

RA

Royal Academy of Arts
Annual Report 2013





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.

Your support is our future.



Visitors in Burlington House.
Photo © Benedict Johnson

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‘The contribution of the Academicians to the life of the Royal Academy spans the organisation: from teaching to lectures, exhibitions to fundraising.’



Christopher Le Brun PRA.
Photo © Steve White

President's Foreword

Christopher Le Brun PRA
President of the Royal Academy

Wherever I have gone this year on behalf of the Royal Academy, whether Tokyo, New York or Hong Kong, I have been struck by the respect, curiosity and wonder that the RA inspires. Respect – because of our history and illustrious predecessors, curiosity for how the Academy renews and sustains itself, and wonder as to how we could possibly have survived, virtually alone amongst the historic academies, to be as vigorous if not more so, than when we were first established.

Much of this is due to the Academicians, because this is an organisation where artists and architects lead. Together through Council and our delegated committees and assisted by formidable and generous external advisers, they have overseen the Keeper's House development for the Friends – completing this major undertaking in all its complexity, on time and under budget. From teaching to lectures, from exhibitions to fundraising, they have the opportunity to make this part of the contemporary art world their own. Always freethinking, artists and architects of this distinction bring energy, imagination and spirit to everything they do.

This organisation inspires loyalty, love and occasional exasperation, but I'd like to think that under my Presidency, the warmth and human qualities of our home for the arts has become even more apparent. Therefore we feel the loss of our Members keenly. We were saddened by the deaths of Dr John Bellany CBE RA, Ralph Brown RA, and Professor Eric

Handley CBE FBA, our Professor of Ancient Literature. I am delighted to welcome seven new Royal Academicians: Ron Arad, Thomas Heatherwick, Chantal Joffe, Mike Nelson, Sean Scully, Conrad Shawcross and Emma Stibbon. We also elected Honorary Academicians Marlene Dumas and Rosemarie Trockel.

In the RA Schools, Piers Gough was appointed Professor of Architecture, while Mary Beard was given the honorary post of Professor of Ancient Literature. She succeeds such celebrated former holders of the post as Samuel Johnson.

One of the year's highlights was our presentation of a gift of more than 100 works on paper to Her Majesty The Queen. This magnificent addition to the Royal Collection was presented in November 2012 to mark the Diamond Jubilee, and received worldwide press and television coverage. The Queen, as Patron of the Royal Academy, had previously been given a portfolio of works to mark her Silver Jubilee in 1977. It will be exhibited at The Queen's Gallery, Buckingham Palace in November 2013.

I am grateful to all my fellow Academicians for their contributions to our current success. They in turn would I'm sure prefer me to devote my deepest thanks to all those who have supported us: our trustees, sponsors, philanthropists, Patrons, Friends of the RA, and also our wonderful staff, our students and our public, who show their continuing interest in what we do on every day of the year.

‘Our bold ambitions to transform Burlington Gardens are underway. We are working in exciting ways to reach new audiences...’



Dr Charles Saumarez Smith CBE.
Photo © Benedict Johnson

Secretary and Chief Executive's Introduction

Dr Charles Saumarez Smith CBE
Secretary and Chief Executive

In February 2013, the Royal Academy devised a new Strategic Plan. The five-year plan builds towards our 250th anniversary in 2018 and its five principal objectives outline what we want to achieve by then:

- 1. To inspire and engage a wider public**
- 2. To engage scholars and nurture the artists of the future**
- 3. To establish spaces fit for a 21st-century Academy**
- 4. To realise the full potential of our Members and staff**
- 5. To fulfil our objectives and safeguard our future**

This record of the past year's work shows that we have already begun. Our bold ambitions to transform Burlington Gardens are underway. We are working in exciting ways to reach new audiences – from innovative digital platforms to share our Collection and displays more widely, to mounting exhibitions across the globe, most recently in Singapore and Qatar.

Our work was recognised at the Walpole Awards, where the Royal Academy was granted the 2012 award for British Cultural Excellence. The competition was steep, and included the Cultural Olympiad. It was an outstanding year, from the sell-out success of exhibitions such as *Bronze* and *Manet: Portraying Life* to this year's wonderful *Summer Exhibition*, which drew its largest audience for five years.

