic landscapes by Emma Stibbon RA and scenes of Greek islands by Anne Desmet RA. Monographs examined the work of, among others, Jock McFadyen RA, John Carter RA and Mick Moon RA.

Art by Royal Academicians was displayed in the Keeper's House and included work by Leonard McComb RA, Humphrey Ocean RA and Tess Jaray RA. In the Annenberg Courtyard, Cornelia Parker RA exhibited her large-scale sculpture, *Transitional Object (PsychoBarn)*. Originally commissioned for the Metropolitan Museum of Art in New York, the work used the components of a traditional American barn to create a version of the house seen in Alfred Hitchcock's 1960 film *Psycho*, itself modelled on a painting by Edward Hopper.

In Florida, at The Gallery at Windsor, Michael Craig-Martin RA exhibited *Present Sense*. Recent paintings, sculptures and prints by the artist extended beyond the walls of the gallery into the grounds at Vero Beach. The exhibition of more than 35 works was the second of a three-year collaboration between the RA and the American gallery.

Appointments and departures

Axel Rüger was announced as the new Secretary and Chief Executive of the Royal Academy in February 2019, joining in May 2019. His appointment followed the departure of Sir Charles Saumarez Smith CBE at the end of 2018. Axel Rüger was previously curator of Dutch paintings, 1600–1800 at the National Gallery, London, and most recently director of the Van Gogh Museum in Amsterdam.

In December 2018, Alison Myners became the new Chair of the Royal Academy Trust, which looks after the RA's endowment, aiming to ensure the stability of the Royal Academy for its next 250 years. A member of the Trust since 2003, Lady Myners replaced Lord Davies of Abersoch, following his six-year tenure as Chair.

The end of 2019 marked the departure of the RA's Artistic Director, Tim Marlow. Over the past six years Marlow has been

Cornelia Parker RA, *Transitional Object (PsychoBarn)* in the Annenberg Courtyard



responsible for an extremely successful exhibition programme that has attracted both critical acclaim and new audiences to the Royal Academy. Outstanding exhibitions include: *Ai Weiwei* (2015), *Painting the Modern Garden: Monet to Matisse* (2016), *Abstract Expressionism* (2016), *Dali / Duchamp* (2017), *Jasper Johns* (2017), *Charles I: King and Collector* (2018), *Oceania* (2018), *Renzo Piano: The Art of Making Buildings* (2018) and *Antony Gormley* (2019). Marlow has also been responsible for overseeing the Collections, Learning, Publishing and Architecture teams as well as introducing the annual Festival of Ideas and Architecture Awards Week. The RA wishes him every success in his new role as Chief Executive and Director of the Design Museum.

Staff

A study of the Gender Pay Gap at the RA reported that, excluding casual workers, 63 percent of RA staff members were female. An analysis of pay averaged across the entire organisation showed that men earned ten percent more in hourly rates than women. The rates show an improvement on the last report published in 2018, where the pay gap in favour of men for hourly pay was 14 percent. The RA extended its commitment to the London Living Wage by negotiating with its outsourced catering providers to ensure those employed by these external companies and working on site are paid the London Living Wage.

The bi-annual staff survey was completed by over 80 percent of employees. Staff responded to the demands of the new RA campus, and the greater variety of work the RA is undertaking. The results will help to shape how the RA builds a sense of connection with what it is trying to achieve among its employees.

'We have been able to engage in such a direct and personal way with visitors quite unlike other gallery/museum tours I have been on over the years.' *RA Volunteer feedback*

Support for staff included the Inspiring Managers programme for current and potential managers, and a Wellbeing Week held in January 2019. A Learning Fortnight in October 2018 offered courses in recruitment, writing effectively, saving for retirement as well as inspiring talks on personal and professional development.

Volunteers

In 2018/19, volunteers enabled the RA to undertake an ever-greater number of activities. Volunteer guides led 735 tours of the building for more than 5,000 visitors. Volunteers introduce the Collection, the architecture and the fascinating story of the RA and its Academicians. Visitors appreciate the difference volunteers make. As one wrote, the half-hour tour they took was an 'extremely interesting introduction to the history of the RA and its relevance to today's art'.

Beyond tours, volunteers and trainees support a range of RA programmes such as workshops for schools. A drawing trolley was launched in the Collection Gallery to encourage children to respond to the works on display, as was a new programme of free 15-minute Taster Talks given by volunteers and staff.

The response to greater efforts to involve volunteers, from both the public and those volunteering, has been overwhelmingly positive: 97 percent of volunteers surveyed stated that they felt valued for the contribution they made to the RA.

The RA has also significantly increased the diversity of its volunteers. Those who help are now more representative of London and the RA's audiences. The RA has appointed a Volunteer Advisor to maintain the range of opportunities for volunteers and others.

Tim Marlow broadcasting
live from Tacita Dean
RA's 2018 exhibition,
LANDSCAPE





**HRH The Duchess of
Sussex visited *Oceania*
on her first solo royal
engagement**

Finance and sustainability

The RA has shown that its strong planning for the future has been fundamental to its recent success. The outstanding financial support for its redevelopment has now evolved into the exciting phase of running a wider campus, with more activities than ever before. Support for the RA remains wonderfully generous, from the public, from Friends and Patrons, and from a wide range of sponsors, donors and trusts.

The expansion of the campus from the redevelopment programme brings with it both opportunities and challenges from a finance perspective. There are opportunities to grow the already impressive financial support from fundraising initiatives, commercial income and loyal Friends, Patrons and corporate supporters, as well as to increase income from an extended exhibition, events and learning programme; but also challenges, from the increased costs of operating a larger site with much added public space and offering an enhanced programme, including a far greater free public offer than ever before.

The opening of the expanded RA campus is a major milestone in the Academy's history and the challenge now is to develop an operating and financial model to ensure the RA's financial sustainability over the short, medium and longer term horizons. The RA can only then take full advantage of the multi-million pound redesign of the campus and other significant recent investments made in essential infrastructure, to support its public and charitable objectives and to safeguard its future.

Friends

The Friends of the Royal Academy, a separate registered charity, donated £11.6m to the RA, four percent more than the previous year, which represents just over 29 percent of the RA's total income from ongoing activities. Just over 8,600 new Friends joined in 2018/19, with an annual renewal rate of 87 percent, in line with the previous year. The year closed with just over 92,000 members. The new limited edition RA250 membership scheme – to celebrate the RA's 250th anniversary in 2018 and the RA Schools 250th anniversary in 2019 – closed with a membership of nearly 600.

Patrons

As part of their annual subscription, a membership of 430 International Patrons, RA Patrons and Young Patrons contributed over £1.3m to supporting the RA's continued operations. Patrons of the RA enjoyed a diverse range of events including cultural art trips to Marrakech, Paris, Rome, Venice for the *Biennale*, Hong Kong for the Art Basel contemporary art show and Frieze New York. A journey to Vienna explored places that inspired the artists Egon Schiele and Gustav Klimt. In addition, Patrons of Royal Academy America enjoyed an artist talk by Ai Weiwei Hon RA and visits to the studios of Antony Gormley RA and Thomas Heatherwick RA.

Academicians' Room

The Academicians' Room, the private members club at the RA in the Keeper's House, has just under 1,400 members.

The RA's cafés and restaurants generated £0.5m in sales across the year



Events curated by the Academicians' Room, for both Friends and the Academicians' Room members, include the popular Art of Sound series, with DJ sessions and live jazz, and the popular On the Big Green Sofa series hosted by broadcaster Mary Nightingale.

Fundraising campaigns

The opening of the RA's new campus in 2018 drew to a close the largest fundraising campaign in the RA's history. Over ten years, nearly 2,000 people contributed. In December 2018, the final major gift was announced: a £2.5m donation from Julia and Hans Rausing. In honour of their generosity, the 19th-century Vaults – now opened up as a prominent display area along the public route linking Burlington House to Burlington Gardens – were renamed the Julia and Hans Rausing Hall.

Corporate support

Extensive corporate support for the RA's 250th anniversary continued throughout 2018/19. BNY Mellon was the RA's Anniversary Partner, supporting exhibitions and events throughout the year. They included a special display in the Tennant Gallery that drew on the company's own art collection. The paintings in *British Watercolours from the Collection of BNY Mellon* spanned the first 100 years of the RA's history, with works by Paul Sandby RA, J.M.W. Turner RA, John Constable RA and others. Showing the watercolours at the RA gave them much greater exposure: over 17,000 visitors attended.

Corporate Founding Benefactors and Corporate Members offered the RA generous support. New Corporate Members in 2018/19 included BNY Mellon, Connor Broadley, Jeffries, Native Land, Oil Brokerage, Permira, and Slaughter and May. Insight Investment agreed to support the *Summer Exhibition* and Preview Party for the next four years.

Live music from Black Deer Festival musicians at EXPRESSWAY, an event curated by the Academicians' Room



The RA is grateful to all those who contributed to the enormously successful RA250 campaign marking the Royal Academy's 250th year, as well as those who continue to support our exhibitions, learning and other programmes.

Commercial income

RA Enterprises Limited, a trading subsidiary of the RA, generated sales of £7.2m in 2018/19, with over £6.3m from retail and publications, £0.5m from catering and £0.4m from academic courses.

Retail sales rose by 7 percent, with customers spending £14 per transaction on average. Categories that performed most strongly included books, jewellery, stationery, prints and posters. For the exhibition *Oceania*, the RA collaborated directly with makers and artists from the Pacific islands and showcased original prints, carvings, textiles and jewellery. The launch of Gallery X in September 2018 has allowed for a series of successful sales initiatives and collaborations, as well as the expansion of the bookshop.

The RA Shop also realised £0.2m in art sales throughout the year, including prints by Michael Craig-Martin RA, Paula Rego RA and other Academicians. RA Editions launched the first-ever etching by Bill Viola's studio based on one of his drawings. *Angelica*, a screen-print by Sarah Pickstone, debuted at the annual London Original Print Fair which was held at the RA in April 2019. Solo art sales shows by Leonard McComb RA, Humphrey Ocean RA and Tess Jaray RA generated £0.1m across the year.

