



Royal Academy of Arts
Annual Report 2012

The Royal Academy of Arts is a unique organisation – one that remains true to its origins in 1768 as a place where art is made, exhibited and debated. Our mission is simple: to be a clear, strong voice for art and artists. We are an independent charity, led by eminent artists and architects – the Royal Academicians – and we do not receive revenue funding from government. We are entirely reliant upon funds from our activities, and on the support of sponsors, donors and our loyal Friends to continue our work.

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Royal Academy of Arts **Annual Report 2012**

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Tess Jaray RA talks to students on a learning tour of the 244th Summer Exhibition



‘We now look forward to a brave future, in which we plan next year to open the new Keeper’s House... and, beyond that, to redevelop Burlington Gardens with magnificent new exhibition galleries and a large top-lit lecture theatre, designed by Prof. Sir David Chipperfield CBE RA’



Christopher Le Brun PRA

President's Foreword

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I was elected President in December 2011. At the same time, we elected three new Professors for the Schools: Fiona Rae RA as Professor of Painting, Richard Wilson RA as Professor of Sculpture, and Tracey Emin RA as Eranda Professor of Drawing. Later in the year, we elected Humphrey Ocean RA as Professor of Perspective. Together with Eileen Cooper RA, who started as Keeper of the Royal Academy in October, we have a new team to lead the Royal Academy into its future.

My first few months were busy as President, beginning with a trip to Buckingham Palace as representative of one of Her Majesty The Queen's privileged bodies to convey the Royal Academy's congratulations on Her Majesty's Diamond Jubilee. We were also delighted that Her Majesty The Queen visited the Royal Academy in May to attend an event held under the auspices of the four Royal Academies to celebrate the contribution of the arts during Her Majesty's reign. The Prime Minister and HRH The Duchess of Cambridge came to a big party for the creative industries held at Burlington House just before the opening of the London 2012 Olympics and Paralympics.

In June, Richard Sharp stood down as Chairman of the Trustees of the Royal Academy Trust, which looks after our endowment and helps us with fundraising. I would like to pay tribute to him for his generosity during his time in the post: he helped to make the Anish Kapoor exhibition possible and funded a spectacular end-of-exhibition party, and is giving generously to the Keeper's House project by supporting the bar in the Architecture Room. He has been succeeded by Lord Davies of Abersoch CBE, who has brought a great deal of vigour to the task of fundraising and to building up our international contacts, particularly in Singapore and Hong Kong. Lord Aldington also stepped down as vice-chairman after many years of chairing first the Corporate Board and, more recently, the Trustees of the Royal Academy Trust's Investment Committee. He has been succeeded by Philip Marsden, who has also given generously to our building project. Finally, John Coombe, a most valued external member of Council, came to the end of his term and has been succeeded by Julian Heslop.

During the year, we lost three Royal Academicians, Adrian Berg, Mary Fedden and Leonard Rosoman, and gained one new Royal Academician, Jock MacFadyen, one Honorary Royal Academician, Marina Abramović, one Senior Royal Academician, Alan Davie, and two Honorary Fellows of the Royal Academy, Dr Richard Cork and Jeanette Winterson.

We now look forward to a brave future, in which we plan next year to open the new Keeper's House with much better facilities for our visitors, Friends, Patrons and for the Royal Academicians themselves and, beyond that, to redevelop Burlington Gardens with magnificent new exhibition galleries and a large top-lit lecture theatre, designed by Prof. Sir David Chipperfield CBE RA.

I should end by thanking our friends, allies, patrons and supporters for their generosity in making possible all aspects of the Royal Academy's activities, including free education for our students and our ambitious loan exhibitions, all of them achieved without a penny of public funding. I would also like to thank my predecessor Sir Nicholas Grimshaw CBE PPRA for his impressive leadership over seven years, my fellow Royal Academicians for placing their trust in me, and finally the staff of the Academy for their hard work over the past, rather remarkable year.

Christopher Le Brun PRA
President of the Royal Academy



‘We can face the future confidently, looking forward to a long period of renovation and revitalisation leading up to our 250th anniversary in 2018’

Dr Charles Saumarez Smith CBE

Introduction

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2012 saw the triumph of David Hockney OM CH RA. Throughout a cold and bleak spring, there were queues across the Annenberg Courtyard: people of all sorts and ages, Friends of the Royal Academy, visitors from abroad, visitors from Yorkshire came to be uplifted by the range of work in the exhibition, Hockney’s *joie de vivre*, his passionate commitment to painting and drawing, but also his willingness to experiment with new media, drawing on an i-Pad and making films of the landscape with multiple digital cameras to be shown on a grid of screens. People climbed the Academy’s staircase perhaps annoyed by having had to wait in line, but came down having seen the work of a great talent at the height of his powers.

Degas and the Ballet was also wonderful, a visual treat that included many works from private collections and demonstrated the way in which the artist’s painting and drawing were influenced by the new medium of photography; the show ended with a short film of an elderly Degas walking down a street in Paris.

Upstairs in The Sackler Wing of Galleries, we showed photographs of Russian architecture from the era of constructivism, with a reconstruction of Tatlin’s Tower in the Annenberg Courtyard. *Johan Zoffany RA: Society Observed*, developed with the Yale Center for British Art, New Haven, was a choice selection of works by one of the first Royal Academicians, nominated by King George III himself, and showing the full range of Zoffany’s work, including theatrical subjects, conversation pieces, the well-known picture of the first Academicians, and his *Tribuna*, both generously lent by the Royal Collection. The last exhibition of the year showcased major nineteenth-century pictures from the Clark Institute in Williamstown, Massachusetts, and demonstrated the discerning taste of Sterling and Francine Clark, who were able to buy well on their trips to Paris.

David Hockney’s show was the Royal Academy’s contribution to the Cultural Olympiad, and the summer was devoted not just to the 244th Summer Exhibition, which this year was overseen by Tess Jaray RA, but also to a Celebration of the Arts, co-hosted by the four Royal Academies and attended by Her Majesty The Queen, and a reception for the creative industries attended by the Prime Minister and HRH The Duchess of Cambridge. Both events were held in the galleries of the Summer Exhibition, and the guests included many major figures in literature, design and film, as well as in art and architecture.

Meanwhile, we have made good progress with the designs for the renovation of the Keeper’s House and Burlington Gardens. Prof. Sir David Chipperfield CBE RA has assisted us with the interiors of the Keeper’s House, which will provide new accommodation for our Friends and visitors, as well as for the Royal Academicians. We have nearly completed our plans for the restoration of Burlington Gardens and were absolutely delighted to be awarded a Stage 1 pass by the Heritage Lottery Fund in April, which gives us a real expectation of completing the Burlington Project in time for the Royal Academy’s 250th anniversary in 2018.

In March it was very satisfying to see the work of students of the Royal Academy Schools exhibited in the galleries at Burlington Gardens, including that of Eddie Peake, a second-year student who later had a show in the new Tanks at Tate Modern. The *Premiums* show of work in progress brought the Burlington Gardens spaces to life and offered a promising vision of what is to come in the building.

The Academy also refreshed its visual identity in the year under review. This project benefited from lively discussion and input from Royal Academicians as well as from our design agency, Pentagram. The resulting new look has a stronger sense of confidence and authorship, helping to tell the story of the Academy and what makes it special, as well as reflecting the renewal that is taking place here.

Finally, one of the major events of the year was the election of a new President. After seven years, Sir Nicholas Grimshaw CBE decided not to seek re-election. During his tenure, he introduced many new changes in governance, encouraged the election of more female Royal Academicians, and oversaw a period of much greater calm and financial stability. Christopher Le Brun was elected as his successor, the first President of the Royal Academy under the age of sixty since Lord Leighton. He has brought new energy and vigour, particularly to the task of fundraising.

The year under review has been our best year ever financially, and one of the best in terms of visitor numbers, so we can face the future confidently, looking forward to a long period of renovation and revitalisation leading up to our 250th anniversary in 2018.

Dr Charles Saumarez Smith CBE
Secretary and Chief Executive



The 2012 Hanging Committee selecting works for the 244th Summer Exhibition. From left: Prof. Humphrey Ocean RA, Prof. Chris Orr MBE RA, Tess Jaray RA, Peter Freeth RA, Mali Morris RA, Stephen Chambers RA.

Royal Academy Schools

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The Schools are at the heart of the Academy and their establishment was one of the RA's founding principles. They offer the only three-year postgraduate course for artists in the UK.

The year under review saw the retirement of Terry New, who was appointed Head of Sculpture in the Schools over 30 years ago. In addition to his commitments to sculpture, Terry was responsible for bringing digital media to the Schools through a close and fruitful partnership with Epson. Mark Hampson was appointed Head of Material Processes, and joined us in January from the Royal College of Art, where he was Senior Tutor in Print.

We have benefited greatly from the input of our new Professors. Richard Wilson RA, Professor of Sculpture, gave a very interesting and well-attended talk on his work. Tracey Emin RA, Eranda Professor of Drawing, hosted a visit to her show at Margate for students and staff. Fiona Rae RA, Professor of Painting, has visited the Schools. Gerald Libby, our Professor of Anatomy, gave a new lecture that included a history of anatomy and used three-dimensional anatomical software, which was of considerable interest. Sir Peter Cook RA, our Professor of Architecture, gave a well-received lecture on architects' drawings. We are delighted to have recently appointed Humphrey Ocean RA as our Professor of Perspective.

The Schools programme included a number of exceptional artist's talks by, among others, Elizabeth Price and Katerina Grosse. Monday lectures were given by such notable speakers as Alexander Duttman, Professor of Philosophy at Goldsmiths College; Esther Leslie, Professor in Political Aesthetics at Birkbeck College; Steven Connor, Professor of Modern Literature and Theory at Birkbeck College; and Marcus de Sautoy, Professor for the Public Understanding of Science at the University of Oxford. Jesse Ash, our Resident in Critical Practice, has made a notable contribution in this newly developed role. He has given studio tutorials and run seminars as a follow-up to lectures, allowing the opportunity for deeper reflection. Among our visiting artists, we have welcomed Danny Rolph, Daniel Sinsel, Sally O'Reilly and Martin Westwood, and our public events supported by the David Lean Foundation have included a conversation between Richard Tuttle and Richard Shiff and a lecture by VALIE EXPORT.

The year's admissions process saw 596 applications; we interviewed 75 candidates and offered 17 places. The number of applications remains steady at around 600, while the quality and breadth of applicants' work continue to improve. The intake for 2012–13 has been affected by UK Borders Agency legislation, probably the most important issue to face us at the moment. This legislation limits our field to UK and EU applicants, thereby restricting the cultural breadth of our student body and reducing our international reach.

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'The number of applications remains steady at around 600, while the quality and breadth of applicants' work continue to improve'



Adham Faramawy, *Between 2 Suns*

Installation view of single-channel projection,
6 minutes 47 seconds on loop with sound,
Premiums 2012

The year's *Premiums* took place for the first time in Burlington Gardens, which was enormously beneficial to the work. The building's spaces offer an ideal setting for contemporary art. Feedback from visitors was very positive, as it was for the *Schools Show*. The Schools also mounted the *Red Mansion Art Prize Exhibition*, which was the culmination of six student residences in China, supported by the Red Mansion Foundation. The Briefing Group has afforded us welcome opportunities to contribute to Prof. Sir David Chipperfield CBE RA's Masterplan. This will provide us with space in Nun's Walk and in the basement of Burlington Gardens, creating a coherent ground plan for the Schools in the future.

We hosted a Keeper's Dinner in the Cast Corridor to welcome first-year students and introduce them to our Patrons. This has been the most successful year to date for fundraising for the Schools across both corporate sponsorship and trusts and foundations. We are grateful for Newton's continued support and advice. Trusts and foundations have contributed five new scholarships worth over £50,000. This follows development of a new scholarship package of £15,000. We are also grateful for a generous legacy from our alumna Pauline Sitwell, which will be used to fund a bursary. The Schools Dinner and Auction, now a successful annual event, raised £200,000 this year. Alumni, Schools staff and many Royal Academicians generously donated work for which we are grateful.