I would like to thank all the staff and supporters of the Royal Academy, and to thank especially the President, Christopher Le Brun, for his tireless promotion of the organisation. With everyone's support, we will see the Academy virtually double in size in time for our 250th anniversary. It will allow us to do more things with more visitors, and realise our ambition to become the world's foremost artist-led cultural institution.

‘Getting to know how the Academy works, as a newly elected RA, one sees how broad its reach is.

The exhibitions attract huge numbers of the public, but so too do the events programme, workshops, links with schools, access and outreach, and much more.’

*Mali Morris RA,
Chair of the Learning Committee*

Public engagement **To inspire and engage** **a wider public**

The RA is committed to reaching as large and diverse an audience as possible. Our popular programme of exhibitions and events enable the public to experience some of the world’s greatest art and architecture.



‘The range and variety of Manet’s portraits are a revelation’

The Daily Telegraph

‘One of the most astonishing sculpture exhibitions ever mounted’ was how the New York Review of Books described the Royal Academy exhibition, *Bronze*.

The RA’s exhibitions are world-renowned. In 2012/13, they attracted over 1,000,000 visitors. *Bronze* was the year’s opening display and brought together 160 of the world’s greatest bronzes, many classed as national treasures. The time span of the works was immense, from the Nahal Mishmar hoard of 3700 BCE (discovered in Israel) to a 2012 wall sculpture by Anish Kapoor RA. Outstanding sculptures included a Hellenistic dancing satyr, a sixth-century Indian Buddha, human figures from Nigeria and Benin and a Donatello Lamentation. As one visitor boasted on Twitter: ‘Christmas shopping – no thanks. Been to fabulous Bronze exhibition.’ The exhibition featured on BBC2’s *The Culture Show* and *The Guardian*, *Independent*, *Mail on Sunday* and *Sunday Telegraph* all awarded it five stars. Nearly 225,000 people attended.

Manet: Portraying Life attracted over 340,000 visitors to see what was, according to the *The Daily Telegraph*, ‘a revelation’. The retrospective, organised with the Toledo Museum of Art, Ohio, and supported by BNY Mellon, was the first ever devoted to Manet’s portraits. Drawing together works from major collections in Europe, Asia and the USA, the exhibition showed how Manet depicted not just individual politicians, writers and artists who sat for him, but 19th-century Parisian life as a whole, with its railways, cafés and crowds thronging the Tuileries. Works spanning Manet’s entire career took in figures such as Stéphane Mallarmé and Emile Zola, Claude Monet and Berthe Morisot. Media support for the RA created a huge impact, from partnerships with *The Times* and Clear Channel to the RA’s first cinema release of an exhibition. Screened in April, the production was the first in a series of films shown in 30 countries

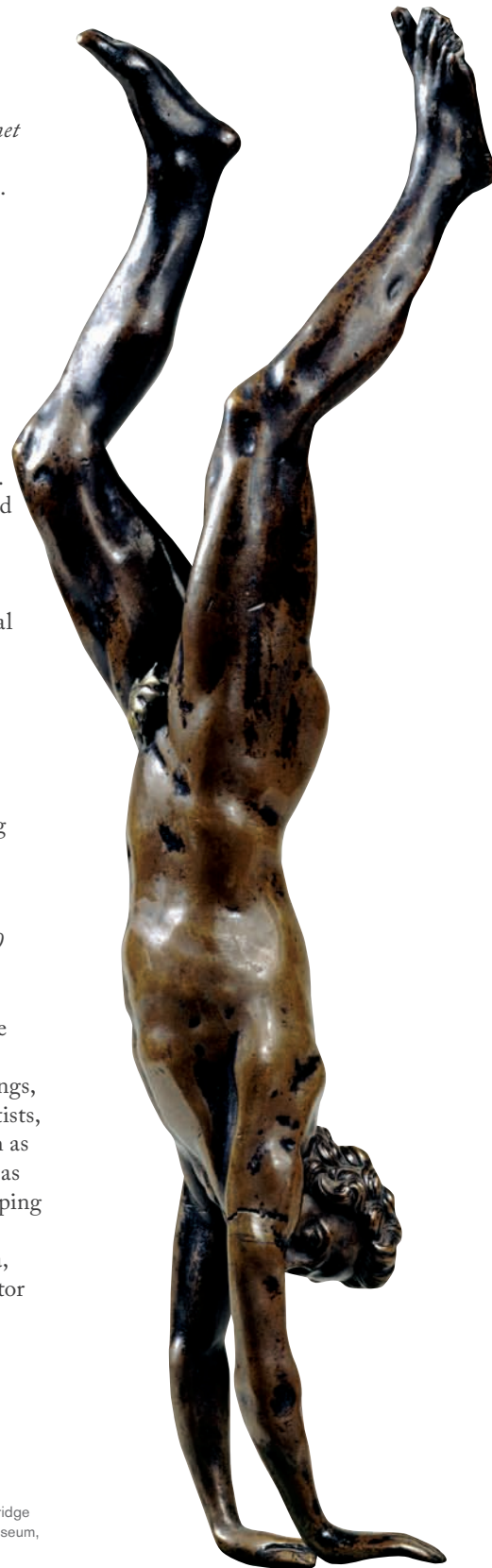
around the world. So popular was *Manet* that opening hours had to be extended until midnight on the closing weekend.