RA Publications released 25 new titles, of which the most well received included *Klimt / Schiele*, which sold 11,000 copies, and the catalogue for the *Oceania* exhibition, which won the International Tribal Art Book Prize 2018. The *RA Magazine*, a leader in the sector for revenue, raised £0.7m

The opening of the RA's new campus in 2018 drew to a close the largest fundraising campaign in the RA's history. Over ten years, nearly 2,000 people contributed

Prue Leith
@PrueLeith
Just been to the
@royalacademy to see
the stunning #oceania
exhibition. I couldn't resist
this necklace. Stunning.

through advertising, subscriptions and sales.

Revenue from academic courses rose by nine percent to £0.4m, while the new Executive Masters in Cultural Leadership attracted a joint income of £0.6m for the first intake of the programme from January 2019 to April 2020, of which the RA recognised income of £0.1m in 2018/19.

Note: The aggregated figure for total visits to exhibitions accounted for in this financial year slightly differs from the number of annual exhibition visits quoted elsewhere (846,021). The total figure for annual exhibition visits represents visits to all paid-for exhibitions during the period 1 September 2018 – 31 August 2019 so includes the opening weeks of *Helene Schjerfbeck*, which opened on 20 July 2019, and does not include the full run of *Félix Vallotton: Painter of Disquiet*, which closed on 29 September 2019.

2018/19 Exhibitions

	Paid	Friends	Free	Daily Average	Total Attendance
Summer Exhibition 2019	1,272	1,152	615	3,040	194,537
Klimt / Schiele: Drawings from the Albertina Museum, Vienna	892	947	113	1,952	173,722
Oceania	581	1,027	249	1,857	135,555
Bill Viola / Michelangelo: Life, Death, Rebirth	516	608	193	1,317	85,618
Renaissance Nude	334	466	80	879	80,890
Renzo Piano: The Art of Making Buildings	307	233	74	614	76,706
Félix Vallotton: Painter of Disquiet	238	453	72	763	70,171
Phyllida Barlow RA: cul-de-sac	64	140	40	243	29,462
Total attendance in 2018/19					846,661

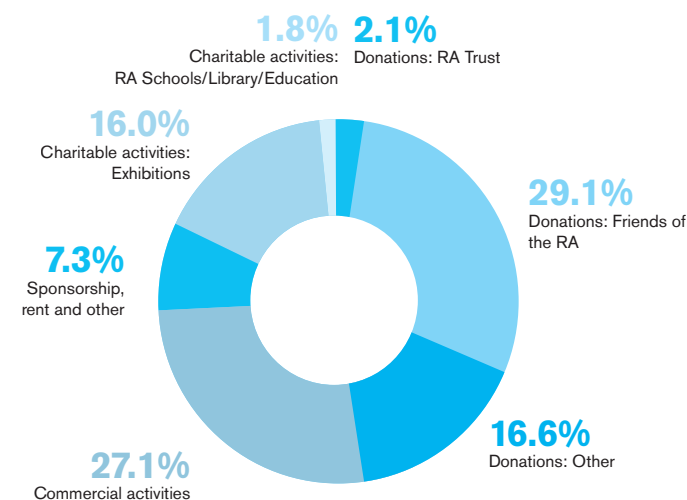
The Royal Academy of Arts, established in 1768 by Royal Charter, was incorporated as a company limited by guarantee on 2 July 2007 under company registration number 06298947, and is registered with the Charity Commission under charity registration number 1125383. The Royal Academy of Arts has three trading subsidiaries, R.A. Enterprises Limited, Burlington House Limited and RA (Arts) Limited, the results for which are consolidated within the financial statements.

The figures quoted on these pages are drawn from the Consolidated Statement of Financial Activities ("SOFA"), which form part of the audited financial statements, and represent the income and expenditure from ongoing activities and therefore exclude the Burlington Project financial activities.

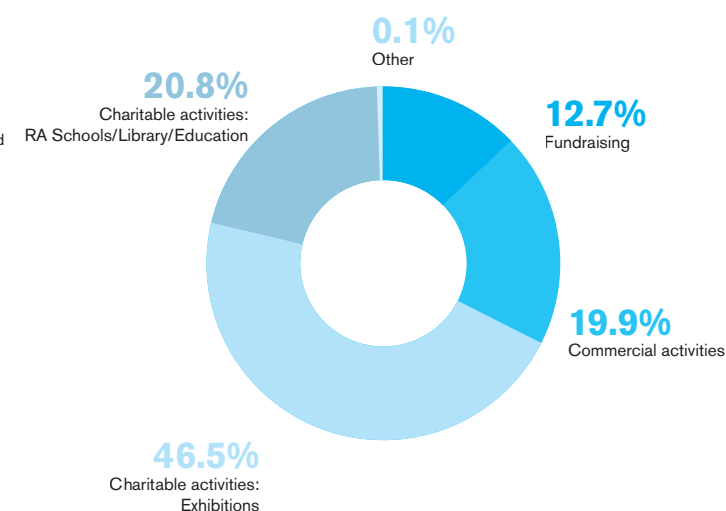
For internal management reporting purposes, the Royal Academy of Arts uses net income from ongoing activities (before interest, depreciation and amortisation) as a key reporting metric. One of the Royal Academy of Arts' key performance indicators is measuring this against a target sustainable amount of £4.0m per annum on average over a rolling five-year period. This £4.0m target is to provide funding for the ongoing maintenance of our 2.5 acre campus and investment in technology; periodic plant upgrade and gallery refurbishment programme; financing; and deficit recovery contributions to our legacy defined benefit pension scheme.

The figures in the charts (right) are derived from those in the Consolidated SOFA and exclude £0.6m of net interest payable; £3.6m of depreciation; and £0.4m of amortisation. In the Consolidated SOFA, a £0.4m credit from Museum and Galleries Tax Relief is recognised as an "other gain" but is included in the chart (right) as a reduction in exhibition expenditure.

2018/19 Income - £39.8m



2018/19 Expenditure - £36.8m



The Summer Exhibition
Preview Party generated more
than £1.0m in art sales in less
than three hours



Contemporary stainless steel
water bottles were a stylish
and functional addition to
the RA Shop range



Appendices

Appendix 1

Membership and committees

Members
(as at 31 August 2019)
Senior Royal Academicians
Prof Norman Ackroyd CBE (1988)
Diana Armfield (1989)
Basil Beattie (2006)
Dame Elizabeth Blackadder DBE (1971)
Olwyn Bowey (1970)
Frank Bowling OBE (2005)
James Butler MBE (1964)
Jeffery Camp (1974)
John Carter (2007)
Prof Sir Peter Cook (2003)
Sir Michael Craig-Martin CBE (2006)
Edward Cullinan CBE (1989)
Frederick Cuming HON D LITT (1969)
Gus Cummins (1992)
Prof Trevor Dannatt OBE (1977)
Dr Jennifer Dickson (1970)
Jennifer Durrant (1994)
Anthony Eyton (1976)
Lord Foster of Thames Bank OM (1983)
Peter Freeth (1990)
Anthony Green (1971)
Sir Nicholas Grimshaw CBE PPRA (1994)
Nigel Hall (2003)
David Hockney OM CH (1985)
Ken Howard OBE (1983)
Prof Paul Huxley (1987)
Bill Jacklin (1989)
Tess Jaray (2010)
Eva Jiricna CBE (1997)
Allen Jones (1981)
Prof Philip King CBE PPRA (1977)
Prof Bryan Kneale MBE (1970)
Paul Koralek CBE (1986)
Sonia Lawson (1982)
John Maine (1995)
Mick Moon (1994)
Prof Chris Orr MBE (1995)
Tom Phillips CBE (1984)
Dame Paula Rego DBE (2016)
David Remfry MBE (2006)
Lord Rogers of Riverside CH (1978)
Prof Michael Sandle (1989)
Terry Setch (2009)
Philip Sutton (1977)
Joe Tilson (1985)
Dr David Tindle (1973)
William Tucker (1992)
Anthony Whishaw (1980)
John Wragg (1983)
Rose Wylie OBE (2014)
Royal Academicians
Sir David Adjaye OBE (2017)
John Akomfrah CBE (2019)
Ron Arad (2012)
Fiona Banner (2017)
Prof Phyllida Barlow CBE (2011)
Prof Gordon Benson OBE (2000)
Tony Bevan (2007)
Sonia Boyce OBE (2016)
Adam Caruso and Peter St John (2018)
Prof Brian Catling (2015)
Stephen Chambers (2005)
Sir David Chipperfield CBE (2007)
Ann Christopher (1980)
Eileen Cooper OBE (2001)
Stephen Cox (2010)
Prof Sir Tony Cragg CBE (1994)
Richard Deacon CBE (1998)
Tacita Dean CBE (2008)
Spencer de Grey CBE (2008)
Anne Desmet (2011)
Kenneth Draper (1990)

Jennifer Durrant (1994)
Tracey Emin CBE (2007)
Prof Stephen Farthing (1998)
Gilbert & George (2017)
Sir Antony Gormley OBE (2003)
Piers Gough CBE (2001)
Thomas Heatherwick CBE (2013)
Lubaina Himid CBE (2018)
Gary Hume (2001)
Louisa Hutton OBE (2014)
Timothy Hyman (2011)
Vanessa Jackson (2015)
Neil Jeffries (2013)
Prof Chantal Joffe (2013)
Isaac Julien CBE (2017)
Sir Anish Kapoor CBE (1999)
Michael Landy (2008)
Christopher Le Brun PRA (1996)
Sir Richard Long CBE (2001)
Jock MacFadyen (2012)
Prof David Mach (1998)
Prof Ian McKeever (2003)
Niall McLaughlin (2019)
Lisa Milroy (2005)
Prof Dhruva Mistry CBE (1991)
Mali Morris (2010)
Prof Farshid Moussavi OBE (2015)
David Nash OBE (1999)
Mike Nelson (2013)
Prof Humphrey Ocean (2004)
Hughie O'Donoghue (2009)
Cornelia Parker OBE (2009)
Eric Parry (2006)
Grayson Perry CBE (2011)
Prof Cathie Pilkington (2014)
Dr Barbara Rae CBE (1996)
Fiona Rae (2002)
Peter Randall-Page (2015)
Prof Ian Ritchie CBE (1998)
Mick Rooney (1990)
Eva Rothschild (2014)
Rebecca Salter (2014)
Jenny Saville (2007)
Sean Scully (2012)
Tim Shaw (2013)
Conrad Shawcross (2013)
Yinka Shonibare CBE (2013)
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Alan Stanton OBE (2009)
Emma Stubbs (2013)
Wolfgang Tillmans (2013)
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Jim Dine (2014)
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Olafur Eliasson (2016)
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Jasper Johns (1989)
William Kentridge (2014)
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Julian Schnabel (2010)
Richard Serra (1995)
Cindy Sherman (2010)
Kiki Smith (2017)
Frank Stella (1993)
Rosemarie Trockel (2013)
James Turrell (2002)
Bill Viola (2017)
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Ai Weiwei (2011)
Wim Wenders (2018)
Peter Zumthor (2014)