Jane Harris, Bill Jacklin RA and Grayson Perry RA worked on new prints in the Schools workshops for RA Editions, our print-publishing programme. For the second year, RA Editions had a stand at the London Original Print Fair. Discussions with RASA culminated with an EGM at which members voted to dissolve the association. A new alumni association will operate from within the Royal Academy through the establishment of a new Alumni Committee in 2012–13.

The year under review has been a successful one for students and alumni. Rachel Champion showed at the Zabłudowicz Collection, London, and was also artist-in-residence at Camden Arts Centre. Nick Hatful was Sainsbury Scholar at the British School at Rome and is showing work at the Fondazione Giorgio e Isa de Chirico, Rome. Katy Kirbach is Abbey Scholar at the British School at Rome this year. Pio Abad was selected for the London Open at the Whitechapel Gallery. Lynette Yiadom Boakye held a major exhibition at the Chisenhale Gallery.

Eileen Cooper RA

Keeper of the Royal Academy Schools

'The year's *Premiums* took place for the first time in Burlington Gardens, which was enormously beneficial to the work. The building's spaces offer an ideal setting for contemporary art'

Exhibitions

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The Exhibitions department creates, curates and organises the RA's world-class programme of exhibitions as well as the Summer Exhibition, held annually without interruption since 1769.

The Royal Academy's loan-exhibitions programme aims to present scholarly and engaging exhibitions from all periods; this year we presented works dating from the eighteenth century through to the present. The year opened with *Degas and the Ballet: Picturing Movement* (Main Galleries, 17 September – 11 December 2011), which reconsidered Degas's best-known body of works anew within the context of his fascination with movement, and parallel advances in photography and early film. The exhibition was curated by Richard Kendall and Jill DeVonyar with Ann Dumas and was the first of its kind, tracing the development of the artist's ballet imagery throughout his career, from the documentary, descriptive works of the early 1870s to the sensuous, almost abstract expressiveness of his last years. Around 85 paintings, pastels, drawings and sculptures by Degas were exhibited alongside equally inventive experiments in photography by Eadweard Muybridge, Jules Marey and others, as well as early film, including clips of Loïe Fuller and Anna Pavlova. Supported by BNY Mellon, Region Holdings and the Blavatnik Family Foundation, the exhibition attracted 258,192 visitors.

Impressionist artists, and the academic tradition from which they sought to distance themselves, were the subject of *From Paris: A Taste for Impressionism. Paintings from the Clark* (The Sackler Wing of Galleries, 7 July – 23 September 2012), which showcased 73 major works from the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. The exhibition provided an opportunity to consider the history of American collecting and patronage through an examination of the institute's significant holdings of French nineteenth-century art. Masterpieces by Manet, Monet, Pissarro, Degas, Sisley and Morisot formed the core of the exhibition, alongside an exceptional group of more than 20 paintings by Renoir. The selection also embraced important works by such pre-Impressionist artists as Corot, Rousseau and Millet, as well as examples of highly polished 'academic' paintings by Gérôme, Alma-Tadema and Bouguereau. Organised by the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, in association with the Royal Academy of Arts, and supported by JTI, Edwards Wildman and the Annenberg Foundation, the exhibition received 118,043 visitors.

'Revealing his wide knowledge and deep understanding of the Old Masters, the exhibition also emphasised Hockney's fascination with new visual technologies by presenting for the first time a series of works created on an iPad'

If the year opened with a dialogue between art and photography, *Building the Revolution: Soviet Art and Architecture 1915–1935* (The Sackler Wing of Galleries, 29 October 2011 – 22 January 2012) explored the radical synthesis between art and architecture that defined the rise of the Soviet Socialist state. Paintings and drawings by such artists as Malevich, Tatlin, Popova, Lissitzky, Kluin and Klucis were displayed alongside designs by architects such as Melnikov, Ginsburg, Golosov and the Vesnin brothers, and a re-creation of Tatlin's Tower, designed by Jeremy Dixon, appeared in the Academy's Annenberg Courtyard. The exhibition was curated by MaryAnne Stevens and Maria Tsantsanoglou with Richard Pare, whose large-scale contemporary photographs of the buildings today were juxtaposed with vintage photographs showing the changing fabric of Soviet cities. Organised by the Royal Academy in collaboration with the SMCA-Costakis Collection, Thessaloniki, with the participation of the Schusev State Museum of Architecture, Moscow, *Building the Revolution* toured to CaixaForum Barcelona, CaixaForum Madrid and the Martin Gropius Bau, Berlin. Supported at the Academy by JTI, The Ove Arup Foundation, The Norman Foster Foundation and Ruth and Richard Rogers, the exhibition attracted 58,729 visitors.

The works of Royal Academicians past and present were explored in monographic exhibitions in the year. A sumptuous overview of the landscapes of David Hockney OM CH RA, *David Hockney RA: A Bigger Picture* (Main Galleries, 21 January – 9 April 2012) was centred on the artist's recent paintings inspired by the East Yorkshire landscape. Often ambitious in scale and created specifically for the exhibition, these were shown alongside related drawings and high-resolution digital films shown on multiple screens. A group of Hockney's earlier landscapes placed this new body of work in the context of his extended exploration of landscape. Revealing his wide knowledge and deep understanding of the Old Masters, the exhibition also emphasised Hockney's fascination with new visual technologies by presenting for the first time a series of works created on an iPad. Drawing 600,989 visitors, and supported in London by

Installation view of
David Hockney RA: A Bigger Picture

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BNP Paribas and NEC, the exhibition was the most popular to have been staged at the Academy in the past fifteen years. The show was curated by Edith Devaney and Marco Livingstone and travelled to the Guggenheim Museum, Bilbao, and the Museum Ludwig, Cologne.

On display simultaneously in The Sackler Wing of Galleries was *Johan Zoffany RA: Society Observed* (10 March – 10 June 2012), a timely re-evaluation of the extraordinary life and career of this enigmatic Royal Academician. Born in Germany, Zoffany moved in 1760 to London, and painted virtuoso portraits, theatre scenes and conversation pieces in England, Italy and India. Despite his considerable success in England, Zoffany remained in many ways an outsider, looking dispassionately at British society and its customs. His work provides an invaluable appraisal of such key British institutions as the Court, the theatre, the bourgeois family and the British Empire. Curated by Martin Postle, with MaryAnne Stevens, the show was organised in collaboration with the Yale Center for British Art, New Haven, and supported by JTI. The exhibition featured some 65 oil paintings and a selection of drawings and prints, and was seen by 60,450 visitors.

The *Artists' Laboratory* series aims to showcase new or less familiar aspects of works by Royal Academicians. This year the Weston Rooms hosted displays of new works by Nigel Hall RA and John Maine RA. Nigel Hall's exhibition, *In Transit* (7 September – 23 October 2011), featured previously unseen drawings and sketches inspired by his travels, including works drawn in Australia, Italy, Japan, Switzerland and the USA, and the pure geometric abstract sculptures and drawings for which he is well known. John Maine's *After Cosmati* (9 November

– 18 December 2011) presented new work inspired by the artist's close involvement with the recent conservation of the Cosmati Pavement at Westminster Abbey. Maine emphasised the relationship between a diverse group of stones, sourced from different parts of the world and variously worked or left in their raw state, to suggest the idea of a constellation or linear map.

The year also saw the Royal Academy's 244th Summer Exhibition (Main Galleries, 4 June – 12 August 2012), which continued the tradition of showcasing work by both emerging and established artists in all media. Co-ordinated by Tess Jaray RA, the exhibition placed emphasis on the power of modest-scaled works, on colour and on providing a platform for younger and less well-known artists. Chris Wilkinson OBE RA and Eva Jiricna CBE RA curated the architecture room, while Alison Wilding RA focused on sculpture. Other highlights included a video room dedicated to the work of Jayne Parker and a gallery of the work of Scottish and Irish artists arranged by Dr Barbara Rae CBE RA. Attracting 132,926 visitors, the exhibition was supported by Insight Investment.

Kathleen Soriano
Director of Exhibitions





Installation view of
Degas and the Ballet: Picturing Movement

'Degas and the Ballet: Picturing Movement reconsidered Degas's best-known body of works anew within the context of his fascination with movement, and parallel advances in photography and early film'

Academic Affairs

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Academic Affairs encompasses the Architecture, Collections and Library, and Learning departments. These play a key role in fulfilling the Academy's aim to engage with art historians and widen access to the visual arts.

The rationale for uniting Architecture, Collections and Library and Learning under the umbrella of Academic Affairs lies in a recognition of the departments' shared objective to expand and develop the Academy's audiences in order to ensure ever wider public access to the visual arts. Individually and collaboratively, the three departments have achieved major successes during the year under review, raising the profile of the institution and attracting funding totalling £130,000. The National Designation status of the Royal Academy's Collections continues to bring major savings in respect of insurance costs for temporary exhibitions.

The Royal Academy's Architecture Programme has firmly established the institution as a leading London venue for the discussion, presentation and investigation of architecture. The programme is unique in exploring architecture's relationship to the other visual arts and to culture generally. In the year under review, the programme organised four exhibitions in the Architecture Space, 22 lectures, four RA Forums, three Critic's Choice discussions, and two day-long festivals, the latter delivered through collaboration with the Collections and Library and Learning departments. The event with the highest profile was the Annual Architecture Lecture, which was delivered by the internationally acclaimed American architect Steven Holl. The lecture programme supported the exhibitions *Building the Revolution* and *Nicholas Hawksmoor: Architect of the Imagination*, and encompassed invited architects from the USA, China, Australia, Ireland and Russia. Critics' Choice, now in its third year, invited prominent figures from outside the profession to discuss important London buildings; among the speakers were the Attorney General, Dominic Grieve MP, and the playwright Stephen Poliakoff. The RA Forums are a platform for the exploration of ideas, including urban narratives and ruptures, with artists, architects and distinguished cultural commentators. The Architecture Space, which presented the exhibitions *Re-creating Tatlin's Tower* (in support of *Building the Revolution*), *The Weird, the Wacky and the Wonderful* and *Nicholas Hawksmoor: Architect of the Imagination*, received increased numbers of visitors and reviews, and stimulated extensive debate. *Nicholas Hawksmoor* was arguably the most popular to date and was the subject of a BBC Culture Show. The Architecture Programme's commitment to public outreach and engagement with architecture resulted in a number of initiatives. A specially

'The National Designation status of the Royal Academy's Collections continues to bring major savings in respect of insurance costs for temporary exhibitions'

commissioned experimental dance piece explored structure, space and movement in response to the *Landscape to Portrait* construction by Chris Wilkinson OBE RA in the Annenberg Courtyard during the 244th Summer Exhibition, and a full day of family-focused programmes, organised in collaboration with the Learning department as part of June's 2012 London Festival of Architecture, attracted new audiences.

The Learning department has continued to develop its commitment to outreach and new audiences during the year. Partnerships with Portugal Prints/Westminster Mind, Action Space, Westminster Drugs Project, the Leighton Project, Leonard Cheshire Disability, Crisis and the Alzheimer's Society brought art and the Academy to new and important audiences, while the attRAct Programme offered creative workshops, tours, studio visits, artwork-review sessions, career guidance and mentoring by students of the Royal Academy Schools to 48 A-level art students, and the A-level Summer Exhibition Online, to which over 1,000 students submitted works. The Learning department's core programmes provided a record number of lectures, symposia, gallery talks and practical workshops, which reached over 60,000 people, all supported by publications (Education Guides and Art Detectives). The Learning Studio was in almost constant use for practical workshops, engaging primary- and secondary-school students and teachers, adults and families. RA Friends enjoyed London-based visits, half-day and full-day excursions, evening events, including the Friends' Annual Lecture, which was delivered by Dr Jennifer Dickson RA, and extended tours to Norfolk and Yorkshire. The Academy's Poet-in-residence Pele Cox presented four events linking RA exhibitions to poets and authors. The Learning department also undertook a number of important new initiatives: a monthly series of free, drop-in Family Studios and In-Person special-support workshops; a partnership with the Royal Opera House focusing on *Degas and the Ballet*; a lecture-performance by the musicologist Gulliver Ralston in association with *Johan Zoffany RA: Society Observed*; an expansion of the RA Salons into six Jubilee Salons; and a partnership with St Christopher's Hospice, Sydenham, which looked at the Hockney exhibition and considered landscape and the creation of artwork at the end of life through a series of workshops and an RA Forum that involved patients, their family members and carers. Finally the department engaged with Kids Company through workshops for young people and their families, and presented the exhibition *Child Hood – The Real Event* at Burlington Gardens to glowing reviews from both press and public.