From Brooklyn to Mexico

North America took hold of *The Sackler Wing of Galleries* in 2013. *George Bellows 1882–1925: Modern American Life*, supported by Edwards Wildman and the Terra Foundation, was the UK’s first retrospective of works by the American Realist painter. On Twitter, Mark Gattis recommended the exhibition, calling it ‘beguiling, alarming, beautiful, violent, strange.’ Bellows was fascinated by New York’s gritty urban landscape, its technological marvels and its diverse inhabitants. His visceral subjects, from boxing matches to lynchings, drew a powerful response from viewers. One critic compared him to Goya, and noted of the painter’s fight scenes that ‘even Bellows’ energetically jabbing, stabbing brushstrokes join the fray, as fast-moving as the fight itself’.

Mexico: A Revolution in Art, 1910–1940 followed. It depicted the 30 years that followed the start of the Mexican revolution, a period of immense change marked by a surge of artistic creativity. What resulted – documented in paintings, photographs and prints by Mexican artists, as well as works by outside figures such as Edward Burra and Josef Albers – was, as *Time Out* succinctly put it, ‘an eye-popping illustration of Mexican history’. The exhibition was supported by Conaculta, visitmexico.com, Sector, and Art Mentor Foundation Lucerne. In total the two shows attracted 145,000 visitors.

Barthélemy Prieur
Acrobat Performing a Handstand, c. 1600–30
Bronze, Height 30 cm
Lent by the Syndics of the Fitzwilliam Museum, Cambridge
Photo © The Fitzwilliam Museum, Cambridge



‘Bronze is miraculous. The metal, and the exhibition. ... You can’t ask more of a blockbuster.’

The Guardian

Showing more of the Academy

Alongside its international exhibitions, the RA is committed to putting more of its own usually hidden Collection on public display. *Constable, Gainsborough Turner and the Making of Landscape* not only exemplified the contrasting achievements of these three great masters of English landscape painting, but also revealed the unexpected depth and quality of the RA’s historic print collection. The exhibition drew 87,000 visitors to what *The Times* called ‘a spectacular show of natural beauty’. Displays on Sydney Lee RA and Hugh Casson PRA celebrated the life and work of two former Academicians, singling out Lee’s innovative printmaking for reconsideration and paying homage to Casson’s skills as an architect, designer, watercolourist and impresario.

RA exhibitions also present the work of living artists. The *Summer Exhibition* drew record crowds, while displays in Burlington Gardens included installations by Mariko Mori and works by today’s Royal Academicians in *RA Now*. Academicians also featured in a sculpture display at Hatfield House in Hertfordshire, and as part of Artists’ Laboratory, an annual programme supported by the Friends of the RA which gives Royal Academicians an opportunity to explore new ideas in a gallery setting. In 2012, Hughie O’Donoghue RA presented five works that constructed a ‘memory’ of what his father experienced in the Second World War. New works by Stephen Chambers RA included *The Big Country*, 78 screen-prints portraying journeys and migration. Over 12,000 people attended the two Artists’ Laboratories. Mark Hampson, appointed artist in residence at the RA in 2010, created *Almost Real Art*, a satirical archaeology of the RA. Delving into the archives, he reimagined the Academy through a series of mock-historical artworks.



Top: Visitors at the Summer Exhibition 2013.
Photo © Benedict Johnson



Middle: Édouard Manet
Boy Blowing Bubbles, 1867
Oil on canvas, 100.5 x 81.4 cm
Calouste Gulbenkian Foundation, Lisbon. Exhibition organised by the Royal Academy of Arts, London with the Toledo Museum of Art, Ohio.