Election of Members
10 December 2018
Lubaina Himid CBE (Royal Academician)
Adam Caruso and Peter St John (Royal Academician)
30 May 2019
John Akomfrah CBE (Royal Academician)
Niall McLaughlin (Royal Academician)
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Alan Bennett (2000)
Sir Harrison Birtwistle CH (1994)
Prof Sir Quentin Blake CBE RDI (2001)
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Prof George Steiner FBA (1999)
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Marina Warner DBE FBA FRSL (2018)
Jeanette Winterson CBE (2011)

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President of the Royal Hibernian Academy
Abigail O'Brien PRHA (2018)
President of the Royal West of England Academy
Stewart Geddes (2016)

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Prof Sir John Boardman FBA (1989)
Professor of Ancient Literature
Prof Dame Mary Beard OBE (2013)
Professor of Law
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Antiquary
James Fenton (2002)
Professor of History of Art
Prof Dawn Ades CBE FBA (2008)
Secretary for Foreign Correspondence
Lord Ricketts (2018)
Corresponding Members
Sir Simon Robertson (2008)

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Eranda Professor of Drawing
Prof Alison Wilding OBE RA (2018)
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Vacant
Perspective
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Sculpture
Vacant
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Prof Gerald Libby FRCP FRCPSYCH (1975)
Professor of Anatomy
Prof Roger Kneebone (2018)
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Computer Vision
Prof Roberto Cipolla (2004)
Honorary Archivist
Vacant

Honorary Curator
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Honorary Curator of Architecture
Vacant
Honorary Curator of Prints and Drawings
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Honorary Surveyor
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Helen Boaden
Anne Desmet RA
Brendan Finucane QC
Simon Friend
Gary Hume RA
Louisa Hutton OBE
Michael Landy RA
Prof Humphrey Ocean RA
Hughie O'Donoghue RA
Eric Parry RA
Prof Cathie Pilkington RA
Fiona Rae RA
Rebecca Salter RA
Wolfgang Tillmans RA
Rebecca Warren RA
Richard Wilson RA
(In attendance: Treasurer, Keeper, Secretary and Chief Executive, Artistic Director, Chief Operating Officer*)

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(as at 31 August 2019)

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Keeper
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(In attendance: Michael Eldred, Alexandra Collini)

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Secretary and Chief Executive
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Prof Adrian Forty
Prof Farshid Moussavi OBE RA (Prof of Architecture RA Schools)
Louisa Hutton OBE RA
Prof Ian McKeever RA
Richard Wilson RA
Roger Zogolovitch (Hon Surveyor to the Fabric and Chair of Architecture Patrons)
(In attendance: Prof Sir Peter Cook RA, Dr Maurice Davies, Gonzalo Herrero Delicado, Helen Ikla, Rebecca Lyons, Tim Marlow)

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Steve Caine
Ann Christopher RA
Clive Humby, Chair of Friends
David Mach RA
Ian Ritchie RA
(In attendance: Chris Wilkinson RA (Treasurer), Andrew Stickland [Moore Kingston Smith], Richard Weaver [Haysmacintyre], Secretary and Chief Executive, Tzo Zen Ang*, Carl Hitchcock, Charlotte Gellatly, Jordan Hickman, Sofia Lundberg (Secretary))

Buildings Committee
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Treasurer
Keeper
Secretary and Chief Executive
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Piers Gough RA
(In attendance: Tom Billington, Eliza Bonham Carter, Carl Hitchcock,

Charlotte Appleyard, Abigail Dawson)

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Dr Maurice Davies (Secretary)
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Keeper
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Secretary and Chief Executive
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Stephen Cox RA
Prof Stephen Farthing RA (Honorary Curator)
Isaac Julien CBE RA
Prof Humphrey Ocean RA
Emma Stibbon RA
(In attendance: Mark Hampson, Rebecca Lyons, Tim Marlow, Mark Pomeroy, Helen Valentine, Adam Waterton, Dr Andrew Wilton FSA HON RWS FRSA)

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Tim Marlow (Secretary)
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Keeper
Treasurer
Secretary and Chief Executive
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(Professor of History of Art)
Prof Brian Catling RA
Richard Deacon CBE RA
Anne Desmet RA
Prof David Ekserdjian
Chantal Joffe RA
Alan Stanton OBE RA
Jane and Louise Wilson RA Elect
(In attendance: Charlotte Appleyard, Dr Maurice Davies, Edith Devaney, Ann Dumas, Allen Jones RA, Sarah Lea, Dr Adrian Locke, Rachel Jones (RA Schools Student) Per Rumberg, Andrea Tarsia)

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Simon Friend
Andrea O'Keeffe
Conrad Shawcross RA
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Treasurer
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Vanessa Jackson RA
Neil Jeffries RA
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Eva Rothschild RA
(In attendance: Tim Marlow, Kate Goodwin, Margarita Gluzberg (representing RA Schools))

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Anne Desmet RA
Peter Newhouse
Bill Woodrow RA
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Eliza Bonham Carter (Secretary)
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Keeper

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Secretary and Chief Executive
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Rob Suss
Professor by rotation
Staff representative by rotation
Student representative by rotation
(In attendance: Charlotte Appleyard, Mark Hampson (Head of Fine Art Processes))

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Dr Barbara Rae CBE RA
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(In attendance: Secretary and Chief Executive, Sinta Berry, Bronte Earl, Paul Sirr)

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(as at 31 August 2019)

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(In attendance: Benedict Anstey (General Counsel), Harriet Jarman (Research and Resources Manager))

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Pension Scheme
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Eliza Bonham Carter, Curator and Head of RA Schools
Will Hattam, Chief Marketing Officer
Carl Hitchcock, Director of Finance
Tim Marlow, Artistic Director
Jo Prosser, Director: Commercial and Visitor Experience
(In attendance: Natasha Mitchell, Director of Strategy)

Appendix 2

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(as at 31 August 2019)

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(as at 31 August 2019)

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(as at 31 August 2019)

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Mrs Yu Serizawa

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(as at 31 August 2019)

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Appendix 3

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Assistant Exhibitions Manager
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Assistant Exhibitions Manager
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Assistant Exhibitions Manager
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Anna Testar
Assistant Curator
Joanna Thomas
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Susana Vazquez Fernandez
Rights & Reproductions Co-ordinator
Elana Woodgate
Exhibitions Manager

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Director of Learning & Collections

Artistic Programmes - Learning & Collections - Academic Programmes
William Iron
Special Projects Advisor
Anna Pojer
Academic Programmes Manager
David McAllister
Academic Programmes Intern

Artistic Programmes - Learning & Collections - Lates and Special Events
Imogen Willets
Lates and Special Events Creative
Programmer

Artistic Programmes - Learning & Collections - Collections
Peter Bogle
Digitisation Co-ordinator
Daniel Bowmar
Collections Manager
Alexandra Burnett
Collections Project Manager
Jennifer Camilleri
Picture Library Administrator
Rebecca Comber
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Maurice Davies
Head of Collections
Morgan Feely
Manager for Works on Paper
Linda Macpherson
Assistant Librarian
Luke Mills
Digital Trainee
Edwina Mulvany
Senior Registrar
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Archivist
Andrew Potter
Research Assistant
Helen Record
Curatorial Assistant
Karine Sarant Hawkins
Research Assistant
Miranda Stead
Assistant Librarian
Laura Valentine
Picture Library Manager
Helen Valentine
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Adam Waterton
Head of Library Services
Annette Wickham
Curator of Works on Paper

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Family Programmer
Amy Bluett
Adult Learning Programme Manager
Molly Bretton
Head of Families, Access and

Schools
Patrick Conlon
Family Programme Assistant
Sarah Cooper
Access Programmer
Mary Ealden
Project Manager - Young People and
Teachers
Rebecca Jelly
Community Partners and Clore
Learning Centre Programmer
Kevena Khan
Student and Teachers Programmes
Manager
Kira Milmo
Adult Learning Programme Manager
Emily Peachman
Learning Assistant
Jessica Rutterford
Adult Learning Programmer
Anna Smallman
Heritage Traineeship: Learning
Zoe Smith
Learning Editor and Producer

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Advertising Sales Executive
Catherine Cartwright
Advertising Production Manager and
Listings Editor
Maya Champaneri
Advertising Sales Executive
Florence Dassonville
Production Co-ordinator
Imogen Greenhalgh
Deputy Editor, RA Magazine
Jane Grylls
Advertising Manager
Alison Hissey
Project Editor
Rosie Hore
Project Editor
Carola Krueger
Production Manager - Books
Renata Lopes
Contract Publishing Manager
Samuel Phillips
Editor, RA Magazine and Special
Projects
Peter Sawbridge
Editorial Director, RA Publications
Nicholas Tite
Publisher
Erin Lee
RA Magazine Intern

Commercial & Visitor Experience
Jo Prosser
Director, Commercial and Visitor
Experience
Thom Rhoades
EA and Special Projects Officer

Commercial & Visitor Experience – Retail & Trading
Jonathan Ping
Head of Customer Experience and
Sales
Anna Balan
Buyer
Eduardo Brigagao
Merchandiser and Range Manager
Stephen De Costa
Warehouse Assistant
Catrina Dunn
Planning and Logistics Manager
Rosanna Hardstaff
Ecommerce Assistant
Melissa Hockings
Ecommerce Assistant
Mhairi Holland
Buyer
Claire Mothersole
Buyer
Bethany Naylor
Merchandise Assistant
Sin-Ting Cheung
Ecommerce Manager
Felix Barham
Retail Shops Manager
Afomya Beyene
Team Leader - RA Shop