A family workshop in the 244th Summer Exhibition

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The Collections and Library department recognises the need to serve its core audiences and to develop new ones. The past year has seen growth in user numbers for the Library and Archive and for the RA Collections website; the launch of print-on-demand (in collaboration with RA Enterprises Ltd); and an increase in access to the department's resources for current and potential supporters of the Academy. Mindful of their capacity to generate not only international goodwill and esteem but also solid leverage for the Academy's loan-exhibition programme, the Collections department lent 71 works to 36 major exhibitions at 44 different venues; details can be found in Appendix 5. At Burlington House, the department maintained a busy programme of changing exhibitions and displays drawn from the Collections to enhance visitor experience and increase public awareness of the Academy's rich holdings. Highlights included Prof. Chris Orr MBE RA's *Lithorrgraphy, Driven to Draw* (the most popular exhibition to date) and *The King's Artists* in the Tennant Gallery; P. H. Emerson's *Pictures of East Anglian Life* and Anne Desmet RA's *Olympic Metamorphoses* in the Library Print Room; and *The Queen's Artists*, mounted in collaboration with the Royal Mint Museum in the John Madejski Fine Rooms. A number of initiatives have affirmed the department's commitment to new audiences and new users of its services. All the paintings in the Collections have been available on the internet since July 2012 through the completion of the Academy's presence on the BBC's *Your Paintings* website. The launch in January 2012 of the first phase of a programme funded by the Kress Foundation to digitise RA Winter Exhibition catalogues from 1870 to 1913, which resulted in traffic to the Collections website more than doubling, brought a further, exceptional grant from the Kress Foundation to underwrite the extension of this programme to include loan exhibitions up until 1939. National Designation, achieved in July 2011, brought an award in November 2011 of £50,000 from Arts Council England to enable the department to research, catalogue and photograph its important but previously undocumented collection of historic architectural casts. This project has revealed the particular significance of historic casts as records of architectural sculpture, the originals having often been irretrievably altered through subsequent weathering and/or restoration. Finally, judicious acquisitions continue to expand the historical significance of the Collections. These have included Diploma works from Richard Long RA, Timothy Hyman RA, John Maine RA and Hughie O'Donoghue RA, sketchbooks presented by Prof. Michael Sandle RA, Chris Riddell and Eileen Cooper RA, and a fine chalk drawing by Thomas Gainsborough RA, whose acquisition was made possible through the generous support of the recently formed Collections and Library Circle.

MaryAnne Stevens
Director of Academic Affairs

'The Learning department's partnership with Kids Company included the exhibition *Child Hood – The Real Event*, which received glowing reviews from both press and public'



Development

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The Development department raises vital funds from a wide range of supporters, to whom we are enormously grateful.

Over £13m was raised in the year under review, made possible through the generosity of all our supporters, to whom we remain especially thankful as the Royal Academy receives no revenue from the government.

The Friends of the Royal Academy provide the institution's financial backbone. With 94,391 memberships, they brought in £10,007,065 in the 2011/12 financial year, including £1,447,160 of Gift Aid. The year's exhibition programme attracted 19,144 new Friends. We would like to thank our 54 loyal and dedicated Friends volunteers, who continue to offer their time selflessly, and to the Friends' Board of Directors whose Chair is Mr Ronald Zeghibe.

The sum of £1.8m given in legacy donations this year is the largest annual legacy income recorded by the RA since 1999. This included nearly £0.6m in unrestricted income for the Royal Academy and one gift of over £1.25m, which will be used to create the Pauline Sitwell Bursary Award for students of the Royal Academy Schools and will also help to support the Burlington Project. We are enormously grateful to all our legacy and in memoriam donors for their support.

At their Annual Meeting in June, the Trustees of the Royal Academy Trust honoured Richard Sharp and Lord Aldington, who stood down as Chair and Deputy Chair of the Trustees this year, for their time and commitment to the Royal Academy. Led by their newly elected Chair Lord Davies of Abersoch CBE, the Trustees continue to lend their support and advice to the Academy. We would like to extend our particular thanks to those who have generously guided our commitment to raising the profile of the RA and our Royal Academicians and Honorary Royal Academicians in Asia.

The Royal Academy's 347 loyal Patrons provided an income of £902,828 in the last financial year. Their Chair, Lord Davies of Abersoch CBE, is stepping down, given his new role with the Royal Academy Trust. We are pleased to announce that Robert Suss will take over as Chair of Patrons, and will continue to improve the programme of benefits that we can make available to our valued supporters.

We remain especially grateful to Lady Judge CBE, Susie Allen-Huxley and Clare Flanagan for their continued support as respective Chairs of the Benjamin West Group, the Contemporary Circle Patrons and the Schools Patrons. All of them have worked tirelessly to entertain, host and cultivate new and existing Patrons over the years. We look forward to the launch of the new Young Patrons group that will be formed in November 2012.

The Japanese Committee of Honour, under the chairmanship of Mr Hiroaki Fujii, continues to promote cultural exchange while making a financial contribution to the Royal Academy. We extend our sincere thanks and gratitude to Mrs Minouri Mori and her late husband for their generosity over the years, and we look forward to working closely with the committee and their Director, Yu Serizawa, in preparation for a Patrons trip to Japan in 2013.

In New York, at their annual gala in the Rainbow Room on 25 October, the American Associates of the Royal Academy Trust honoured Julian Schnabel with the John Singleton Copley Award, and works donated by Royal Academicians were auctioned to provide funds for the development of the Keeper's House. During the year under review, the American Associates were also delighted to make a donation towards the renovation of The Sackler Wing of Galleries.

The AARAT members' trip to London in June included a tour of the 244th Summer Exhibition, led by Prof. Humphrey Ocean RA; a visit to the private collection of Lord Davies of Abersoch CBE, hosted by Lady Davies; and cocktails with our Honorary Royal Patron, HRH Princess Alexandra at St James's Palace. Members travelled on to Spain to see *David Hockney RA: A Bigger Picture* at the Guggenheim Museum, Bilbao.

In a welcome turnaround from the difficulties we encountered in the previous year, the team secured £3,399,806 from Corporate Sponsorship, Membership, Individuals and Trusts and Foundations, a net increase of 10%. Successes included the most prolific fundraising year to date for the RA Schools; a 37% growth in funding for Learning programmes; Insight's renewal of their Summer Exhibition sponsorship; the securing of Edwards Wildman as a new long-term exhibition sponsor; and the upgrade of BNP Paribas from The Jillian and Arthur M. Sackler Wing sponsorship to Main Galleries sponsorship of *David Hockney RA: A Bigger Picture*.

Corporate Membership increased income by 6.4% and several new members have joined. We would like to thank the Corporate Board, chaired by Philip Marsden, for continuing to support the fundraising efforts of Project Giving, and to welcome our new board member Sian Westerman.

Our Events team had a very successful year, managing over 90 internal events and 112 events for Corporate Members and Sponsors, generating a year-end, budget-exceeding total of £253,000. A further £465,000 in unbudgeted letting income and donations was secured for events held at Burlington Gardens, including an exhibition and auction collaboration with the luxury brand Hermès.

The Royal Academy was delighted to co-host a Celebration of the Arts for The Queen's Diamond Jubilee. Her Majesty The Queen presented awards to students from the Royal Academies of Arts, Music, Dance and Drama. We were also thrilled to host a reception for the creative industries during the London 2012 Olympic and Paralympic Games at which the Prime Minister addressed guests including HRH The Duchess of Cambridge.

The year's Summer Exhibition Preview Party and the Schools Annual Dinner and Auction raised a combined £561,000. We would like to extend our thanks to all those who have helped to make these events a success, including the Summer Exhibition Preview Party Co-chairs Dylan Jones and Prof. Tracey Emin RA, the Schools Annual Dinner speaker Eddie Izzard and the Annual Dinner speaker The Rt Hon. Sir Alan Moses, as well as all those who have bought tickets and bid in auctions, contributing directly towards the preservation of the Royal Academy's activities.

The Burlington Project

21

The Burlington Project is the Royal Academy of Arts's campaign to secure the funds necessary to redevelop Burlington House and Burlington Gardens.

The appeal continues to move forward with tremendous pace. Over the year under review, the Capital Campaign team secured just under £2m from trusts, individuals and events, bringing the total secured to date to £14,186,750. Thanks to an increased subscription from Friends of the Royal Academy, the Keeper's House Project is now fully funded, which has added confidence to the overall project. Most notably, we were thrilled to learn that our first-round application to the Heritage Lottery Fund for a total grant of £12.7m had been successful. We are now working with the HLF to develop our second-round application, which is due in the autumn of 2013. The first-round grant consists of £458,700 of development funding towards the final bid. The project represents a significant catalyst for change at the Royal Academy, and will enable us to embrace and share our cultural heritage with new and existing audiences. *Revealing, Celebrating and Exploring the Heritage of the Royal Academy of Arts* will establish new spaces and expand the Learning programme, offering a broad range of activities and events for visitors, including a new stream dedicated to the Academy's heritage.

2011–12 saw the creation of a team within the Royal Academy to develop and implement the longer-term business plan for the Keeper's House. Alongside these members of staff, a Project Board has been convened to carry the project through to its completion in 2013. The public appeal for the Keeper's House was launched in June, and we are delighted to be working closely with Prof. Sir David Chipperfield CBE RA on the designs. Earlier in the year, Friends of the RA had a sneak preview of the Architecture Room, a previously unseen space in Burlington House, which provided a pop-up café during the busy period around the Hockney exhibition. The development of the Keeper's House will provide much-needed and improved facilities, as well as additional catering options, including a café, restaurant, bar, and outdoor space for our valued supporters.

Jane Marriott

Director of Development and the Royal Academy Trust



Communications

23

The Communications department is responsible for promoting the Academy and its programmes to a wide range of audiences. It is also leading new developments in advocacy, digital strategy and internal communications.

The year under review saw considerable transition for the Communications team, with staff changes and a number of important new initiatives begun alongside our core role of driving visitor numbers.

With respect to that core function, the press team secured high levels of coverage for the loan-exhibitions programme. *Degas and the Ballet* featured in long-lead magazines, national and international newspapers, radio, internet and television including BBC News, Channel 4 News and a Sky Arts special. Media interest in *David Hockney RA: A Bigger Picture* was unprecedented. The launch in September was attended by 115 journalists and several television crews, and the press view in January attracted a record 950 journalists. The resulting coverage included front covers of the *The Times* and the *Financial Times*, and full-page features in the *Guardian*, the *Daily Telegraph*, the *Independent* and the *Evening Standard*. Broadcast media included special editions of the BBC's Culture Show and Countryfile, and features on BBC World News, the Ten O'Clock News and London News, Channel 4 News, Sky News and Sky Arts. *Building the Revolution*, *Johan Zoffany RA: Society Observed* and *From Paris: A Taste for Impressionism* also received positive responses from critics. We were delighted that in addition to extensive press coverage the 244th Summer Exhibition benefited, once again, from a special edition of the BBC's Culture Show.

Significant interest in the Keeper's House project was achieved as a result of the press launch in June, featuring Stephen Fry, Prof. Sir David Chipperfield CBE RA and Grayson Perry RA. Other events kept the Academy firmly in the news. The special celebration held as part of the Queen's Diamond Jubilee, attended by Her Majesty The Queen and luminaries from across the arts, gave rise to many news items. The Academy was centre stage again when it hosted a reception promoting British creative talent as part of the 'GREAT' campaign during the London 2012 Olympic and Paralympic Games, with guests including the Prime Minister and HRH The Duchess of Cambridge. The marketing team was kept equally busy producing innovative campaigns. The team has adapted to developments in digital marketing and built promotional partnerships to extend our reach in cost-effective ways. Examples of the latter included English National Ballet, Jessops, French Sole and Sketch for *Degas and the Ballet*; Apple, Heals, Saga, Langan's, Waterstones and Yorkshire Tea for *David Hockney RA: A Bigger Picture*; and Quaglinos and Avenue for the 244th Summer Exhibition. Our media partners this year included *The Times*, the *Independent*, *The Spectator* and *Time Out*. Our marketing efforts for the Hockney exhibition were also boosted by the show's status as the first countdown event for the London 2012 Festival in the lead up to the London 2012 Olympic and Paralympic Games.