Bottom: Installation view of 2012 Royal Academy exhibition, *Bronze*.
Photo © Royal Academy of Arts, London/Marcus Leith





'Widening access to the public is a key priority. In January 2013, the RA announced that all children under the age of 12 would have free admission to our exhibitions.'

Public engagement

Architectural features

Architecture is another major feature of the RA's public programme. Evening lectures throughout the year saw talks by celebrated architects Dietmar Eberle, Fernando Menis, Sir Michael Hopkins RA and Eduardo Souto de Moura. Displays included *Eros to the Ritz: 100 Years of Street Architecture* and *Same Old, Same Old*, a site-specific work by artist Blue Firth (a graduate of the RA Schools) questioning how art and architecture tamper with the functions of spaces. The hugely successful *Richard Rogers RA: Inside Out* had, by the end of September, attracted over 50,000 visitors to its dynamic display of models, photographs, notebooks and drawings. All showed Rogers' unique attention to the ethical, aesthetic and political dimensions of architecture. *Inside Out* was a 'fascinating reminder' said *Apollo* magazine 'of Rogers' brilliance'. The exhibition was supported by Ferrovial Agroman, Heathrow and Laing O'Rourke.

The architecture series, like all the RA's programming, was part of a range of events that appeal to different audiences with different approaches to culture. Welcoming participation in the public debate about art and architecture, the RA Forum ran open discussions on the poetic image in the digital age and Mayan modernism in America. Soapbox Talks invited Carolyn Steel, Anna Minton and other commentators from the worlds of architecture, design, art and engineering to make passionate and provocative 15-minute polemics on issues affecting cities today. Then came the audience response. An array of talks, tours and workshops covered topics as diverse as Manet and music, photographing bronze, American ashcan painters and Mexican architecture.

Reaching our audiences

The participation of the Friends and Patrons is a central component of the RA's public activities. Each Friend receives

the award-winning *RA Magazine* four times a year; 30,000 Friends subscribe to our e-newsletter. This interest in the RA extends to an array of talks, visits and special events to which Patrons and Friends are invited. In 2012/13, Friends enjoyed over 100 events and excursions, while Patrons could visit the studio of Thomas Heatherwick RA or enjoy a weekend touring the stately homes of north Norfolk. The Burlington Series, a new programme for Patrons starting in September 2013, will celebrate the RA as an academy, with an opening salon supper hosted by the philosopher John Gray.

To reach younger audiences, the RA organises workshops and gallery trails for families. Attendance at our Family Studios increased over the past year. These monthly events inspired young people to look at colour in different media; re-enact paintings from the RA Collection; paint family members after Manet's portraits; and use lego to build like Richard Rogers. For all RA exhibitions, children could become *Art Detectives*, picking up a free guide that prompted them to draw, look more closely at the art and engage creatively with what they saw. We also travelled outside the RA to reach audiences who might not otherwise come to us. We ran family events with charity Vital Regeneration and trialled workshops for under-fives with Soho Family Centre and Fitzrovia Community Centre. A family workshop at Westfield Shopping Centre in Shepherd's Bush attracted over 400 participants.

Art Meets Science, with artist Mariko Mori and Professor Brian Cox, drew enthusiastic praise from audience members for its exploration of how art can connect imaginatively with science. Further *Art Meets* . . . events are planned. Working with schools, the RA organised free workshops on sculpture, casting and portraiture for primary and secondary pupils. All sessions were fully booked. The attRAct programme ran more than 50 events for

A-level students. Learning activities included week-long placements at the RA, a workshop on design and sessions offering students advice on foundation courses in Art and Design. An evening event saw attRAct students invite 100 young people from groups associated with various London art galleries, where they brought Burlington Gardens to life with an alien, fortune-telling and space-themed food. Students across the UK were also encouraged to submit works to the *A-level Summer Exhibition Online*, which continues to attract new schools every year.