Wai Chan
Team Leader - RA Shop
Aoife Collins
Shop Assistant
Robert Fife
Retail Shops Supervisor
Nicolas Godbold
Team Leader - RA Shop
Kay Harwood
Team Leader - RA Shop
Sarah Kinder
Team Leader - RA Shop
Ramon Mota Davalos
Deputy Retail Shops Manager
Pouya Motallebzadeh
Team Leader - RA Shop
Anne-Louise Peckham
Book Buyer & Merchandiser
Neil Shepperson
Team Leader - RA Shop
James Starbuck-Machin
Retail Shops Supervisor
Scott Valentine
Team Leader - RA Shop
Ryan Lawer
Warehouse Manager
Ian Sankey
Warehouse Assistant

Commercial & Visitor Experience – Art Sales
Alison Acampora
Senior Lead: Artist Collaborations
and Art Sales
Robin Spalding
Art Sales Co-ordinator

Commercial & Visitor Experience – Visitor & Friends Experience
Numan Ahmed
Supervisor: Ticket Sales
Jonathan Andrews
Duty Manager, Visitor & Friends
Experience
Alison Barlow
Visitor Services Assistant
Nicholas Barrett
Visitor & Friends Experience Co-ordinator
Karen Bompreszi
Supervisor: Welcome
Beata Burdell
Visitor Experience Host
Ivona Camacho
Switchboard Operator
Marcal Cuberta
Visitor Experience Host
Aleksandra Durman
Visitor Experience Host
Eleni Kitsou
VFE Schedule Co-ordinator
Alex Lundstrom
Visitor Experience Host
Scott Macfadyen
Visitor Experience Host
Hugo Madureira De Sousa
Visitor Experience Host
Philippa Merrett
Visitor Services Assistant
James Orr
Senior Ticketing and Sales Manager
Henrietta Pelling
Customer Service Call Centre
Operator
Alexander Price
Duty Manager, Visitor & Friends
Experience
Susan Reitsis
Ticket Office Assistant
Kimberly Schumacher
Visitor Experience Host
Kate Topham
Head of Visitor and Friends
Experience
Alex Walker-Skinner
Customer Service Call Centre
Operator
Thomas Waters
Ticketing and Sales Assistant
Tuesday Yearwood
Supervisor: Welcome
Abbey-Gail Orsler
Visitor & Friends Experience
Apprentice

Development
Charlotte Appleyard
Director of Development and
Business Innovation
Michael Eldred
Deputy Director Development
Caroline Kelley
Executive Assistant to the Director of
Development

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Senior Major Gifts Manager
Olivia Chamberlain
Legacy Campaigns Officer
Joseph Green
Deputy Head of Capital Campaigns
Frances Griffiths
Senior Legacy Manager
Karin Grundy
Head of Patrons
Mariel Fox
RA Trust and International Liaison
Manager
Sarah Hilliam
Head of Major Gifts & Campaigns
Ilka Kemp-Hall
Patrons Officer
Cassy Martell*
Senior Major Gifts Manager
Isobel Morris
Patrons Manager
Florence Newlove
Patrons Manager
Leslie Ramos
Senior Patrons Manager
Jonathan Stubbs
Senior Major Gifts Manager

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Head of New Business
Charlotte Biddle
Senior Corporate Events Manager
Natalie Bone
Senior Sponsorship & Partnership
Manager
Jessica Bramfitt*
Senior Corporate Events Manager
Eithne Brennan
Sponsorship and Partnerships
Administrator
George Brodie
Events Manager
Verity Casey
Events Manager - Patrons
Sarah Cranmer*
Head of Events
Philippa Forrester*
Senior Events Manager
Patrick Frazier Wood
Head of Events
Mariel Fox
Trust and International Liaison
Manager
Lucy Grantham
Corporate Events Manager
Ian Grierson
Senior Events Manager
Isabelle Hanson
Events Manager
Ann Hartigan
Senior Corporate Membership
Manager
Su-Fang Hsiao
Senior New Business Manager
Katie Isitt
Trust and Foundations Manager
Chloe Jamieson
Events Assistant
Harriet Jarman
Senior Research and Resources
Manager
Stacey Langham
Deputy Head of New Business
Alice Morrison*
Senior Corporate Membership
Manager
Florence Mulheron
Manager, Sponsorship & Partnerships
Alice Robinson

Events Assistant
Ned Smith
Research Officer
Beth Stansfield
Events Manager, Private Hire
Emma Stones
Events Operations Manager - Public
Programmes
Mayumi Tomita
Senior Events Manager
Navasha Wray
Trust and Foundations Manager
Amelia Young
Events Assistant

Marketing & Audiences
Will Hattam
Chief Marketing Officer
Olivia Harrison
Executive Assistant and Special
Projects Marketing Officer

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Johanna Bennett
Head of Communications
Alexandra Bradley
Senior Press Officer
Elena Davidson
Press Officer
Daisy Drury
Internal Communications Manager
Annabel Potter
Senior Press Officer
Ellen Weerasekera
Press Assistant

Marketing & Audiences – CRM
Harriet Dalton
Retention Marketing Manager
Alicia Eames
CRM Marketing Manager
Michelle Kettner
Head of Customer Relationship
Management
Lauren Jones
Senior Marketing Executive – Loyalty
Programmes and B2B

Marketing & Audiences – Digital
Becky Bolton
Software Developer
Rania Clark
Senior Database Officer
Louise Cohen
Head of Digital Content
Liz Dewar
Program Manager – Customer
Experience Project
Michelle Doyle
Digital Content Designer/Editor
Wes Gilpin
Digital Assistant
Majeeda Goodall
Digital Project Manager
Michael Harris
Technical Lead
Verity Honebon
Software Developer
Amy Macpherson
Deputy Head of Digital Content
Liam Palmer
Software Developer
Alicia Scheibner
Project Manager - Customer
Experience Project
Nick Sharp
Digital Director
Alison Strawbridge
Head of Data Integrity
Rachel Walker
Senior Product Manager

Alice Warley
Database and Training Officer
Jessica Webb
Young Artists' Project Manager
Alessia Zaja
Database Assistant

Marketing & Audiences – Insight
Claire Clutterbuck
Head of Insight

Marketing & Audiences – Loyalty
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Senior Loyalty Manager
Alexandra Constantine
Friends Membership Assistant
Francesco Desideri
Friends Operations Assistant
Maria Girmlik
Friends Membership Assistant
Kirsty Henley-Washford
Friends Membership Assistant
Lee Jackson
Membership Assistant
Biagia Longhitano
Friends Membership Supervisor
Lucy Maclure Smith
Friends Membership Assistant

Edward Reardon
Onsite Membership Sales Supervisor
Rui Rodrigues
Onsite Membership Sales Supervisor
Sarah Surgeon
Friends Membership Assistant
Clare Taylor
Head of Loyalty & Partnerships
Development

Marketing & Audiences – Marketing
Georgia Anderson
Senior Design and Production
Manager

Helen Butcher
Marketing Manager - Exhibitions
Jen Devonshire
Digital Designer
Gabriella Efthimiou
Marketing Manager (Loyalty,
Fundraising and B2B)
Alison Forbes
Head of Marketing
Conor Fuller
Marketing Assistant
Emily Harris
Marketing Officer
Rebekah Holloway*
Head of Marketing
Matthew Hunt
Graphic Designer
Alexandra Mulrennan
Senior Marketing Manager - Events
Charlotte Riley
Design and Production Assistant
Rachel Whitehouse
Senior Marketing Manager

Operations
Tzo Zen Ang*
Chief Operating Officer
Sofia Lundberg
Executive Assistant to the Chief
Operating Officer

Operations – Estates
Tom Billington
Head of Estates
Abigail Dawson
Estates Administrator
Stjon Bavin
Logistics Manager
Eileen Gallagher
Post Room Manager
Elinor McDonald
Build Manager
Beatrice Moran
Architect and Senior Build Manager
Laura New
Operations Manager, Exhibitions
& Events
Philip Pearce
Head of Surveying
Roland Philbert
Health and Safety Advisor
David Vobes
Head of Estates Operations
Emily Whitaker
Project Manager
Francine Williams
Help Desk Assistant

Operations – Art Handling
Richard Ascroft
Art Handling Manager

Peter Bellamy
Art Handler
Daniel Cowap
Galleries Manager and Head of Art
Handling
Jeremy Dart
Deputy Head of Art Handling
Philip Drewry
Art Handler
Mark Game
Art Handler
Max Holder
Art Handling Manager
Patricia Venancio De Oliveria
Art Handler
John Robinson
Art Handler

Operations – AV
David Corbett
Audio-Visual Technician
Sophie Nicole Ellison
Audio-Visual Technician
Benji Fox
Audio Visual Events Manager
Daniel Gunning
Lighting and AV Manager
Michael Moody
Audio-Visual Technician
Elisha Hindley-Cupper
Audio-Visual Senior Events Technician

Operations – Cleaners & Porters
Malgorzata Andrulewicz
Cleaner/Porter
Maria Batista
Morning Cleaner
Daniel Burnage
Cleaner/Porter
Oziel Camacho
Cleaner/Porter
Bernardo Evasco
Cleaner/Porter
Tomasz Hajduk
Cleaner/Porter
Terence Hamilton
Supervisor, Cleaners and Porters
Rona Hamilton
Cleaner/Porter
Anabela Henriques
Cleaner/Porter
James Howe
Cleaner/Porter
Andrew Kiswiriri Nsiro
Cleaner/Porter
Taoufik Louardi
Morning Cleaner
Odilia Matias
Cleaner Supervisor
Victor Pablo Mendez-Muzia
Cleaner/Porter
Dejan Mitrovikj
Cleaner/Porter
Paul Nunn
Cleaner/Porter
Dean Nunn
Cleaner/Porter
James O'Connell
Cleaner/Porter
John O'Reilly
Facilities Manager
Margarida Reis
Cleaner/Porter
Harry Yorke
Cleaner/Porter

Operations – Security
Nicholas Bowen
Security Guard/Blue Collar Nights
Nicola Elworthy
Security Guard/Blue Collar
Tiago Godinho
Security Guard/Blue Collar Nights
Luca Golino
Security Guard/Blue Collar
Carl Harris
Security/Duty FOH Manager