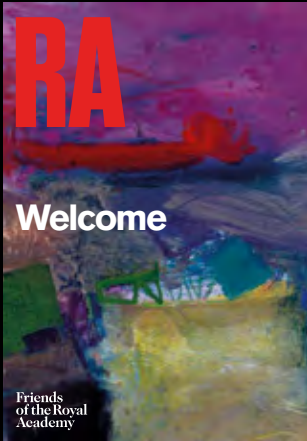
Beyond the public programme, one of the major initiatives commenced this year was 'Articulating the RA', which aims to project a clearer vision of what the Academy is, and what its future will look like. Although led by the Communications team, this is a cross-Academy project. To date, Royal Academicians,

the President, senior management and staff have been involved, as well as representatives from the Friends, visitors, and students of the Schools. Insight was also sought from trustees, partner organisations, sponsors, donors, supporters, artists, journalists and opinion-formers. In the spring, outcomes from the project directly informed a new visual identity for the Academy by Harry Pearce and his team at Pentagram; examples of this can be found opposite. The new identity projects a stronger, more consistent authorial voice for the Academy. The new look What's On guide, each edition introduced by a Royal Academician and produced in collaboration with the Learning Department, is an example of how we are using our communications to tell a broader story about the Academy and what makes it special. The results have met with very positive responses and, while there is still much work to do in rolling out the identity, the new look is inspiring fresh confidence about our future. 'Articulating the RA' continues to inform other important initiatives, such as the development of a more rigorous understanding of our audiences and how we best engage with them, and the Academy's Strategic Plan for 2013–2018.

Digital strategy and internal communications are two new areas of the team's expanded remit. With respect to the former, initial investigations have revealed considerable challenges arising from the range of ticketing, customer relationship management (CRM) and other IT systems currently employed at the RA and their lack of effective integration. Overcoming these challenges will require time, potentially significant investment and cross-Academy action – but our digital presence is recorded as a key priority for the coming year. Some progress has already been made in internal communications, with improvements to the staff e-newsletter and the launch of a new form of staff meeting. To date, we have held six 'Show and Tell' meetings at which staff from around the Academy shared experiences and news of key projects. These meetings have proved popular and are helping to counter the 'silos' that can otherwise prosper. Prof. Chris Orr MBE RA, Richard Deacon CBE RA and Christopher Le Brun PRA contributed to sessions and we hope to welcome more Royal Academicians in future.

The year saw considerable staff changes within the department. In the summer, the role of Friends Marketing Manager was reconfigured and moved from the Development department into our team as part of our efforts to consolidate marketing activity and 'communicate the whole Academy'. August saw the departure of Jennifer Francis after nearly nine years as Head of Press and Marketing. Jennifer worked tirelessly to promote the Academy and we wish her the best in her new role at the Philadelphia Museum of Art. Her departure brought forward a restructure and towards the end of the year under review we appointed Susie Gault as Head of Press and Margaux Simms as Head of Marketing. Capacity remains an issue with our digital aspirations and an expanded public programme in Burlington Gardens – but these changes and a firmer strategic underpinning put the Communications team in a strong position.

Will Dallimore
Director of Communications



Examples of the RA's refreshed visual identity, which launched in May 2012

RA Enterprises Ltd (RAE) is the commercial arm of the RA. It contributes approximately one third of the RA's operating revenues.

Without doubt, the year under review has seen the best annual performance in the history of RA Enterprises Ltd. Revenues were more than double those in 2010–11 and we delivered a net contribution of £4.5m. This is equivalent to 51% of the Royal Academy's surplus in the year, representing a significant component of the institution's overall financial security. Although we successfully realised the commercial opportunities presented by *David Hockney RA: The Bigger Picture*, this is not the whole story: several of our trading activities have shown significant growth unconnected with Hockney throughout the year. Effective management of costs and resources has also contributed to enhanced profitability: cost of sales increased proportionately less than revenues compared with budget and we contained operating costs below budget, adding further to our net contribution.

Despite the shortfall in visitors experienced during the London 2012 Olympic and Paralympic Games, the Academy's shops brought in sales in the year of over £7.5m (including catalogue sales), and, with tight control over staffing levels, returned a 42% net profit to the institution. We were the proud winners of the 2012 national award for best merchandise range from the Association of Cultural Enterprises, for the Hockney exhibition; the first time RA Enterprises Ltd has won such an award. The range was an unprecedented success in all respects: a successful collaboration with the artist and his team on an extensive group of products, efficient merchandising to deal with the volume of orders and management of stock and strong visual merchandising throughout a busy exhibition to optimise sales. The merchandise ranges for *From Paris* and *Eyewitness* were also notably successful. Also in the year we commissioned a set of limited-edition plates by Gillian Ayres CBE RA and a limited-edition rug based on a work by Terry Frost RA. We worked with Dame Elizabeth Blackadder DBE RA and Jennifer Durrant RA to develop two exciting new continuity ranges, and we extended our portfolio of limited-edition prints by Royal Academicians.

Peyton and Byrne are now well established as one of the Royal Academy's caterers. The RA Restaurant has become a haven for visitors during gallery opening hours and also on Friday and Saturday evenings. The Courtyard Café suffered from the miserable summer weather but was appreciated by visitors on the warmer days, Friday and Saturday evenings and at the Bank



Above: The Royal Academy Shop

Opposite: a selection of merchandise for *David Hockney RA: A Bigger Picture*



Holiday Courtyard Event in August, with its vibrant, street-party atmosphere.

RA Framing contributed a healthy net profit of £44k and assisted with the framing and mounting for *David Hockney RA: A Bigger Picture*, *Johan Zoffany RA: Society Observed*, *Chris Orr: Lithorgraphy* and the 244th Summer Exhibition, as well as being on hand to advise on framing and restoration matters arising within the Academy. The business is used by an increasing number of Royal Academicians and their clients: the proportion of 'in-house' business has increased by 194% this year. RA Framing is developing an exciting and creative relationship with the RA Schools, framing works for the Schools Auction and for RA Editions, and bringing its expertise into a new market among younger artists and their clients.

RA Magazine has continued to inspire and inform its readership and to satisfy its advertisers. Contributors to the magazine included an impressive range of distinguished writers and commentators, including Martin Gayford on David Hockney OM CH RA, Matthew Collings on Christopher Le Brun PRA, Prof. John Brewer on Zoffany and the broadcaster Michael Wood on *Bronze*. Rosie Boycott interviewed Camila Batmanghelidjh about her Kids Company exhibition at Burlington Gardens, the art broadcaster Alastair Sooke interviewed Antony Gormley OBE RA about his sculpture show at the Hermitage, and the architecture critic Hugh Pearman interviewed Prof. Sir David Chipperfield CBE RA, who was director of the 2012 Venice Architecture Biennale. Several Royal Academicians have contributed interesting insights: Michael Craig-Martin CBE RA has written on drawings by Leonardo and Raphael, Prof. Norman Ackroyd CBE RA discussed Picasso's *Vollard Suite*, and Grayson Perry RA wrote an opinion piece on taste and designed the cover of the Summer 2012 issue. Over the course of the year, the *RA Magazine* blog has continued to expand, trebling the number of page views and engaging a wider following with weekly posts and film blogs on popular subjects, such as Edmund de Waal at Waddesdon Manor, the Academy's exhibitions and Frieze.

Despite a continuing climate of financial restraint, advertising revenue for *RA Magazine* exceeded budget by 2% and revenue from our contract-publishing titles was 12% ahead of budget. Three further titles – *C20*, *Disegno* and *Oh Comely* – have been added to this client portfolio during the year.

'We were the proud winners of the 2012 national award for best merchandise range from the Association of Cultural Enterprises, for the Hockney exhibition.'



Revenues of over £3.6m from exhibition catalogues exceeded budgetary expectations (£2.2m) by 64%. The exhibition catalogue *David Hockney: A Bigger Picture* sold well over 100,000 copies in English, Spanish and German, making it one of the best-selling non-fiction titles of the year in the general book trade throughout the world. We also published two further titles by David Hockney: *A Yorkshire Sketchbook* and *Six Fairy Tales from the Brothers Grimm*, as well as the catalogues for *Degas and the Ballet*, *Building the Revolution* and the *Artists' Laboratory* exhibitions of works by John Maine RA and Nigel Hall RA. The *Summer Illustrated 2012* was published to accompany the 244th Summer Exhibition. Our list of titles focusing on the work of Royal Academicians and other artists has continued to grow, with the publication of *The Sketchbooks of Jocelyn Herbert* and the re-publication of *Mysteries and Confessions*, a book of essays by Tess Jaray RA. Our first iPhone app, developed for *Degas and the Ballet*, represented a new type of publication for the business.

Elizabeth Horne
Managing Director, RA Enterprises Ltd

Buildings and Estate

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In addition to maintaining the fabric of our existing buildings, the Buildings and Estate department leads the planning and implementation of the RA's Masterplan – a major transformation of the institution over the coming years.

On 7 June 2012 we launched the Keeper's House project to the public after months of painstaking development of the brief and architectural design by Long and Kentish and the interiors by David Chipperfield Architects. Works are scheduled for completion in summer 2013.

Plans for Burlington Gardens and the Link to Burlington House have made good progress. A new team of consultants was appointed to work with David Chipperfield Architects, following a rigorous tendering procedure in compliance with Heritage Lottery Fund requirements. Success with the Heritage Lottery Fund first-round bid has enabled design of the heritage elements of the project to catch up with the East Wing, Auditorium and Link as a step towards submitting planning and listed-buildings applications in early 2013.

Plans for upgrading the air-conditioning systems in the Main Galleries have been developed in consultation with users, service providers and potential funders to address the demands of the loan-exhibition programme, the Masterplan and funding constraints. Replacement of the plant in The Sackler Wing of Galleries commenced over the summer. The works are being carried out in two phases: the first will provide a platform on the roof of Burlington House and replace the elderly plant serving the galleries. The second, to be undertaken prior to the Burlington House Entrance Hall and South West Wing projects, will enable each of these projects to proceed, as well as improving energy efficiency in years to come.

Enabling works have been undertaken throughout the year by Sykes and Son to reduce uncertainty in advance of the main works for both the Keeper's House and The Sackler Wing projects. Exploratory works on the Keeper's House site have revealed a historic niche that once faced the garden; this has been carefully removed and stored off-site. Further enabling works were carried out to remove old plant and install new structures on the roof of Burlington House in advance of the plant upgrade for The Sackler Wing of Galleries.

A pop-up café was created within the Architecture Room to supplement facilities for the Friends during the Hockney exhibition.

The Royal Society of Chemists was consulted over the future relocation of the electricity substation that occupies part of the garden of the Keeper's House. Architectural and surveying tasks have included site supervision of the enabling works as well as support for the Academy's demanding events and loan-exhibitions programmes. The Keeper's Studio was refurbished for Eileen Cooper RA, and improvements have been made to staff facilities, with more cycle stands and showers installed in Burlington Gardens.

Reoccupation and activation of the public areas of Burlington Gardens, following the departure of Haunch of Venison in February, put new demands on the Buildings and

Estate team, including liaison with 42^o Raw, KP Kofler and PACE Gallery and supporting a new exhibition and events programme. This necessitated increased planning and historic-buildings consultation and communication with an increasing circle of stakeholders.