Access for everyone

Widening access for the public is a key priority. In January 2013, the RA announced that all children under the age of 12 would have free admission to our exhibitions. With funding from the Heritage Lottery Fund, we appointed our first Audience Insight Manager to better understand current visitors and attract new audiences. Growing numbers of creative professionals from across the UK and internationally are studying the RA's access programming, which is supported by GlaxoSmithKline. Audio description, touch tours, private views for wheelchair users, interactive talks using British Sign Language or lipspeaking – all create opportunities where anyone with special needs is not excluded from London's cultural life, but welcomed into it. With support from JTI, the RA organised workshops and tours for service users from Crisis and Leonard Cheshire Disability. Working with young homeless people, we ran art workshops with the Broadway Centre in Shepherd's Bush, supported by BNY Mellon. Our programme InMind, in conjunction with the Alzheimer's Society, has created sessions at the RA for older people with special needs and those with dementia.

Family Studio: From the Ground Up workshop for Richard Rogers RA: *Inside Out*, August 2013. Photo © Richard Eaton

'The Academy is a place of learning. This is evident in the presence of the RA Schools at the very heart of the institution. Moreover, I'm immensely proud that the Schools is at the forefront of contemporary art practice, and remains independent and free to those that study here.'

Eileen Cooper RA,
Keeper of the RA Schools



Academic engagement **To engage scholars** **and nurture the artists** **of the future**

Behind the popular face of public exhibitions stands an array of expertise. The RA Schools train postgraduate artists. Our learning programmes and scholarly resources engage both academic and general audiences.

Preparing for the RA
Schools Show 2013.
Photo © Benedict Johnson



The Royal Academy Schools is Britain's oldest art school. It has been an integral part of the RA since its foundation in 1768. Past students range from JMW Turner RA and William Blake to Anthony Caro RA and John Hoyland RA.

The RA Schools offers the UK's only three-year, full-time postgraduate fine art course. This year, 473 applicants from across the world competed for places: 17 were admitted. The programme focuses on studio-based practice across all contemporary media, with a wide range of learning opportunities. Staff provide tutorials and group critiques. Leading figures in the art world, including Royal Academicians, give talks and lectures. Writing and professional practice are included as essential elements for any artist embarking on a career.

RA Schools events and exhibitions

In 2012/13, events included artist's talks by Enrico David, Laure Provost and others, as well as lectures by philosopher Jonathan Ree and playwright Deborah Levy. Richard Wilson RA, Professor of Sculpture, organised 'Frog, Pond, Plop', an evening of performance that brought together artists from the RA Schools and outside. Internationally, exchange programmes saw two RA students study in Japan and Singapore, while in turn the Schools welcomed art students from Japan and the USA.

A public programme of events and exhibitions gives visitors access to the Schools' intellectual and creative output. The Annual Lecture was given by writer Chris Kraus, while a symposium on 'The Discursive Object' looked at how artists deploy multiple voices and other strategies. Videos of the seminar can be viewed on the RA website. Two annual exhibitions offer students an important opportunity to display their work. Held in March 2013, *Premiums* showed the work of second-year students midway through their course.

Burlington Gardens provided the highly effective setting for these contemporary works that included painting, sculpture, video and installation. In June, the *Royal Academy Schools Show* featured work by the year's 17 graduating artists. Displays ranged from wigs made of goat's hair to a full-size cactus of cast resin. Many of the artists have already begun to exhibit elsewhere. Over 5,500 people attended the exhibition, and both shows offered tours for Friends and Patrons.

Alumni success and support

Alumni of the RA Schools gained many honours, ensuring its international reputation for excellence. In the UK, Sarah Pickstone won the £25,000 John Moores Painting Prize, while Lynette Yiadom-Boakye won the Future Generation Art Prize, an international juried prize of \$100,000 which was officially announced at the opening of the Venice Biennale. One of her works has been included in the recent rehanging of Tate Britain and she has been shortlisted for the 2013 Turner Prize.

The support of those affiliated with the RA Schools remains a testament to its work and the lifelong commitment it inspires in its graduates. Pauline Sitwell, who studied at the RA Schools in the 1930s and later co-founded the RA Schools Alumni, left a legacy of £1.5 million, which will provide a major contribution to the RA's capital campaign. A student bursary will also be established in her name. The contribution of Academicians such as Bill Jacklin RA ensured the continuing success of the Schools' print publishing programme, RA Editions. Proceeds of the sales contribute to the RA Schools. Grayson Perry RA's print *The Island of Bad Art* sold out at the London Original Print Fair, grossing £135,000. Around 40 prints by Academicians, graduates and associates of the RA Schools are now available. All proceeds from the sale of the prints go directly to support the RA Schools.