Rinaldo Khan
Security Guard/Blue Collar
Abel Kiros
Security/Duty FOH Manager
Peter Lukwata
Security/Duty FOH Manager
Sherwyn Mason
Security/Duty FOH Manager
Gonzalo Mateos Tores
Security/Duty FOH Manager
Amer Najmaden
Security/Duty FOH Manager
Michael O'Halloran
Deputy Head of Security
Daniel Phillips
Security/Duty FOH Manager
Victor Pinto
Security/Duty FOH Manager
Steve Rampasard
Security/Duty FOH Manager
Sainey Sabally-B
Security/Duty FOH Manager

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Cashier
Jana Archs Roca
Senior Financial Anaylst
Lee Bennett
AP & Purchasing Supervisor
Patricia Blackledge
Cashier
Michael Casartelli
Head of Procurement
Paul Cooper
Payroll and Pensions Manager
Jacintha Cusack
Friends Finance Assistant
Cristina Drake
Senior Finance Analyst - Masterplan
Charlotte Gellatly
Head of Accounting Services
Terry Golding
Cashier

Jordan Hickman
Senior Financial Accountant
Carl Hitchcock
Director of Finance
Danyel Madrid
Finance Assistant
Nicola Mills*
Deputy Director of Finance - Decision Support
Melissa Morris
Sales Ledger/Credit Controller
Wioletta Olszewska
Accounts Payable Assistant
Charlotte Pelter
Development & Business Intelligence Analyst
Lotte Pople Hoskins
Finance Analyst - Operations, Learning and Collections
Helena Sawbridge
Senior Investment and Project Accountant
Lauren Seaton
Friends Finance Assistant
Ismail Shah
Finance Assistant - Sales Ledger & Credit Controller
Ajita Vyas
Senior Cashier
Theresa Webster
Friends Finance Manager
Rose Wright
Deputy Director of Finance - Decision Support

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Jennifer Canario
HR Apprenticeship
Sarah Myers
Head of Human Resources
Jo Pickles
Interim Head of Human Resources
Ella Roberts
HR Officer
Zoe Rogers-Wright
HR Business Partner
Kathryn Rowe
HR Business Partner
Alexandra Vetrov
Recruitment Advisor

Vincent Wright
Volunteering Advisor

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Vladislav Antonov
IT Systems Administrator
Manju Chhantyal
IT Security Administrator
Dominic Evans
IT Support Team Leader
Jeremy Gunaranjan
IT Support Officer
Navejet Hullen
IT Support Officer
Surjeet Hullen
IT Network and Security Manager
Pavlos Kanakis
Senior IT Systems Administrator
Gary Philip
IT Support Officer
Igor Sauck
Head of IT

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General Counsel
Sarah Iddon
Counsel

RA Schools
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Keeper of the Royal Academy
Eliza Bonham Carter
Curator & Head of Schools

Guler Ates
Digital Print Tutor
Leigh Clarke
Print Tutor
Henrietta Coleman-Ratten
Digital Print Tutor
David Cooper
Schools Programme and Alumni Relations Manager
Peter Donaldson
Sculpture Tutor
Richard Elliott
Sculpture and Workshop Manager
Margarita Gluzberg
Senior Lecturer
Brian Griffiths
Senior Lecturer
Richard Hampson
Head of Fine Art Processes
Yasue Ichige
Digital Instructor
James Irwin
Sculpture Technician
Richard Kirwan
Senior Lecturer
Simon Lawson
Print Tutor
Joana Rodrigues
RA Schools Programme Administrator
Martha Todd
Sculpture Technician
Maciej Urbanek
Photography Tutor

Appendix 4

Summer Exhibition Prize Winners

The Royal Academy of Arts Charles Wollaston Award
£25,000 for the most distinguished work in the exhibition.
Winner: Joe Tilson RA, *Finestra Venezia* (Cat no. 410, Gallery II) Judges: Richard Deacon CBE RA, Andrea Rose, Andrew Nairne

The Jack Goldhill Award for Sculpture
£10,000 for a sculpture.
Winner: Cathy Lewis, *Orlando* (Cat no. 458, Gallery II) Judges: Simon Goldhill, Jake Goldhill, Kate Mcogwire, Richard Wilson RA

The Jerwood London Original Print Fair Prize
£10,000 awarded for a print in any medium.
Winner: Bella Easton, *Angel Heart* (Cat no. 1192, Gallery VII) Judges: Gordon Cooke, Helen Rosslyn, Philippa Hogan-Hern, Rebecca Salter RA

The British Institution Awards for Students
The British Institution Fund was established to promote excellence in the arts through the awarding of prizes to students. Work is assessed across a comprehensive range of disciplines from painting to architecture. Two prizes of £5,000 and £3,000 were awarded by the trustees.
Winners: £5,000 Prize: Seungjo Jeong, *Interface V1* (Cat no. 1352, Gallery VIII) £3,000 Prize: Bichsaem Kwon, The Tent (Cat no. 952, Gallery VI) Judges: Michael Claridge, Rosa Sepple, Penny Johnson, Des McMahon, Andrew Stahl

The Hugh Casson Drawing Prize
£5,000 for an original work on paper in any medium, where the emphasis is clearly on drawing.
Winner: Alexandra Blum, *Goose Eye View* (Cat no. 984, Gallery VI) Judges: Carola Zogolovitch, Diana Edmunds, David Remfry RA

Rocco Forte Hotels Architecture Prize
£5,000 for an outstanding work of architectural design.
Winner: Threefold Architects, *From Forest to Façade, a Woodlands Survey* (Cat no. 669, Large Weston Room) Judges: Olga Polizzi, Ellie Stathaki, Spencer de Grey MBE RA

The Sunny Dupree Family Award for a Woman Artist
£4,000 for a painting or sculpture.
Winner: Marjorie Abela, *Maya* (From the Series 'Seeing') (Cat no. 1437, Gallery IX) Judges: Sunny Dupree, Anne Desmet RA, Eliza Gluckman

The Arts Club Award
£2,500 awarded to an artist aged 35 or under for a work in any medium except architecture.
Awarded to two artists this year, who received a prize of £1,250 each.
Winner: Grace McMurray, *George Michael* (Cat no. 1345, Gallery VIII) Winner: Melissa Kime, *Superman Has Delivered!* (Cat no. 1015, Gallery VI) Judges: Alice Chadwyck-Healey, Inge Borg-Scott, Bob and Roberta Smith RA

The BKI Architecture and Materials Prize
£2,500 for a work celebrating material excellence.
Winner: Tonkin Liu, *Opening Bridge to Crystal Palace Dinosaur Islands* (Cat no. 581, Large Weston Room) Judges: Bahadir Kayan, Spencer de Grey CBE RA, Martin Brudnizki, Dexter Moren

The Rose Award for Photography
£1,000 for a photograph or series of photographs.
Winner: Hannah Collins, *Nelson Mandela's Teenage Home, National Monument* (Cat no. 63, Wohl Central Hall) Judges: Peter Rose, Michael Hoppen, Isaac Julian CBE RA

Appendix 5

Loans from the Collections 1 September 2018 – 31 August 2019

Loans for Exhibition
(All loans are oil on canvas unless otherwise stated)

Exhibition: G. F. Watts: England's Michelangelo
Venue: Watts Gallery – Artists' Village, Compton, Surrey, UK
Dates: 26 November 2017 – 30 November 2019
Loan: George Frederic Watts RA, *The Death of Cain*, (03/1348)

Exhibition: Virginia Woolf: an exhibition inspired by her writings
Venue 1: Tate St. Ives, Cornwall, UK
Dates: 10 February 2018 – 29 April 2018
Venue 2: Pallant House Gallery, Chichester, UK
Dates: 26 May 2018 – 16 September 2018
Venue 3: The Fitzwilliam Museum, Cambridge, UK
Dates: 2 October – 9 December 2018
Loan: Laura Knight RA, *Portrait of Joan Rhodes*, (11/1168)

Exhibition: Capturing a Star: Dame Flora Robson and other works by Dame Ethel Walker
Venue: South Shields Museum & Art Gallery (Tyne & Wear Archives & Museums), Newcastle, UK
Dates: 22 September 2018 – 27 April 2019
Loans: Dame Ethel Walker ARA, *Portrait of a man with flowers in the background*, (03/3858); Dame Ethel Walker ARA, The Jade Necklace, (03/505); Dame Ethel Walker ARA, *Portrait of Flora Robson*, (03/911); Dame Ethel Walker ARA, The Zone of Love, (04/3432), Ink, chalk, graphite and watercolour on paper; Dame Ethel Walker ARA, *Life study: Three standing female figures*, (12/182), Watercolour and pencil on paper; Dame Ethel Walker ARA, Zone of Love, (03/1847), Marble; Dame Ethel Walker ARA, *Bust of a man*, (03/1848), Plaster

Exhibition: Princely Painters
Venue: Bundeskunsthalle, Bonn, Germany
Dates: 28 September 2018 – 27 January 2019
Loan: George Frederic Watts, RA, *Portrait of Frederic*, Lord Leighton PRA, (03/713); George Atchison, RA, *Design for House and Studio of F. Leighton Esq. ARA., Kensington from: Building News, 9 November 1866*, (06/1481), Lithograph; David Wilkie Wynfield, *Lord Leighton PRA*, (03/6188), Carbon print on mount with textured paper surface layer; Ralph W. Robinson, *George Atchison RA*, (06/1069), Platinotype print; Sir Thomas Brock, RA, *Bust of Frederic, Lord Leighton PRA*, (03/1682), Bronze; Sir Thomas Brock, RA, *Model for the tomb of Lord Leighton PRA*, (03/1681), Plaster with bronze painted figures and stone-coloured plinth

Exhibition: William Hunter and the Anatomy of the Modern Museum
Venue 1: The Hunterian, Glasgow, UK
Dates: 28 September 2018 – 06 January 2019
Venue 2: Yale Center for British Art, New Haven, United States
Dates: 14 February – 20 May 2019
Loan: Unidentified maker, *Ecorché figure*, 1771, (03/1435), Plaster cast*
*Displayed at the Hunterian Glasgow only.