Work is progressing well towards our achievement of Carbon Trust Standard accreditation by the start of 2013. Carbon emissions caused by gas and electricity consumption were reduced by 1% compared to the last financial year, despite high visitor numbers throughout the year under review. The reliability of existing systems was maintained, and further efficiencies were obtained through careful monitoring and operation of the buildings' control systems. Engineering projects focused on energy-saving and environmental initiatives but also included a new audio system in the John Madejski Fine Rooms. Smart meters were installed to monitor energy use, and refrigerant was replaced in the ageing air-conditioning systems in the Main Galleries. Removal of R22 refrigerant, and its replacement with 417A in compliance with regulations on greenhouse-gas emissions, is an essential element of the upgrade strategy for the Main Galleries. Further projects included the replacement of boilers and the switchboard in Burlington Gardens. Engineering support for the Academy's operations, events and exhibitions continued throughout the year.

The Buildings and Estate department faces many challenges in the year ahead. The department will be recruiting an administrator and creating a new estate-development post to meet increased demands of the Masterplan for good governance, user briefing and project planning.

Ian Blackburn
Director of Buildings and Estate

Enabling work for the
Keeper's House project,
due to open in summer 2013



Installation view of
Johan Zoffany RA: Society Observed

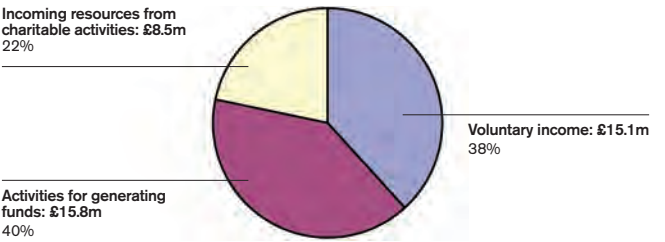
Financial Review

29

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.

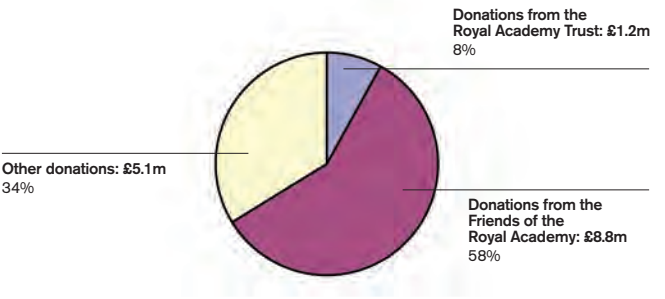
The Royal Academy has three trading entities, RA Enterprises Ltd, Burlington House Ltd and RA (Arts) Ltd, the results for which are consolidated within the financial statements. The figures quoted on these pages are drawn from the full audited financial statements, which have been prepared in accordance with the Statement of Recommended Practice (SORP) and can be accessed at www.royalacademy.org.uk/accounts.

Total incoming resources from generated funds: £39.4 million



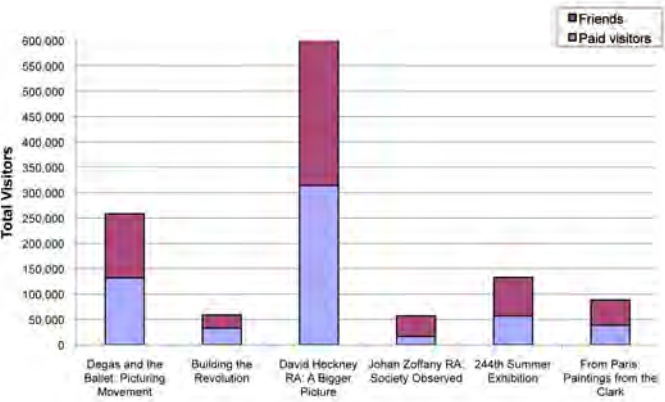
The Royal Academy's incoming resources for the year totalled £39.4m, with the largest element (£15.8m, 40%) coming from trading and other activities. Voluntary income (donations) provided the next largest source of income (£15.1m, 38%), with the balance (£8.5m, 22%) generated through the Royal Academy's charitable activities, namely exhibitions, the Royal Academy Schools, library and education activities. The Royal Academy receives no Government funding.

Analysis of voluntary income: £15.1 million



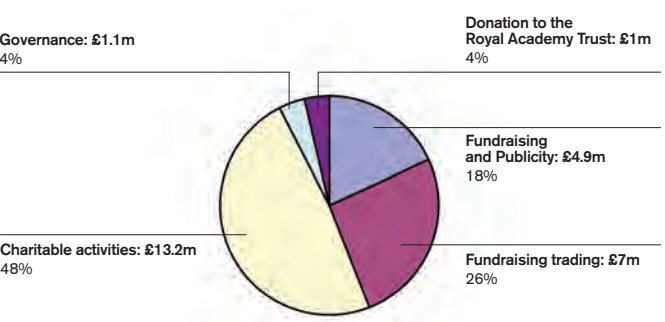
The generosity of our loyal supporters has resulted in total donation income of £15.1m, of which the largest element comes from the significant contribution made by the Friends of the Royal Academy (£8.8m), who were over 94,000 in number at the year end. In addition to valued support from the Royal Academy Trust (£1.2m), the balance (£5.1m) was received from a combination of donations from the American Associates of the Royal Academy Trust, patrons, corporate members and individuals.

Exhibition attendances



Attendance for all exhibitions during the year totalled 1,196,513, a record high, comprising 49% paying visitors and 51% Friends. *David Hockney RA: A Bigger Picture* proved an outstanding success, attracting an impressive 600,989 visitors. *Degas and the Ballet: Picturing Movement* attracted the second highest number with 258,192 visitors and the 244th Summer Exhibition had another successful year, drawing a total recorded attendance of 132,926.

Resources expended: £27.2 million



The Royal Academy's £27.2m expenditure comprises all costs of supporting its charitable activities, including fundraising, publicity, trading, governance and support costs, and also £1m donated to the Royal Academy Trust for future support of the Royal Academy.

Net movements in funds

The net increase in funds of £8.8m arises after providing for a £2.2m negative adjustment to the defined-benefit pension scheme (£1.2m of additional funding reduced by £3.4m of actuarial losses). In addition, the result of the year includes £4.1m net donation income received in support of the Burlington Project. Excluding these adjustments, the underlying net operating result is a surplus of £6.9m, reflecting primarily the success of *David Hockney RA: A Bigger Picture*.

Dominic Anghileri
Finance Director and Head of Operations



Appendix 1

Membership and Committees

Members

(as at 31 August 2012)

Senior Royal Academicians
Prof Ivor Abrahams
Diana Armfield
Gillian Ayres CBE
Basil Beattie
Dame Elizabeth Blackadder DBE
Sir Peter Blake CBE
Olwyn Bowey
Frank Bowling OBE
William Bowyer
Ralph Brown
James Butler MBE
Jeffery Camp
Sir Anthony Caro OM CBE
Geoffrey Clarke
Robert Clatworthy
Edward Cullinan CBE
Frederick Cuming HON D Litt
Prof Trevor Dannatt
Alan Davie
Sir Philip Dowson CBE PPR
Bernard Dunstan
Anthony Eyton
Lord Foster of Thames Bank OM
Sir Michael Hopkins CBE
Ken Howard OBE
Albert Irvin
Prof Phillip King CBE PPR
Prof Bryan Kneale
Paul Koralek CBE
Sonia Lawson
Dr Leonard McComb
Leonard Manasseh OBE
Michael Manser CBE
John Partridge CBE
Lord Rogers of Riverside CH
Prof Michael Sandle
Terry Setch
Philip Sutton
Joe Tilson
Dr David Tindle
William Tucker
Anthony Whishaw

Royal Academicians
Prof Norman Ackroyd CBE
Prof William Alsup OBE
Phyllida Barlow
Dr John Bellamy CBE
Prof Gordon Benson OBE
Tony Bevan
John Carter
Stephen Chambers
Prof Sir David Chipperfield CBE
Ann Christopher (Senior Royal Academician)
Prof Maurice Cockrill
Prof Sir Peter Cook
Eileen Cooper
Stephen Cox
Prof Tony Cragg CBE
Michael Craig-Martin CBE
Gus Cummins
Richard Deacon CBE

Tacita Dean
Spencer de Grey CBE
Anne Desmet
Dr Jennifer Dickson
Kenneth Draper
Jennifer Durrant
Prof Tracey Emin
Prof Stephen Farthing
Peter Freeth
Antony Gormley OBE
Piers Gough CBE
Anthony Green
Sir Nicholas Grimshaw CBE PPR
Zaha Hadid DBE
Nigel Hall
David Hockney OM CH
Gary Hume
Prof Paul Huxley
Timothy Hyman
Bill Jacklin
Tess Jaray
Eva Jiricna CBE
Allen Jones
Anish Kapoor CBE
Michael Landy
Christopher Le Brun PRA
Richard Long
Sir Richard MacCormac CBE
Jock McFadyen
Prof David Mach
Prof Ian McKeever
John Maine
Lisa Milroy
Prof Dhruva Mistry CBE
Mick Moon
Mali Morris
David Nash OBE
Prof Humphrey Ocean
Hughie O'Donoghue
Prof Chris Orr MBE
Cornelia Parker OBE
Eric Parry
Grayson Perry
Tom Phillips CBE
Dr Barbara Rae CBE
Prof Fiona Rae
David Remfry MBE
Prof Ian Ritchie CBE
Michael Rooney
Jenny Saville
Alan Stanton
Gillian Wearing OBE
Alison Wilding
Chris Wilkinson OBE
Prof Richard Wilson
Bill Woodrow
John Wrang

Election of Members

24 May 2012
Alan Davie, painter (Senior Royal Academician)
Jock McFadyen, painter (Royal Academician)

Council

President (Chair)

Tony Bevan RA
John Coombe
Gus Cummins RA
Richard Deacon CBE RA
Spencer de Grey CBE RA
Prof Tracey Emin RA
Prof Stephen Farthing RA
Mariella Frostrup
Piers Gough CBE RA
Nigel Hall RA
Eva Jiricna CBE RA
Allen Jones RA
Michael Landy RA
The Rt Hon Sir Alan Moses
Prof Humphrey Ocean RA (co-opted in place of Prof Fiona Rae RA)
Alison Wilding RA
(In attendance: Treasurer, Keeper, Secretary and Chief Executive)

Committees of Council

(as at 31 August 2012)

Architecture Committee
Eric Parry RA (Chair)
Kate Goodwin (secretary)
President
Keeper
Secretary and Chief Executive
Prof Sir Peter Cook RA
Anthony Green RA
Sir Richard MacCormac CBE RA
Jeremy Melvin
Peter Murray
Mrs Margaret Richardson OBE FSA (Honorary Curator of Architecture)
Prof Ian Ritchie CBE RA
Chris Wilkinson OBE RA
(In attendance: Paul Koralek CBE RA, Michael Manser CBE RA, Nicholas Savage, MaryAnne Stevens)

Audit Committee
Julian Heslop (Chair)
Dominic Anghileri (secretary)
Prof Norman Ackroyd CBE RA
Tony Bevan RA
Steve Caine
Hughie O'Donoghue RA
Ronald Zeghibe
(In attendance: Treasurer, Secretary and Chief Executive, Jenny Ryall, Farran Tozer Brown)

Client Committee
Chris Wilkinson OBE RA (Chair)
Ian Blackburn (secretary)
President
Treasurer

Secretary and Chief Executive
Sir Richard Carew Pole Bt OBE DL
Spencer de Grey CBE RA
Stephen Musgrave
Roger Zogolovitch RIBA
(In attendance: Dominic Anghileri, Caroline Lamont, Jane Marriott, Farran Tozer Brown)

Collections and Library Committee
Prof Ian McKeever (Chair)
Nicholas Savage (secretary)
President
Keeper
Treasurer
Secretary and Chief Executive
Prof Stephen Farthing RA
Piers Gough CBE RA
Prof Richard Wilson RA
(In attendance: Ken Howard RA, Allen Jones RA, Prof Chris Orr MBE RA, Mrs Margaret Richardson OBE FSA [Honorary Curator of Architecture], Prof Ian Ritchie CBE RA [former Chair], MaryAnne Stevens, Dr Andrew Wilton FSA HON RWS FRS [Honorary Curator of Prints and Drawings])