'Lynette Yiadom-Boakye won the Future Generation Art Prize, an international juried prize of \$100,000.'

The success of the RA Schools has benefited enormously from the support of Newton Investment Management. In 2012/13 the RA raised £410,000 for the Schools through charitable trusts and corporate sponsorship, ensuring elements such as free tuition keep the Schools accessible to all talented young artists, regardless of their means. Additional support came from the Friends of the RA, who were given behind-the-scenes tours to inspire a greater understanding among supporters of the work that goes on. The Schools Annual Dinner and Auction, generously supported by donations from Schools alumni and Academicians, raised a gross profit of just under £200,000.

Publications and research

The RA's publications support its academic life at all levels. Education guides for teachers and secondary students, as well as those for adult audiences, provide essential historical background to our special exhibitions. This year, we also published *Collections in Focus*. The guide provides an introduction to the paintings, sculptures and works on paper in the RA Collection. An increasing resource for our public programme, the RA Collection holds over 2,000 paintings and sculptures, 18,000 prints and drawings, 2,000 architectural designs and 5,000 early photographs. Scholarly publications ranged from exhibition catalogues on Edouard Manet, *Bronze*, George Bellows and *Mexico* to monographs on Chris Orr RA and Ken Howard RA. Catalogues raisonnés were published of the prints of Craigie Aitchison RA and Sydney Lee RA. Charles Saumarez Smith's history of the early days of the RA was well-received. *The Company of Artists: The Origins of the Royal Academy of Arts in London* was published by Modern Art Press and Bloomsbury.

External ties contribute to the RA's intellectual vitality. Our exhibitions programme draws on experts and institutions from across the world. During



Top and bottom left: Preparing for the RA Schools Show 2013. Photo © Benedict Johnson

Bottom right: A live radio broadcast from the RA Schools' studios, part of a work from the RA Schools Show 2013. Photo © Benedict Johnson



'With the developments at Burlington Gardens and the touring exhibition of works from the Collection to Australia and Japan, these are exciting times for the Collections department.'

**Ian McKeever RA,
Chair of Collections and
Library Committee**

the past year we worked with academics from Toledo to Canberra, Washington to Vienna on current and future exhibitions. The Academy's Library and Archive provide an unparalleled resource for the study and appreciation of the history of the RA and more generally of professional artistic practice and training since the mid-18th century. During the past year, nearly 1,900 visitors used the Library (an increase of 5.4%). They included a group of actors researching their roles for a forthcoming Mike Leigh film on the life of JMW Turner RA. The Library Information Desk fielded more than 2,500 requests from both academics and members of the public.

Sharing the Collection internationally

The Collection is at the heart of research and widening access to the RA's resources. Loans support outside institutions and online access to the Collection has increased the number of requests for objects not previously exhibited. A colossal example was Sebastiaan van Noyen's *Baths of Diocletian* (1558). The RA's unique set of all six architectural engravings (some more than 10 feet long) was loaned to Leuven and Paris as one of the opening displays in the exhibition *Hieronymus Cock: The Renaissance in Print*. Digitisation of the

RA's Winter Exhibition catalogues, funded by the Samuel H. Kress Foundation, also broadened access to the RA's Collection. It is now possible to browse all RA loan exhibitions from 1870–1939 online, including numerous historic installation photographs from our Photographic Archive. The Designation Development Fund (Arts Council England) supported research and cataloguing of the RA's plaster casts of ancient Greco-Roman architectural details and ornament. New opportunities for the study and enjoyment of this little-known collection, much of which formerly belonged to Sir Thomas Lawrence PRA, are emerging. Plans include a spectacular display of historic casts along the public route between Burlington House and Burlington Gardens.

Above: At work in the
Royal Academy Archive.
Photo © Benedict Johnson

Opposite:
The Royal Academy Library.
Photo © Benedict Johnson



'We are very close to seeing our ambitious plans for the RA buildings realised, with Burlington Gardens redeveloped and properly connected to Burlington House. This will greatly extend the potential for the RA in terms of exhibitions, education and visitor experience.'

Chris Wilkinson RA,
Chair of Client Committee

Spaces

To establish spaces fit for a 21st-century Academy

Permission was granted for the redevelopment of Burlington Gardens, which will create new spaces for learning, our Collection and exhibitions – transforming the way we can engage with our visitors.