Exhibition: Art and Magic
Venue: Palazzo Roverella, Rovigo, Italy
Dates: 29 September 2018 – 27 January 2019
Loan: Sir George Frampton, *Lamia*, (03/1723), Ivory, bronze, opals and glass

Exhibition: Frank Bowling: Mappa Mundi
Venue 1: Haus der Kunst, Munich, Germany
Dates: 23 June 2017 – 7 January 2018
Venue 2: Irish Museum of Modern Art, Dublin, Ireland
Dates: 24 March – 8 July 2018
Venue 3: Sharjah Art Foundation, United Arab Emirates

Dates: 29 September 2018 – 12 January 2019
Loan: Frank Bowling RA, *Wintergreens*, (06/2415), Acrylic on canvas

Exhibition: John Singer Sargent
Venue: National Museum Stockholm, Stockholm, Sweden
Dates: 13 October 2018 – 13 January 2019
Loan: John Singer Sargent, *Interior in Venice*, (03/1387)

Exhibition: Fuseli. Drama and Theater
Venue: Kunstmuseum, Basel, Switzerland
Dates: 20 October 2018 – 17 February 2019
Loan: Henry Fuseli, RA, *Thor Battering the Midgard Serpent*, (03/995)

Exhibition: Repton Revealed
Venue: Garden Museum, London, UK
Dates: 24 October 2018 – 03 February 2019
Loan: Humphry and John Adey Repton, *Design for 'Burlington Place', Burlington House site redevelopment, Piccadilly, Westminster, London: north elevation to Vigo Lane*, (07/199), Pen with black pen and grey washes; Humphry and John Adey Repton, *Design for 'Burlington Place', Burlington House site redevelopment, Piccadilly, Westminster, London: perspective looking north*, (07/198), Pen with black pen and coloured washes; Humphry and John Adey Repton, *Design for 'Burlington Place', Burlington House site redevelopment, Piccadilly, Westminster, London: ground floor plan with overlay of part-plan of first floor*, (07/197), Pen with black ink and coloured washes

Exhibition: Gainsborough's Family Album
Venue 1: National Portrait Gallery, London, UK
Dates: 22 November 2018 – 3 February 2019*
Venue 2: Princeton University Art Museum, New Jersey, USA
Dates: 23 February – 9 June 2019
Loan: Sir Thomas Gainsborough RA, *Self Portrait of Thomas Gainsborough RA*, (03/1395)
*Displayed from 11 December 2018

Exhibition: Seen and Heard: Victorian Children in the Frame
Venue: Guildhall Art Gallery, London, UK
Dates: 23 November 2018 – 28 April 2019
Loan: William Owen RA, *Cottage Children*, (03/1225); Henry Raeburn RA, *Boy and Rabbit*, (03/703); Martin Archer Shee PRA, *The Artist's Son*, (03/606)

Exhibition: Landseer's The Monarch of the Glen
Venue: National Gallery, London, UK
Dates: 29 November 2018 – 3 February 2019
Loan: George Stubbs ARA, *Working drawing for 'The Seventh Anatomical Table of the Muscles ... of the Horse'*, (03/5731), Graphite, black and red chalk

Exhibition: Painting in Miniature, Pastel and Watercolour at the Royal Academy, 1768-1810
Venue: Victoria and Albert Museum, London, UK
Dates: 1 December 2018 – 28 April 2019
Loan: Ozias Humphry, *A Fortune Teller*, (08/3577), Watercolour and gouche on vellum

Exhibition: LS Lowry: Salford's Royal Academician
Venue: The Lowry, Salford, UK
Dates: 8 December 2018 – 3 March 2019
Loan: *RA Minutes of Elections covering the years 1954-62*, (facsimile of RAA/GA/5/3); *RA Nominations for Membership covering the year 1954*, (facsimile of RAA/GA/11/2/4), *LS Lowry's completed Particulars for Official Records*, (RAA/LIB/2/107), Press release for RA's 1976 *LS Lowry retrospective*, (RAA/REG/3/4/2), *Letter from Nicholas Usherwood to LS Lowry dated 18 Dec 1975*, (RAA/EXH/1/2/1), *LS Lowry, Five ships*, (03/344), Oil on board; *LS Lowry, Station Approach*, (03/416), Oil on board; *LS Lowry, Portrait of Ann*, (03/825), Oil on panel; *LS Lowry, Tanker*, (03/421), Oil on board; *LS Lowry, Woman with Shopping bag*, (03/417), Oil on board

Exhibition: British Painting from Turner to Whistler
Venue: Fondation de l'Hermitage, Lausanne, Switzerland
Dates: 1 February – 2 June 2019

Loan: John Singer Sargent RA, *An Interior in Venice*, (03/1387); John Calcott Horsley RA, *A Pleasant Corner*, (03/944); Lawrence Alma-Tadema RA, *Improvisatore*, (03/917); David Roberts RA, *The Gateway to the Great Temple at Baalbec*, (03/842); Henry Stacy Marks RA, *Science is Measurement*, (03/702)

Exhibition: Eric Parry: Drawing
Venue: Sir John Soane's Museum, London, UK
Dates: 20 February – 27 May 2019
Loan: Eric Parry RA, *30 Finsbury Square: perspective looking northeast*, (07/3178), Pencil on wove paper

Exhibition: Beyond Boundaries: an interaction between the Central Academy of Fine Art, Beijing and the Slade School of Fine Art, UCL
Venue: Somerset House, London, UK
Dates: 5 March – 9 April 2019
Loan: Neil Jeffries, *Mildew Blighting Barley*, (17/3945), Oil on aluminium

Exhibition: Painting Childhood: From Holbein to Freud
Venue: Compton Verney, Warwickshire, UK
Dates: 16 March – 16 June 2019
Loan: Sir John Everett Millais PRA, *Souvenir of Velazquez*, (03/721)

Exhibition: The Lie of the Land
Venue: MK Gallery, Milton Keynes, UK
Dates: 16 March – 26 May 2019
Loan: Laura Knight RA, *The Pool no. 2*, (04/2009), Oil on canvas with chalk

Exhibition: David Hockney
Venue: Seoul Museum of Art, Seoul, Korea
Dates: 22 March – 04 August 2019
Loan: David Hockney RA, *Double Study for 'A Closer Grand Canyon'*, (03/891)

Exhibition: Artists, by Themselves
Venue: Penlee House Gallery, Penzance, Cornwall, UK
Dates: 23 March – 8 June 2019
Loan: George Clausen, Portrait of Stanhope Forbes, (03/597); Frank Bramley, *The Beaver Hat*, (03/259); Harold Knight, *Laura Johnson*, (03/566)

Exhibition: Behind the Lines: Alfred Munnings, War Artist, 1918
Venue: The Munnings Art Museum, Colchester, UK
Dates: 23 March – 3 November 2019
Loan: *Canadian War Memorials 1919 Catalogue*, (RA Cat. No. A111)

Exhibition: Van Gogh and Britain
Venue: Tate Britain, London, UK
Dates: 27 March – 11 August 2019
Loan: Frank Brangwyn RA, *Sunflowers*, (03/959), Oil on board

Exhibition: The Triumph of the Body: Michelangelo and Sixteenth-Century Italian Draughtsmanship
Venue: Museum of Fine Arts, Budapest, Hungary
Dates: 5 April – 30 June 2019
Loan: Attrib. to Rosso Fiorentino, *Leda and the Swan*, (04/282), Black chalk on paper

Exhibition: The Coming World: Ecology as the New Politics 2030-2100
Venue: Garage Museum of Contemporary Art, Moscow, Russia
Dates: 15 May – 31 January 2020
Loan: Edward Muybridge, *Elephant; walking*, (04/2775), Collotype on white wove paper

Exhibition: Mirrors: The Reflected Self
Venue: Museum Rietberg, Zurich, Switzerland
Dates: 17 May – 22 September 2019
Loan: Frank Cadogan Cowper RA, *Vanity*, (03/1013), Oil on panel; John Gibson RA, Narcissus, (03/1918), Marble

Exhibition: Frank Bowling
Venue: Tate Britain, London, UK
Dates: 31 May – 26 August 2019
Loan: Frank Bowling RA, *Wintergreens*, (06/2415), Acrylic paint, acrylic gel, fom and mixed media on canvas

Exhibition: William Powell Frith: The People's Painter
Venue: Mercer Art Gallery, Harrogate, UK
Dates: 15 June – 29 September 2019
Loan: William Powell Frith RA, *Self Portrait of William Powell Frith RA*, (03/1341); William Powell Frith, RA, *The Sleeping Model*, (03/837); William Powell Frith RA, *Study for the Sleeping Model*, (03/4283), Charcoal and pencil on paper

Exhibition: Shadows, from the Renaissance to the Present Day
Venue: Fondation de l'Hermitage, Lausanne, Switzerland
Dates: 28 June – 27 October 2019
Loan: Charles West Cope RA, *The Night Alarm: the Advance!*, (03/1287)

Exhibition: A Journey in the Gardens of Europe: From Le Nôtre to Henry James
Venue: La Venaria Reale, Turin, Italy
Dates: 5 July – 20 October 2019
Loan: John Singer Sargent RA, *At Torre Galli*, (03/1388)

Exhibition: John Frederick Lewis: Facing Fame
Venue: Watts Gallery, Surrey, UK
Dates: 9 July – 3 November 2019
Loan: Charles West Cope RA, *The Council of the Royal Academy selecting Pictures for the Exhibition*, 1875, (03/1288); John Frederick Lewis RA, *The Door of a Café in Cairo*, (03/1006), Oil on panel; John Frederick Lewis RA, *Self-portrait of the artist as a boy*, (07/3339), Pencil on brown wove paper; John Frederick Lewis RA, *Portrait sketch of John Frederick Lewis*, (07/3105), Pencil with pen and ink on brown wove paper; John Frederick Lewis RA, *Portrait sketch of John Frederick Lewis with his brothers Charles and Frederick*, (07/2698), Pencil on wove paper; John Frederick Lewis RA, *Self-portrait sketch*, (07/3102), Pencil and chalk on wove paper

New long term loan
Borrower: Science Museum, London, UK
Dates: 4 April 2019 – 3 April 2021
Loan: D. Brucianni & Co, *Écorché à la Colonne*, (03/1437), Plaster

Long term loans renewed
Borrower: Jesus College, Cambridge
Dates: 1 October 2018 – 31 October 2020
Loans: David Nash RA, *Crack and Warp Column*, (07/2355), Oak