Learning Committee
Prof Humphrey Ocean RA (Chair)
Beth Schneider (secretary)
President
Keeper
Treasurer
Secretary and Chief Executive
Prof Gordon Benson OBE RA
Michael Landy RA
Dr Adrian Locke
Lisa Milroy RA
MaryAnne Stevens
Prof Richard Wilson RA

Executive Committee
Secretary and Chief Executive (Chair)
Dominic Anghileri
Ian Blackburn
Eliza Bonham Carter
Will Dallimore
Elizabeth Horne
Jane Marriott
Katherine Montague
MaryAnne Stevens (in attendance: Farran Tozer Brown)

Exhibitions Committee
President (Chair)

Kathleen Soriano (secretary)
Keeper
Treasurer
Secretary and Chief Executive
Prof Dawn Ades OBE FBA
Stephen Chambers RA
Anthony Green RA [former Chair]
Prof Stephen Farthing RA
Allen Jones [former Chair] RA
Christopher Lloyd cvo
Prof Ian McKeever RA
Mick Moon RA
Eric Parry RA
Alison Wilding RA
Prof Richard Wilson RA
(In attendance: Joe Tilson RA)

Finance Committee
Prof Paul Huxley RA (Chair)
Dominic Anghileri (secretary)
Secretary and Chief Executive
Adam Bennett
John Coombe
Julian Heslop
Prof Chris Orr MBE RA
Peter Williams

Remuneration Committee
A. Philip Marsden (Chair)
Katherine Montague (secretary)
Treasurer
Secretary and Chief Executive
Stephen Chambers RA
Tess Jaray RA
(In attendance: Dominic Anghileri)

Schools Committee
Prof Chris Orr MBE RA (Chair)
Eliza Bonham Carter (secretary)
President
Keeper
Treasurer
Secretary and Chief Executive
Prof Brian Falconbridge
Clare Flanagan
Professor by rotation
Staff representative by rotation
Student representative by rotation
(In attendance: Jane Marriott)

Summer Exhibition Committee
President (Chair)
Edith Devaney (secretary)

Stephen Chambers RA
Peter Freeth RA
Tess Jaray RA
Eva Jiricna CBE RA
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Mr and Mrs Lawrence S Friedland
Mr and Mrs Leslie Garfield
Mr and Mrs Ellis Goodman
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Mrs Drue Heinz HON DBE
Mr and Mrs C Hugh Hildesley
Mr David Hockney OM CH RA
Dr Bruce C Horten
Ms Elaine Kend
Mr Nicholas S Kirkbride
Mr and Mrs Gary Kraut
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Mr Henry S Lynn Jr
Mrs Lucy F McGrath
Ms Christine Mainwaring-Samwell
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GCMG CVO
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and Leon B Polsky
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Dame Jillian Sackler DBE
Mrs Edmond J Safra

Ms Louisa Stude Sarofim
Mr and Mrs Stanley De Forest Scott
Mrs James C Slaughter
Mrs Martin Slifka
Mr Albert H Small
Mr Morton I Sosland
Mrs Frederick M Stafford
Ms Joan Stern
Mr Martin J Sullivan OBE
Mr and Mrs A Alfred Taubman
Ms Britt Tiddlius
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Mr and Mrs Frederick B Whittemore
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Appendix 3

Permanent staff of the Royal Academy of Arts, 31 August 2012

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MaryAnne Stevens
Director of Academic Affairs

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Kate Goodwin
Heinz Curator of Architecture
Owen Hopkins
Architecture Programme Assistant

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Art Handler
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Deputy Head of Art Handling
Philip Drewry
Art Handler
Keith Hogan
Art Handler
John Potter
Senior Art Handler
Simon Streather
Art Handler

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Abby Loader
Box Office Supervisor
Andreas Podias
Box Office Assistant
Susan Reitsis
Box Office Assistant

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Caroline Lamont
Procurement Manager
Philip Pearce
Architect

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Cashier
Dean Courtney
Cashier
Chitose Kuroda
Cashier
Ajita Vyas
Senior Cashier

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Cleaner
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Cleaner and Porter
Maria Dea Paz Camacho
Cleaner
Emma Greeves
Cleaner and Porter
Rona Hamilton
Cleaner and Porter
Terence Hamilton
Cleaner and Porter
Anabela Henriques
Cleaner and Porter
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Umbelina Jardim
Cleaner
Kristina Katkeviciene
Cleaner and Porter
Natalie Lobato
Cleaner
John Lopez
Cleaner
Thomas Macklen
Cleaner and Porter
Odilla Matias
Supervisor and Office Cleaner
Paul Nunn
Cleaner and Porter
John O'Reilly
Manager, Cleaners and Porters
Maria Ribeiro Vieira
Cleaner
Lukasz Zimmnicki
Cleaner and Porter

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Patricia Eaton
Curator of Photographs
Morgan Feely
Assistant Collections Manager for Works on Paper
Rachel Hewitt
Collections Manager
Linda Macpherson
Assistant Librarian
Edwina Mulvany
Registrar
Christina Mulvihill
Frame Technician
Mark Pomeroy
Archivist
Andrew Potter
Research Assistant
Karine Sarant-Hawkins*
Research Assistant
Nicholas Savage
Head of Collections and Library, and Curator of Works on Paper
Miranda Stead
Assistant Librarian

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Curator (Paintings and Sculpture)
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Picture Library Manager
Adam Waterton
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Research Curator

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Charlotte Masters
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Sarah Cranmer
Head of Events (Academy)
Craig Edwards
Project Manager, Capital Campaign
Bethan Garland
Events Manager
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Head of Events (Fundraising)
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Senior Events Manager
Chloe Johnson
Trusts and Foundations Manager

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Deborah Rawlings
Senior Events Manager

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Head of Summer Exhibition and Curator (Contemporary Projects)
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Andrew Brownlow
Engineering Technician
Roberto Costa
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Engineering Technician
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Ronald Simpson
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Human Resources Assistant
Mala Rudki
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Brenda Hillary
Information Technology Manager
Emily Davies
Systems Manager
Kier Kirby
Information Technology Support Officer
Igor Sauck
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Andrew Scurfield
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Editor, RA Magazine
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Anna Dimdore
Off-site Shop Manager
Margaret Forde
Shop Assistant
Nick Godbold
Shop Assistant
Sarah Jones
Shop Assistant
Reetam Jossen
Off-site Shop Associate

Ramon Mota Davalos
Retail Shops Supervisor
Neil Shepperson
Shop Assistant

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Warehouse Manager
Ian Sankey
Warehouse Assistant

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Amy MacPherson
Web Editor

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Digital Print Tutor
Mark Atkins
Head of Workshop
Eliza Bonham Carter
Curator of the Schools
Eileen Cooper RA
Head of Printmaking
Mark Hampson
Head of Material Processes
Barton Hargreaves
Digital Print Tutor
Brian Griffiths
Tutor
Yasu Ichige
Digital Instructor
Vanessa Jackson
Tutor
Richard Kirwan
Senior Tutor
Simon Lawson
Tutor
Robin Styles
Schools Administrator and Executive Assistant to the Keeper

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Alexandra Collini
Head of Membership Affairs
Dr Charles Saumarez Smith CBE
Secretary and Chief Executive
Jae Shannon
Executive Assistant to the Secretary and Chief Executive

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Security Guard and Duty Front of House Manager
Pedro da Costa
Security Guard and Duty Front of House Manager
William Deas
Security Guard and Duty Front of House Manager
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Security Guard and Duty Front of House Manager
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Visitor Services Assistant
Eleni Kitsou
Visitor Services Assistant
Florence Sumption
Visitor Services Assistant
Karlis Svares
Visitor Services Assistant
Tuesday Yearwood
Visitor Services Assistant

* Maternity leave

Appendix 4

244th Summer Exhibition Prizewinners

The 2012 Royal Academy of Arts Charles Wollaston Award

£25,000 to be awarded for the most distinguished work in the exhibition

Judges
Prof Dawn Ades OBE FBA, Prof Humphrey Ocean RA, Jackie Wullschlager

Winner
Cat. 824, Anselm Kiefer HON RA, *Samson*

Shortlist
Cat. 812, Tim Head, *Libra*
Cat. 863, Sean Scully, *Doric Grey*
Cat. 1269, David Nash OBE RA, *Hump with a Hole*

The Lend Lease/Architects' Journal Awards

£10,000 Grand Award for Architecture and £5,000 awarded to a first-time exhibitor

Judges
Kevin Chapman, Paul Finch, Kathryn Findlay, Rory Olcayto

Winner
Cat. 967, Ben Cowd, Thomas Hopkins, Sara Shafiel, *Book: Solar Topography, The Farnese Gardens, Rome* (Grand Award)
Cat. 1108, Article 25, *Conservation in the Canopy – Gola Rainforest National Park Headquarters, Sierra Leone* (Xenia Georgiou, Michael Rutbenbury, Article 25 Design Team, 4D Modelsbop) (first-time exhibitor)

The Jack Goldhill Award for Sculpture

£10,000 for a sculpture

Judges
John Carter RA, Michael Goldhill, Claire Shea

Winner
Cat. 1001, Rana Begum, *No. 283*

The London Original Print Fair Prize

£2,000 for a print in any medium

Judges
Gordon Cooke, Peter Freeth RA, Helen Rosslyn

Winner
Cat. 1328, Stephen Chambers RA, *When Trouble Meets Trouble*

The British Institution Awards

Prizes totaling £4,000 are awarded by the British Institution for Promoting the Fine Arts in the United Kingdom. Students entering paintings, works on paper, sculpture and architecture are eligible for the awards

Judges
Michael Claridge, Eileen Cooper RA, Mali Morris RA

Winners
Cat. 393, Alison Pilkington, *Friend* (£500)
Cat. 530, Jolanta Rejs, *Past – Present* (£500)
Cat. 577, Sophie Michael, *Untitled (Workshop)* (£500)
Cat. 918, Luca Perricone, *Oratorian City* (£1,000)
Cat. 1166, Rachel Alliston, *Krampus* (£1,000)
Cat. 1460, Nigel Lord, *City Break* (£500)

The Sunny Dupree Family Award for a Woman Artist

£3,500 for a painting or sculpture by a woman artist

Judges
Anne Desmet RA, Sunny Dupree, Jenni Lomax, Simon Wilson

Winner
Cat. 1385, Jane Harris, *Midas Magic*

The Hugh Casson Drawing Prize

£3,000 for an original work on paper in any medium, where the emphasis is clearly on drawing

Judges
Bridget Boulting, Nigel Hall RA, Nicky Hessenberg

Winners
Cat. 1260, Kenneth Draper RA, *Deep Quarry*

The Rose Award for Photography

£1,000 for a photograph or series of photographs

Judges
Carl Freedman, Nadav Kander, Cornelia Parker OBE RA, Peter Rose

Winners
Cat. 1458, Peter Abrahams, *Vanitas, Cleaning*

Appendix 5

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Loans from the Collections, 1 September 2011 – 31 August 2012

Loans for Exhibition

(all loans are oils on canvas unless otherwise stated)

Exhibition: ‘The Cult of Beauty: The Aesthetic Movement in Britain, 1860–1900’
Venue 1: Victoria and Albert Museum, London, 2 April – 17 July 2011
Venue 2: Musée d’Orsay, Paris, 13 September 2011 – 15 January 2012
Venue 3: Fine Arts Museum, San Francisco, 18 February – 17 June 2012
Loans: Lord Leighton PRA, Statuette of ‘*The Sluggard*’ (03/2203), bronze;* Lord Leighton PRA, *The Sluggard* (03/1765), plaster;** Anna Alma-Tadema, *The Drawing Room, Townsbend House* (08/3530), watercolour, pencil, pen and ink;* David Wilkie Wynfield, *Photograph of W. S. Barber* (03/6186), albumen print;*** David Wilkie Wynfield, *Photograph of Lord Leighton* (03/6188), carbon print*

* All three venues
** V&A only
*** V&A and MdO

Exhibition: ‘Degas and the Ballet: Picturing Movement’
Venue: Royal Academy of Arts, London, September – 11 December 2012
Loans: Eadweard Muybridge, Plate 187 of *Animal Locomotion* (04/2693), collotype; Eadweard Muybridge, *The Attitudes of Animals in Motion*, published 1881, executed 1878 and 1879 (05/214); Letter from E. Muybridge to Frederick A. Eaton, 22 February 1889 (604, RAC 3, MU 3)