Borrower: British Embassy, Washington DC, United States
Dates: 1 November 2018 – 30 June 2020
Loans: Sir William Reid Dick RA, Sir Edwin Landseer Lutyens PRA, (03/3622), Bronze; William McMillan RA, George VI, (04/1276), Bronze; Edwin Witney Smith, Sir Alfred J Munnings, PRA, (03/3756), Bronze; Sir Alfred Gilbert RA, Lionel Percy Smythe RA, (03/1666), Bronze*

Borrower: Spencer House, London
Dates: 1 April 2019 – 30 April 2021
Loan: Gainsborough's paint scraper, (03/4355), Ivory and silver with steel blade

Borrower: Tate Britain, London
Dates: 1 May 2019 – 31 December 2019
Loan: John Bacon RA, *Sickness*, (03/1672), Marble; Richard Westmacott RA, *Jupiter and Ganymede*, (03/1852), Marble relief

Borrower: Bridgewater House, London
Dates: 1 August 2019 – 31 August 2021
Loan: John Gibson RA, *Venus*, (03/6185), Marble; John Gibson RA, *Grazia, Puella Capuensis*, (03/2415), Plaster; John Gibson RA, *Lilah Clifden*, (03/2414), Plaster; John Gibson RA, *Luisa*, (03/2413), Plaster; John Gibson RA, *Bust of Edith Margaret Mozley*, (03/2411), Plaster; Edward Onslow Ford, *John Bagnold Burgess*, (03/1224), Bronze; Domenico Trentacoste, *Philip Hermogenese Calderon*, (03/3618), Bronze; Thomas Woolner RA, *Edward Middleton Barry*, (03/3757), Marble; Unknown maker, *Lacocón*, (04/297), 19th century plaster cast; Unknown maker, *Queen Victoria*, (04/446), 19th century plaster cast

Appendix 6

Immunity from Seizure

The DCMS approved the Royal Academy of Arts for the purposes of Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan) with effect from 17 September 2008.

During the year under review, the Royal Academy was granted Immunity from Seizure for 227 artworks as follows:

Oceania
25 September – 10 December 2018
Main Galleries
Objects: 16
Textiles: 5

Klimt / Schiele: Drawings from the Albertina Museum, Vienna
04 November 2018 – 03 February 2019
Sackler Wing of Galleries
Works on paper: 108

Renaissance Nude
3 March – 2 June 2019
Sackler Wing of Galleries
Works on paper: 26
Paintings: 26
Sculptures: 16

Félix Vallotton: Painter of Disquiet
30 June – 29 September 2019
Sackler Wing of Galleries
Works on paper: 10
Paintings: 20

Due diligence was carried out by following Royal Academy procedures, which include identifying areas for further research and holding internal staff meetings to review and discuss any issues arising as appropriate, as well as consulting external specialists as required. The Royal Academy's Exhibitions Office has received no enquiries or claims under Section 7 of the Protection of Cultural Objects on Loan (Publication and Provision of Information) Regulations 2008 (provision of information: potential claimants).

Appendix 7

Acquisitions 1 September 2018 – 31 August 2019

September 2018

Willi Soukop RA
Bust of Sidney Hutchison, 1980
Bronze resin
43.8 x 19.8 x 23.2 cm

John Ward
Sketch of Churchill at RA Banquet, 1959
Pen and ink
23.7 x 16.7 cm

Arnold Machin RA
RA medal depicting the Tondo 1979
Silver gilded bronze
6.3 cm diameter

2 scrapbooks of Royal Academy ephemera.

Bequest of Margaret Toms

Jonathan Yeo
Maquette for Homage to Paolozzi (Self Portrait), 2017
Bronze, series of 9, each unique
35 x 20 x 20 cm
Given by the artist

December 2018

George Adolphus Storey RA
An Anatomy Class at the Royal Academy Schools with Professor Partridge, 1854
Pen and ink
19.1 x 24.8 cm
Purchased from the Maas Gallery, London

Zhang Enli
Life Room, 2018
Oil on canvas
267.5 x 217 cm
Given by the artist

Bernard Dunstan RA
Portrait of Arnold Mason RA and L.S. Lowry RA
Oil on board
23.1 x 20.7 cm
Given by Diana Armfield RA

February 2019

Tacita Dean RA
David Hockney Portraits, 2016
16 mm colour film, optical sound
16 mins
Edition 1 of 4
2 x internegatives, 2 x sound negatives & accompanying film prints
Purchased jointly by the National Portrait Gallery and the Royal Academy of Arts with support from Art Fund and The Deighton Family Foundation

Album of photos and ephemera and one drawing relating to the RA Schools and the Reynolds Club, 1950s and 1960s
Presented by Mary Millar Watt

March 2019

Leonard Rosoman RA
Preparatory sketch relating to 'The Meeting, Royal Academy of Arts', c. 1978
Pen and ink
21.5 x 21 cm
Purchased from Goldmark Gallery, London
April 2019

Adam Caruso and Peter St John RA
Caruso St John Architects LLP

Architectural model of the Newport Street Gallery, Vauxhall
2016
Painted MDF
36 x 38 x 160 cm
Diploma Work

Michael Landy RA
Saint Stephen, 2014
Fibre glass and limewood
Head: 112 x 100 x 105 cm
3 x Kevlar "rocks"; 30 x 40 x 40 cm each
Diploma Work

May 2019

Gianni Berengo Gardin
16 photographs of Renzo Piano's buildings and his team at work
Purchased from the photographer

Anthony Whishaw RA
6 paintings and 20 works on paper

The Blind Leading the Blind II
1978-1990
Acrylic and collage on canvas
198 x 420 cm

Summer Field
1981-2
Acrylic on canvas
168 x 458 cm

Bullfight With Falling Picador
1951-2
Oil on canvas
102 x 129 cm

Interior With Figure
2004-8
Acrylic and collage on board
34 x 67 cm

H211 FKE I
1997-2010
Acrylic and collage on canvas
91 x 122 cm
No. 254

Maelstrom I
2004
Acrylic and collage on canvas
183 x 122 cm

List available for the works on paper on request.

Given by the artist.

June 2019

Sam Keelan
Am I replica of someone that you loved?, 2018
Inkjet print mounted on 3mm dibond with 18mm sub frame
44 x 80 x 2 cm
RA Keeper's Purchase Prize 2019

July 2019

John Davies
Dhruva Mistry, Kasauli, 1979
Pencil on paper
550 x 450 cm
Given by the artist

Appendix 8

Trusts and Special Funds Administered by the Royal Academy Trust, 1 September 2018 – 31 August 2019

The British Institution Fund
The British Institution Fund was established to promote excellence in the arts through the awarding of prizes to students. Work is assessed across a comprehensive range of disciplines from painting to architecture. Two prizes of £5,000 and £3,000 are awarded annually by the trustees.

The Sir Hugh Casson Drawing Award
Given annually in recognition of the best drawing in the Summer Exhibition, in memory of Sir Hugh Casson PRA.

The Chantrey Bequest
Received under the will of Sir Francis Chantrey RA. Provides for the purchase of works of art of the highest merit in painting and sculpture, executed entirely within the shores of Great Britain, in order to form a public national collection of British fine art.

The Selina Chenevière Travel Award
Established in 2000 by Antoine Chenevière in memory of his late wife Lady Selina Chenevière. Awards an annual bursary to a third-year student in the RA Schools to help further his or her practice through travel.

The Sir John Reeves Ellerman Picture Purchase Fund
Bequeathed by Sir John Reeves Ellerman, 1st Baronet. The purpose of the Ellerman Fund is to support the growth of The Royal Academy of Arts Collection by applying the income to the purchase of works of art, in accordance with the Acquisitions and Disposals policy.

The Eranda Drawing Professorship
Awarded by the Eranda Foundation to establish a professorship of drawing in the RA Schools.

The Eranda Scholarship
Received from the Eranda Foundation in 2013 to provide a scholarship allowing three students to pursue a three-year postgraduate course of study at the RA Schools.

The Richard Ford Award
Received from Brinsley Ford in 1976, in memory of his great-grandfather Richard Ford, to enable British figurative painters to visit Spain for the purpose of studying paintings, particularly in the Prado.

The Frampton Fund
Bequeathed by Sir George Frampton RA for executing in permanent material works by British sculptors currently existing only in material of a non-permanent nature, to be presented to the nation or placed in any park, open space, museum or art gallery in the United Kingdom or its dominions, colonies or dependencies.

The Jack Goldhill Award for Sculpture
Donated by Jack Goldhill, an award is made annually in recognition of the best sculpture in the Summer Exhibition.

The Peter Greenham Fund
Donated in memory of Peter Greenham RA, former Keeper of the RA Schools, a full three-year scholarship to a student in the Schools.

The de Grey Memorial Fund
Established in memory of Sir Roger de Grey PRA to provide maintenance grants to students in the RA Schools and the City and Guilds of London Art School.

The Drue Heinz Endowment for Architecture
Donated by Mrs Drue Heinz in 1993, The Drue Heinz Endowment for Architecture supports the development of the Architecture Programme of The Royal Academy of Arts.

The McAulay Scholarship
Originally established by a donation from Mr Ronald McAulay and the Hon Mrs McAulay in 1997, with a further donation in 2019. Provides fees and maintenance to two students in the RA Schools.

The Paul Mellon Endowment Fund
Received following a bequest in 2000, the Paul Mellon Endowment Fund supports the general purposes of The Royal Academy of Arts.

The Agnes Ethel Mackay Fund
Received in 1981 from the estate of Miss Agnes Ethel Mackay, in memory of André Dunoyer de Segonzac Hon RA, to award travelling scholarships to students in the RA Schools.

The Pitchforth Fund
Proceeds from the sale of pictures donated by (Roland) Vivian Pitchforth RA to provide a scholarship fund for the RA Schools.

The Pauline Sitwell Bursary Fund
Received in 2012 from the estate of the late Pauline Sitwell, the fund awards an annual maintenance bursary to a student in the RA Schools.

The Ivor Rey Scholarship Fund
Established following a gift in the will of the late Ivor Alan Rey. An annual award is made to students of the RA Schools to visit Paris, for the purpose of studying art.

The Salaman-Seelig Art Fund
Established in 2016 by a legacy from Auriol Seelig. The purpose of the fund is to make an annual award to a second-year student of the RA Schools.

The Starr Fund
Donated by the Starr Foundation to endow an artist-in-residence scholarship for an American student in the RA Schools.

The Patricia Turner Award
Bequeathed by James Turner, in memory of his wife Patricia, to provide a bursary to a graduating sculpture student to support his or her professional development in his or her first year after leaving the RA Schools.

The Edna Rose Weiss Award
Donated by Edna Rose Weiss. Provides an annual prize to a student in the RA Schools working in a figurative style.

The Charles Wollaston Award
Donated by Charles Wollaston in 1977. Provides an annual award for the most distinguished exhibit in the Summer Exhibition, on the recommendation of a specially appointed panel.

Appendix 9

Royal Academy Schools Awards, Scholarships and Maintenance Founds

Premiums: Interim Projects 2019 Prizes and Awards		
Sponsor/Name of Award	Amount (£)	Awardee
Artist's Collecting Society Prize	1000	Jenkin van Zyl
E Vincent Harris Prize	860	Clara Hastrup
E Vincent Harris Prize	860	Lidija Kononenko
Edna Rose Weiss Award*	500	Agnieszka Szczotka
Ivor Rey Scholarship	7266	Amanda Kyritsopoulou
Landseer Prize	605	Tania Blanco
Landseer Prize	605	Toby Jury Morgan
The Keeper's Prize*	455	Alexandre Canonico
The Keeper's Prize*	455	Joe Pearson
The Maccabeans Prize*	500	Irini Bachlitzanaki
Peter T Rippon Travel Scholarship	3000	Harminster Judge
Sir Frank and Lady Short Award	626	Sofia Clausse
Celia Walker Art Foundation Prize*	455	Paul Barlow
Stannus Grey Robinson Travel Prize	2000	Jenkin van Zyl
Salaman-Seelig Art Prize	3500	Olu Ogunnaike
Salaman-Seelig Art Prize	3500	Liv Preston

* In addition to various other awards

RA Schools Show 2019 Prizes and Awards		
Sponsor/Name of Award	Amount (£)	Awardee
The Selina Chenevière Travel Award	4266	Glen Pudvine
Almacantar Studio Award	-	Charley Vines
Almacantar Bursary	1000	Charley Vines
André Dunoyer de Segonzac Hon RA Prize	903	Débora Delmar Lucas Dillon Frances Drayson Eva Gold Rachel Jones Richard Lockett Ewan Macfarlane Matilda Moors
Royal Society of Sculpture Bronze Award Supported by Milwyn	-	Charley Vines
Patricia Turner Sculpture Award	4476	Daniel Burley Jala Wahid
Chelsea Arts Club Trust Award	2000	Eva Gold
Royal Academy Collection Purchase	-	Sam Keelan
Gold Medal	-	Richard Lockett
Dissertation Distinction	-	Frances Drayson Rachel Jones Ewan Macfarlane
Hugh Merrill Book Award for Dissertation Distinction	-	Ewan Macfarlane

Bursary and Scholarship Funds 2018/19			
Sponsor/Name of Award	Scholarship Amount	Bursary Amount	Name
The Aquarius Trust	-	4000	Andrew Maughan
The Charlotte Bonham Carter Trust	-	4500	Materials Fund
William Brake Charitable Trust	15000	5000	Glen Pudvine
Ernest Cook Fund	-	1190	Sofia Clausse
SIV Cooke Fund	-	1810	Lidija Kononenko
Gilbert & Eileen Edgar	6000	-	Pascal Schwendener
The Eranda Scholarship	14000	6000	Frances Drayson
	14000	6000	Débora Delmar
	14000	6000	Richard Lockett
	14000	6000	Jala Wahid
The Peter Greenham Scholarship Fund	-	4640	Tania Blanco
Holbeck Charitable Trust	10000	5000	Sofia Restorp
Charles Michael Holloway Charitable Trust	-	5000	Millie Layton
Intrinsic Value Investors	10000	5000	Olu Ogunnaike
Nelson Leong	-	6000	Lucas Dillon
	-	6000	Emmanuel Awuni
	-	6000	Hannah Farrell
	-	6000	Rebecca Kay
Victoria Levin Fund	-	160	Paul Barlow
The Mr Ronald and The Hon. Mrs Rita McAulay Fund	-	2690	Irini Bachlitzanaki
The McAulay Scholarship	-	6000 6000	James Lomax Nicola Gunnarsson
Heritage Peters Fund	-	4190	Alexandre Canonico
Stanley Picker Charitable Trust	-	1250	Eva Gold
	-	1250	Matilda Moors
	-	1250	Hamish Pearch
	-	1250	Jenkin van Zyl
Pitchforth Fund	2500 2500	1000 1000	Daniel Burley Ewan Macfarlane
Red Butterfly Foundation	17000 17000	8000 8000	Agnieszka Szczotka Ayo Akingbade
Ivor Rey Scholarship	-	7270	Charley Vines
Archie Sherman Charitable Trust	11000	6000	Liv Preston
Pauline Sitwell Bursary Fund	-	10600	Joe Pearson
Paul Smith & Pauline Denyer-Smith	10000	5000	Luke Samuel
Nina & Roger Stewart Charitable Trust	-	5000	Toby Jury Morgan
South Square Trust	6000	-	Hannah Farrell
	6000	-	Matthew Peers
Catherine Sparkes	-	300	Paul Barlow
Alma Tadema Fund	-	1465	Thomas Langley
Vandaleur Fund	-	3540	Rachel Jones
Celia Walker Art Foundation	-	1900	Daniel Burley
	-	1900	Ewan Macfarlane
Galen & Hilary Weston	-	3000	Paul Barlow
The Harold Hyam Wingate Foundation	-	5000	Lene Vollhardt

Image captions

Cover: RA Schools student Alex Canonico, class of 2020, in his studio. Photo: © Cat Garcia.

Inside cover: Inside the RA Schools studios. Photo © Cat Garcia.

p. 4: Installation view of the 'Bill Viola / Michelangelo: Life Death Rebirth' exhibition at the Royal Academy of Art, London (26 January – 31 March 2019). Bill Viola, *Tristan's Ascension (The Sound of a Mountain Under a Waterfall)*, 2005. David Parry/© Royal Academy of Arts. Exhibition organised by the Royal Academy of Arts, London in partnership with Royal Collection Trust and with the collaboration of Bill Viola Studio.

p. 6: Portrait of Christopher Le Brun PRA. Photo © Rory Mulvey.

p. 8: Portrait of Axel Rüger. Photo © Cat Garcia.

p. 14: 'Oceania' opened with a traditional Maori blessing. Photo © Benedict Johnson.

p. 15: Installation view, 'Klimt / Schiele: Drawings from the Albertina Museum, Vienna', Royal Academy of Arts, London, 4 November 2018 — 3 February 2019. Photo: © Royal Academy of Arts / David Parry. Exhibition organised by the Royal Academy of Arts, London and the Albertina Museum, Vienna.

p. 16: Installation view of the 'Renzo Piano: The Art of Making Buildings' exhibition at the Royal Academy of Art, London (15 September 2018 - 20 January 2019) © David Parry / Royal Academy of Arts. Exhibition organised by the Royal Academy of Arts, London, in collaboration with Renzo Piano Building Workshop and the Fondazione Renzo Piano.

p. 19: Sarah Pickstone installing a mural on the ceiling of Burlington House, part of her project 'An Allegory of Painting'. Photo © Justine Trickett.

p. 20: The 2019 Annual Architecture Lecture. Photo © Benedict Johnson.

p. 21: Gilles Retsin Architecture, *Installation view, Real Virtuality, 2019* ©NAARO.

pp. 22-23: Installation view of the 'Summer Exhibition' 2019, coordinated by Jock MacFadyen RA. Photo © Justine Trickett.

pp. 24-25: Installation view, 'Phyllida Barlow RA cul-de-sac', Royal Academy of Arts, London, 23 February – 23 June 2019. Artwork: Courtesy the artist and Hauser & Wirth. © Phyllida Barlow. Photo: © Royal Academy of Arts, London. Photography: David Parry.

pp. 26-27: RA Guide Charlie Chichester leads a free tour of the Royal Academy Collection Gallery. Photo © Justine Trickett.

p. 29: Luke Samuel, class of 2021, in his RA Schools studio. Photo © Cat Garcia.

p. 30: Installation view of the 'RA Schools Show 2019', Artwork: *before it gets unsettled again*,

Charley Vines. PVC, just, cotton, acrylic, wood. Artwork supported by DZD. Photo © Benedict Johnson.

p. 33: Installation view of the 'Young Artists Summer Show' featuring 'Me and my sister' by Annie, Year 11. Photo © Justine Trickett.

p. 34: An interactive story telling workshop in the Clore Learning Centre. Photo © Justine Trickett.

pp. 36-37: Portrait of Rebecca Salter RA, Keeper of the Royal Academy. Photo © Hollie Fernando.

pp. 38-39: RA Lates: Summer Pleasure Garden. Photo © Max Meichowski.

pp. 40-41: An AttRAct life drawing workshop. Photo © Justine Trickett.

p. 44: The Royal Academy Shop. Photo © Jonathan Ping.

p. 45: Bob and Roberta Smith, Etta Smith and Jessica Smith with 'This is Deirdre Borlase ARCA', 2018, by Bob and Roberta Smith. Photo © Nina Sologubenko.

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p. 49: Portrait of newly elected Royal Academicians Niall McLaughlin and John Akomfrah CBE. Photo © Nina Sologubenko.

p. 51: Cornelia Parker, *Transitional Object (PsychoBarn)*, 2018. Photo © Phil Sayer.

p. 53: Tim Marlow broadcasting from Tacita Dean RA's 2018 exhibition 'LANDSCAPE'. Artwork by Tacita Dean: Courtesy the artist; Frith Street Gallery, London, and Marian Goodman Gallery, New York/ Paris. Photo © Royal Academy of Arts.

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pp. 64-65: Stainless steel water bottles for the RA Shop summer range. Photo © Royal Academy of Arts.

Back inside cover: Studying life drawing in the RA Library. Photo © Cat Garcia.



Annual Report 2018/2019

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