Exhibition: Reciprocal Loan for ‘Degas and the Ballet: Picturing Movement’
Venue: Princeton University Art Museum, New Jersey, 17 September – 12 December 2011
Loans: John Singer Sargent RA, *An Interior in Venice* (03/1387)

Exhibition: ‘Nothing in the World but Youth’
Venue: Turner Contemporary, Margate, 17 September 2011 – 8 January 2012
Loans: Henry Tuke RA, *A Bathing Group* (03/258); Gerald Leslie Brockhurst RA, *Adolescence* (03/967); Gerald Leslie Brockhurst RA, *Corinne* (06/1860), etching; Gerald Leslie Brockhurst RA, *Viba* (06/1878), etching; Gerald Leslie Brockhurst RA, *Young Womanhood* (06/1789), etching; Gerald Leslie Brockhurst RA, *Jeunesse Dorée* (06/1790), etching

Exhibition: ‘Sir Stanley Spencer: Between Heaven and Earth’
Venue: Kunsthal, Rotterdam, 17 September 2011 – 15 January 2012
Loans: Sir Stanley Spencer RA, *The Dustbin, Cookham* (03/197)

Exhibition: ‘Gainsborough’s Landscapes: Themes and Variations’
Venue 1: Holburne Museum of Art, Bath, September 2011 – 22 January 2012
Venue 2: Compton Verney, Warwickshire, 31 March – 10 June 2012
Loans: Thomas Gainsborough RA, *Romantic Landscape* (03/1396); John Joshua Kirby, *Dr Brook Taylor’s Method of Perspective Made Easy* (03/2826)

Exhibition: ‘Masterpiece a Month: Presiding Genius’
Venue: Dulwich Picture Gallery, London, 4 October – 30 October 2011
Loans: John Constable RA, *The Leaping Horse* (03/1391)

Exhibition: ‘L’Europe des Esprits’
Venue: Musée de la Ville de Strasbourg, 8 October 2011 – 12 February 2012
Loans: John Flaxman RA, *The Ghost of Clytemnestra Arousing the Furies* (03/1905), pencil, pen and ink on paper

Exhibition: ‘Family Matters: The Family in British Art’
Venue 1: Norwich Castle Museum & Art Gallery, 15 October 2011 – 8 January 2012
Venue 2: Millennium Galleries, Sheffield, 2 February – 29 April 2012
Venue 3: Laing Art Gallery, Newcastle, 19 May – 2 September 2012
Venue 4: Tate Britain, London, 1 October – 24 February 2013
Loans: Sir Hubert von Herkomer RA, *On Strike* (03/1294)*

*Not at Tate venue

Exhibition: ‘Architectural Paintings’
Venue: Museo Thyssen-Bornemisza, Madrid, 18 October 2011 – 22 January 2012
Loans: Sir John Soane RA, *Design for a New House of Lords: plan and perspective* (03/5556), pen and black and brown ink and watercolour

Exhibition: ‘Johan Zoffany RA: Society Observed’
Venue 1: Yale Center for British Art, New Haven, 27 October 2011 – 12 February 2012
Venue 2: Royal Academy of Arts, London, 10 March – 10 June 2012
Loans: Johan Zoffany RA, *A Life Class at St Martin’s Lane Academy* (03/621); *Écorché figure* (03/1435), plaster cast; George Dance, *Portrait of Johan Zoffany ra* (03/3270)

Exhibition: ‘Leonardo da Vinci: Painter at the Court of Milan’
Venue: National Gallery, London, 9 November 2011 – 5 February 2012
Loans: Giovan Pietro Rizzoli, called Giampietrino, Copy after *The Last Supper* (03/1230)

Exhibition: ‘Leonardo da Vinci: The Genius’
Venue: Canal Isabel II, Madrid, 2 December 2011 – 2 May 2012
Loans: Giovan Pietro Rizzoli, called Giampietrino, Copy after *The Last Supper* (03/1230)*

*Shown from 17 February 2012

Exhibition: ‘Dickens and London’
Venue: Museum of London, 9 December 2011 – 10 June 2012
Loans: Richard Redgrave RA, *The Outcast* (03/720)

Exhibition: ‘Into the Light: French and British Painting from Impressionism to the Early 1920s’
Venue 1: Royal Albert Memorial Museum & Art Gallery, 15 December 2011 – 11 March 2012
Venue 2: Compton Verney, Warwickshire, 31 March – 10 June 2012
Loans: Henry Tuke RA, *July Sun* (03/710)

Exhibition: ‘David Hockney RA: A Bigger Picture’
Venue 1: Royal Academy of Arts, London, 21 January – 9 April 2012
Venue 2: Museo Guggenheim, Bilbao, 15 May – 30 September 2012
Loans: David Hockney OM CH RA, *Double Study for ‘A Closer Grand Canyon’* (03/891)

Exhibition: ‘George Stubbs’
Venue: Neue Pinakothek, Munich, 26 January – 6 May 2012
Loans: George Stubbs ARA, *Working drawing for ‘The Seventh Anatomical Table of the Muscles ... of the Horse’* (03/5731), pencil and chalk on paper; George Stubbs ARA, *Working drawing for ‘The Thirteenth Anatomical Table of the Muscles ... of the Horse’* (03/5719), pencil and chalk on paper; George Stubbs ARA, *Finished study for ‘The Second Anatomical Table of the Skeleton of the Horse’* (03/5716), pencil and chalk on paper; George Stubbs ARA, *Finished study for ‘The Third Anatomical Table of the Skeleton of the Horse’* (03/5718), pencil on paper; George Stubbs ARA, *Finished study for ‘The Third Anatomical Table of the Muscles ... of the Horse’* (03/1580), pencil on paper; George Stubbs ARA, *Finished study for ‘The Seventh Anatomical Table of the Muscles ... of the Horse’* (03/5710), chalk on paper; George Stubbs ARA, *Finished study for ‘The Tenth Anatomical Table of the Muscles ... of the Horse’* (03/5717), pencil on paper; George Stubbs ARA, *Finished study for ‘The Thirteenth Anatomical Table of the Muscles ... of the Horse’* (03/5714), pencil and chalk on paper; George Stubbs ARA, *Finished study for ‘The Fifteenth Anatomical Table of the Muscles ... of the Horse’* (03/5712), pencil on paper

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Exhibition: ‘Migrations’
Venue: Tate Britain, 31 January – 12 August 2012
Loans: Agostino Carlini, *Bust of George III* (03/1685), marble*

*On display until 9 May 2012

Exhibition: ‘Gary Hume: Flashback, An Arts Council Collection Exhibition’
Venue 1: Leeds Art Gallery, 5 February – 15 April 2012
Venue 2: Wolverhampton Art Gallery, 28 April – 7 July 2012
Venue 3: Jerwood Gallery, Hastings, 14 July – 23 September 2012
Venue 4: Aberdeen Art Gallery, 13 October 2012 – 19 January 2013
Loans: Gary Hume RA, *American Tan XXVIII2* (08/2364), gloss paint on aluminium*

*Not exhibited at Hastings

Exhibition: ‘Carl Andre, John Constable Equivalents’
Venue: Firstsite, Colchester, 4 February – 7 May 2012
Loans: John Constable RA, *Rainstorm over the Sea* (03/1390), oil on paper laid on canvas; John Constable RA, *Cloud Study: Horizon of Trees* (03/1994), oil on paper laid on board

Exhibition: ‘Americans in Florence: Sargent and the American Impressionists’
Venue: Palazzo Strozzi, Florence, 3 March – 15 July 2012
Loans: John Singer Sargent RA, *At Torre Galli: Ladies in a Garden* (03/1388)

Exhibition: ‘The Jews in Orientalism’
Venue: Musée d’Art et d’Histoire du Judaïsme, Paris, 7 March – 8 July 2012
Loans: Edward Armitage RA, *The Festival of Esther* (03/1188)

Exhibition: ‘Mali Morris – Works on Canvas and Paper’
Venue: Mostyn Gallery, Llandudno, 10 March – 24 June 2012
Loans: Mali Morris RA, *North & South* (10/3679), acrylic on canvas

Exhibition: ‘Turner Inspired: In the Light of Claude’
Venue: National Gallery, London, 14 March – 5 June 2012
Loans: J. M. W. Turner and Henry Dawe, *Liber Studiorum, Part XIII – Isleworth*, c. 1810–15 (03/5541), etching and mezzotint; J. M. W. Turner and James Lahee, *The Junction of the Severn and the Wye* (03/3204), etching, aquatint and mezzotint

Exhibition: ‘Beauté Animale’
Venue: Grand Palais, Paris, 21 March – 16 July 2012
Loans: George Stubbs ARA, *Finished study for ‘The Ninth Anatomical Table of the Muscles ... of the Horse’* (03/5706), pencil and black chalk; George Stubbs ARA, *Finished study for ‘The Eighth Anatomical Table of the Muscles ... of the Horse’* (03/5715), pencil and black chalk; George Stubbs ARA, *Finished study for ‘The Eleventh Anatomical Table of the Muscles ... of the Horse’* (03/5708), pencil and black chalk; George Stubbs ARA, *Finished study for ‘The First Anatomical Table of the Skeleton of the Horse’* (03/5720), black chalk

Exhibition: ‘The Imaginary Museum’
Venue: State Pushkin Museum of Fine Arts, Moscow, 28 April – 29 July 2012
Loans: John Constable RA, *The Leaping Horse* (03/1391)

Exhibition: ‘Presence: The Art of Portrait Sculpture’
Venue: Holburne Museum of Art, Bath, 26 May – 2 September 2012
Loans: Louis Francois Roubiliac, *Bust of Joseph Wilton RA* (03/1817), plaster

Exhibition: ‘Hartgrove: Paintings and Photographs’
Venue: Josef Albers Museum, Bottrop, 3 June – 2 September 2012
Loans: Prof Ian McKeever RA, *Hartgrove Photograph F9–2010* (10/4010), bromide print on Adox Vario Classic paper; Prof Ian McKeever RA, *Hartgrove Photograph F11–2010* (10/4009), bromide print on Adox Vario Classic paper; Prof Ian McKeever RA, *Hartgrove Photograph F16–2010* (10/4011), bromide print on Adox Vario Classic paper

Exhibition: Broadway Arts Festival
Venue: Haynes Fine Art, Broadway, 9 June – 17 June 2012
Loans: Alfred Parsons RA, *Orange Lilies, Broadway, Worcestershire* (03/275); Alfred Parsons RA, *Love in a Mist* (06/501), pen and black ink on Bristol board

Exhibition: ‘Frank Dobson RA’
Venue: Fine Art Society, London, 20 June – 7 July 2012
Loans: Frank Dobson RA, *Study for the Head of Pax* (03/1712), bronze

Exhibition: ‘Edward Bawden: Seven Decades of Watercolour’
Venue: The Fry Art Gallery, Saffron Walden, 30 June – 2 September 2012
Loans: Edward Bawden, *Lindsell Church, Essex. No. 1* (06/5256), pen and ink with watercolour

New Long-term Loan

Exhibition: ‘Hogarth’
Venue: Hogarth’s House, London
Dates: 1 November 2011 – 30 November 2013
Loans: William Hogarth’s Mahl stick (04/1352); Palette owned by William Hogarth (04/502)

Exhibition: ‘Victoria: Duty, Love and Loss’
Venue: Kensington Palace, London
Dates: 1 March 2012 – 30 March 2014
Loans: Watercolour paintbox owned by Queen Victoria (04/600), rosewood veneer box

Long-term Loans Renewed

Borrower: Courtauld Institute of Art, London
Dates: 1 September 2011 – 30 September 2013
Loans: *Younger Furietti Centaur* (04/294), plaster; *Elder Furietti Centaur* (04/295), plaster

Borrower: Spencer House, London
Dates: 1 June 2012 – 30 June 2014
Loans: After Raphael, *The School of Athens* (03/189)

Borrower: Magdalen College, Oxford
Dates: 1 June 2012 – 30 June 2014
Loans: Giovan Pietro Rizzoli, called Giampietrino, *The Last Supper* (03/1230)

Borrower: Cheshire Military Museum, Chester
Dates: 1 June 2012 – 30 June 2014
Loans: George Jones RA, *The Battle of Hyderabad, 24 March 1843* (03/1228)

Borrower: The Strang Print Room, University College London
Dates: 1 July 2012 – 31 July 2014
Loans: William Wilkins, Plaster model for the Portico of University College London (07/2829)

Borrower: McDonald Institute for Archaeological Research, Cambridge
Dates: 1 July 2012 – 31 July 2014
Loans: Antony Gormley OBE RA, *Plant* (08/3928), cast iron

Borrower: Cambridge University, Sidgwick Site
Dates: 1 July 2012 – 31 July 2014
Loans: Prof Phillip King PRA, *Span* (03/3638), steel

Borrower: Jesus College, Cambridge
Dates: 1 July 2012 – 31 July 2014
Loans: David Nash OBE RA, *Crack and Warp Column* (07/2355), oak

Appendix 6

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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 250 artworks as follows:

‘Degas and the Ballet: Picturing Movement’
One sculpture, five paintings, twelve works on paper

‘Building the Revolution:
Soviet Art and Architecture 1915–1935’
Six sculptures/maquettes, eight paintings, 61 works on paper, 74 photographs

‘David Hockney RA: A Bigger Picture’
One work on paper, three paintings

‘Johan Zoffany RA: Society Observed’
Six paintings

‘From Paris: A Taste for Impressionism.
Paintings from the Clark’
73 paintings

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. No areas of particular difficulty were encountered.

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

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Acquisitions, 1 September 2011 – 31 August 2012

September 2011	April 2012
Peter Greenham RA Sketchbook Various media Presented by Jane Greenham	Thomas Gainsborough RA <i>Study for Romantic Landscape</i> Chalk and ink on paper, c. 1783 Purchased through the Ellerman Fund and Collections and Library Supporters' Circle
Prof Michael Sandle RA Sketchbook Pen and ink, 1990s Presented by the artist	May 2012
November 2011	Justin de Blank Set of seven student drawings for a Country Hotel Mixed media on paper, 1952 Presented by Melanie de Blank
Anne Desmet RA <i>Olympic Shadows</i> Wood engraving, 2011 Diploma Work	June 2012
Anne Desmet RA <ul style="list-style-type: none"><i>Olympic Stadium with Cranes I</i><i>London Olympic Velodrome Site</i><i>Olympic Velodrome in Construction</i> Wood engravings, 2009 Presented by the artist	Anne Desmet RA Eleven prints depicting the London Olympic Site* Wood engravings, 2009–12 Presented by the artist
December 2011	Sir Albert Richardson PRA Glass lantern slides, perspective scheme, lecture diagrams, six albums of sketches and designs, lecture notes and draft typescripts of three books on architecture. Presented by Simon Houfe
Prof Chris Orr MBE RA Twelve prints* Lithographs, 2005–11 Presented by the artist	July 2012
January 2012	Rachel Champion <i>Information for Decision Making and Participation</i> Digital print, 2009 Presented by the artist
Chris Riddell Sketchbook Pen and ink on paper, 2011 Presented by the artist	John Lawrence <i>Lyra's Oxford</i> Hand-coloured wood engraving, Artist's Proof, 2003 Presented by the artist
Eileen Cooper RA Sketchbook Various media, 1998–2003 Presented by the artist	Richard Long RA <i>Heaven and Earth</i> Text piece, 2001 Diploma Work
February 2012	Grayson Perry RA <i>Red Alan</i> Ceramic and metal chain, 2011 Presented by the artist
Christopher Le Brun PRA Portfolio entitled <i>Seven Lithographs</i> Lithographs, 1989, 8/25 Presented by the artist	Hughie O'Donoghue RA <i>Vulcano</i> Oil on canvas, 2011 Diploma Work
John Maine RA <i>Untitled</i> Indian black granite, 2011 Diploma Work	August 2012
March 2012	Peter Greenham RA <i>Self-portrait</i> Oil on board, 1938–39
Timothy Hyman RA <i>Mid-River, The Bearer</i> Oil on canvas, 1995–98 Diploma Work	<i>Barn Garden in Oxfordshire</i> Oil on board, c. 1965
Christopher Le Brun PRA <i>The Rhine</i> Etching, 1994, 13/30 Presented by the artist	98 drawings* Various media Presented by Jane Greenham
	*List available on application to the Head of Collections and Library.

Appendix 8

Trusts and Special Funds Administered by the Royal Academy Trust, 1 September 2011 – 31 August 2012

Bird's Charity

Bequeathed by Mr W. M. Lutyens Bird to make awards to poor and deserving young artists of British nationality who are under 33 years of age and possess reasonable diligence and ability.

The British Institution Fund

Established to offer awards of up to £1,000 to students under the age of 25 who are currently following recognised courses, both full- and part-time, in painting, sculpture, printmaking and architecture in art schools, colleges or architectural institutions in the United Kingdom and the Republic of Ireland.

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 Royal Academy 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 Royal Academy 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 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 Royal Academy 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 Royal Academy Schools and the City and Guilds of London Art School.

The McAulay Scholarship

Donated by Mr Ronald McAulay and the Hon Mrs McAulay in 1997. Provides fees and maintenance to a student in the Royal Academy Schools.

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 Royal Academy Schools.

The Pitchforth Fund

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

The Pauline Sitwell Bursary Fund

Received in 2012 from the estate of the late Pauline Sitwell to provide a maintenance bursary fund for the Royal Academy Schools.

The Starr Fund

Donated by the Starr Foundation to endow an artist-in-residence scholarship for an American student in the Royal Academy 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 Royal Academy Schools.

The Edna Rose Weiss Award

Donated by Edna Rose Weiss. Provides an annual prize to a student in the Royal Academy 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 Premiums 2012, Schools Show 2012 Prizes, Schools Scholarships and Maintenance Funds, and Other Trusts

Prize List: Premiums 2012		
Sponsor/name of award	Award winner	Total amount (£)
Armitage	James Robertson	546
Geoffrey Ball (£100 for landscape), Landseer, Tony Smith, Celia Walker (£100 for print)	Charlie Billingham	546
Dover Arts Club Award and small prizes	Esther Yuan	546
Vincent Harris	Eddie Peake	546
Vincent Harris	Tim Pratt	546
Hiscox Bursary Prize	Adham Faramawy Prem Sahib	2,500 2,500
Jerwood Painting Prize	Nancy Milner	5,000
Landseer	Bradley Grievson	546
Landseer	Prem Sahib	546
Landseer	Marie Von Heyl	546
Maccabaeans	Stephen Forge	546
Michael Moser	Tom Owen	546
Peter T Rippon Travel Scholarship	Joe Frazer	1,250
Peter T Rippon Travel Scholarship	Amy Woodward	1,250
Sir Frank and Lady Short	Sarah Shougi	546
Solomon J Solomon and various small prizes (for painting or drawing)	Mary Ramsden	546
Various small prizes (Keeper's Prize)	Adham Faramawy	546
Edna Rose Weiss Award (for working in a figurative style)	Michael O'Reilly	500

Prize List: Schools Show 2012		
Name of award	Award winner(s)	Total amount (£)
Selina Chenevière Fellowship	John Robertson	2,000
May Christea	Sophie Michael	1,000
Deutsche Bank Award	Pio Abad	10,000
Dover Arts Charitable Trust	Jolanta Rejs	500
Dunoyer de Segonzac + Gold Medal	Toby Christian	620.83
Dunoyer de Segonzac	Carly Bateup	620.83
Dunoyer de Segonzac	Lewis Betts	620.83
Dunoyer de Segonzac	Lucy Graves	620.83
Dunoyer de Segonzac	Christopher McSherry	620.83
Dunoyer de Segonzac	Andrew Mealor	620.83
Dunoyer de Segonzac	Chris Mew	620.83
Dunoyer de Segonzac	Sikelala Owen	620.83
Dunoyer de Segonzac	Anna Salamon	620.83
Dunoyer de Segonzac	John Vickers	620.83
Dunoyer de Segonzac	Sonja Weissman	620.83
Glenfiddich Residency Prize	Carly Bateup	
Land Securities Studio Prize	Lucy Graves	
Hugh Merrell Books Award	Sonja Weissman	250
Painter-Stainers	Lucy Graves Archie Franks John Robertson	2,000 500 500
Red Mansion China Residency Prize	Andrew Mealor	
Tiranti Sculpture Prize	Christopher McSherry	1,000
Nicholas and Andre Tooth Award	Archie Franks	700
Patricia Turner	Chris McSherry	3,500
Patricia Turner	Adele Morse	3,500
Highly Commended for dissertation	John Robertson, Toby Christian and Sonja Weissman	

Schools Scholarships and Maintenance Funds		
The Royal Academy Schools benefit annually from a number of funds, bequests and donations that provide scholarships and maintenance for students, and support upkeep of the Schools		
Name of fund/award	Award in year (£)	Recipient(s)
ACS	500	Toby Christian
Chelsea Arts Club	2,000	Adele Morse
Dover Art Charitable Trust	1,000	Jolanta Rejs Esther Yuan
Gilbert and Eileen Edgar Foundation	6,000	Murray O'Grady
Richard Ford Award	1,000	Archie Franks
Gordon Foundation	2,400	Tim Pratt
Peter Greenham Fund	2,000	Eoin Donnelly and Tomas Downes
De Grey Memorial Fund	2,000	Maintenance support distributed equally among all students
Holbeck Charitable Trust	15,000	Gabriel Stones
Leverhulme Trust	56,000	Maintenance support distributed equally among all students
Liverpool John Moores Scholarship	2,000	Andrew Mealor
McAulay Fund	1,000	
Newby Trust Limited	6,500	Christopher Mew
Stanley Picker Charitable Trust	7,000	Alex Clarke, Paul Eastwood, Marisa Futernick, Daniel Lipp, Ellen McDonald
Edith and Ferdinand Porjes Charitable Trust	15,000	Paul Eastwood Ariane Schick
Peter T Rippon Foundation	5,000	Travel award
Sir Paul and Lady Smith	10,000	Lucinda Graves
South Square Trust	6,500	Sikelela Owen
Starr Fund	12,000	Kyunghwa Shon
Celia Walker Art Foundation	4,700	Toby Christian, Bradley Grievson, Nancy Milner, Aimee Parrott, Jolanta Rejs and Anna Salamon
Harold Hyam Wingate Foundation	10,000	Julie Born Schwartz
Worshipful Company of Painter-Stainers	850	Sophie Michael and Mary Ramsden
Robert Hiscox	10,000	Adham Faramawy Prem Sahib

Alma-Tadema Fund	Heritage Peters Fund
Charlotte Bonham Carter Charitable Trust	Richard Jack Trust
William Brake Charitable Trust	Eric Kennington Trust
J B Courtauld Endowment Fund	Victoria Levin Fund
Creswick Trust	Mackay Fund
Crompton Trust	Dorothy M Morgan Trust
Dooley Fund	David Murray Travel Award
Duff Green Trust	Gilberto Pozzi
Fred Elwell Trust	Rose Foundation
Goldman Fund	Catherine Adeline Sparkes Fund
Arthur Hacker Trust	Patricia Turner Award
Haite Travel Award	Vandaleur Fund

The Schools receive funding from the David Lean Foundation in support of student and public lectures, and the events programme. The Schools also receive an annual award from the Eranda Foundation endowment to fund the Professorship of Drawing, a two-year teaching post most recently held by Prof Ian McKeever RA.

Other Trusts		
The Royal Academy remains responsible for several trust funds that were too large to be merged with the assets of the Royal Academy Trust		
Fund	Award in year (£)	Recipient
Jack Goldhill Award for Sculpture	10,000	Rana Begum in the Summer Exhibition
Agnes Ethel MacKay Fund	7,000	Various travel awards were made to students in the Schools
Pitchforth Fund	7,000	£1,950 was awarded as maintenance to students in the Royal Academy Schools with the remainder supporting student fees
Charles Wollaston Award	25,000	Anselm Kiefer HON RA in the Summer Exhibition

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