View from the rooftop of Burlington House during the Keeper's House construction.
Photo © Philip Sayer



Connecting new facilities in Burlington Gardens with Burlington House in Piccadilly, the Burlington Project – part of a masterplan by David Chipperfield Architects – will offer an exciting range of opportunities for visitors. There will be new exhibition spaces. A 300-seat auditorium will establish the RA's importance as a centre for public debate on art and architecture. Displays and new technology will enable the visitors to engage with the RA's heritage as never before. A state-of-the-art Learning Centre will provide the RA with dedicated space to build on and expand its successful learning programme, while expansion of the RA Schools will ensure the Academy's teaching and public programmes remain closely allied. The redevelopment of Burlington Gardens will include new art-handling facilities and better disabled access. A physical link between Burlington House and Burlington Gardens will transform the RA into a single, unified site of just over two acres.

A physical link between Burlington House and Burlington Gardens will transform the RA into a single, unified site of just over two acres.'

Doing more in Burlington Gardens

The past year saw several milestones in our progress toward completing the project by 2018, the RA's 250th anniversary. Burlington Gardens became a regular feature of our exhibitions programme. It affords new possibilities for what we can do at the RA. The space hosted *RA Now*, a display of works by today's Royal Academicians, and *Rebirth*, an immersive exhibition of installations and drawings by Mariko Mori, timed to coincide with the winter solstice. Several were created especially for the RA display. They were followed by *Richard Rogers RA: Inside Out*, a dynamic display (designed by Rogers' son, Ab) which incorporated visitor responses and a bicycle-powered coffee point, as part of its case for eco-design. The new RA Studio Shop opened, as did a new café. Pace Gallery launched a London showroom in the west wing of Burlington Gardens. The arrival of Pace London has strengthened the presence of contemporary art in Mayfair, complementing existing galleries in the area and drawing attention to the RA's own long-term plans for Burlington Gardens. 'There's a sense of momentum and confidence now,' says David Chipperfield RA. 'The boat's already sailing.'

Funding and planning permission

In April 2012, the Heritage Lottery Fund (HLF) awarded the RA development funding of £458,000 – a first round pass towards applying for a full Heritage Grant of £12.24 million towards the redevelopment of Burlington Gardens. Following extensive research and the development of plans, programmes and strategies, the round-two application has now been submitted to HLF for consideration. The funding is contingent upon the RA matching the HLF grant. In 2012/13, we achieved this goal, through the extraordinary generosity of several key individuals alongside pledges from the Foyle Foundation and the Wolfson Foundation. Plans to refurbish the Burlington House Entrance Hall, which will provide improved visitor



Mariko Mori: *Rebirth*.
Burlington Gardens.
Photographer:
Marcus Leith © Royal
Academy of Arts, London

facilities and create access to the new Central Link, are also being progressed. This project will coincide with the works in Burlington Gardens.

In May 2013, we were pleased to learn that Westminster City Council had granted planning permission for our plans for Burlington Gardens and the new link to Burlington House. It was an important milestone for the project and showed that it had gained wider approval. Among the project goals has been a desire to maintain excellent relations with our neighbours, English Heritage, conservation bodies, licensing authorities and local businesses. The RA is an essential component to the commercial and artistic mix in the area. A new book by Charles Landry, *Culture & Commerce: The Royal Academy & Mayfair*, showed just how crucial the RA is in balancing creativity and learning with market interests and gentrification.

Keeper's House nears completion

A £6.5 million project to redesign the Keeper's House has been led by award-winning architects Long & Kentish. This little known corner of the RA to the east of the main entrance was once the grace-and-favour residence of the Keeper of the Royal Academy Schools. It was added to Lord Burlington's 18th-century mansion in the 1870s by the architect Sydney Smirke RA. The present-day architects have both modernised the existing facilities and revealed the building's architectural history, retaining many original details from ceiling beams to hearths dating to the 1660s. This history is brought up to date with contemporary interiors by David Chipperfield RA, a glass lift and wifi. The luxurious new space includes a restaurant, bar and walled garden, and will display works of art by Royal Academicians. At its Topping Out ceremony in April 2012 – reported in the national and architectural press – Stephen Fry, Grayson Perry RA and the present Keeper Eileen Cooper RA were among those who laid a symbolic

brick to mark the building's new direction. The Keeper's House is intended as a stylish sanctuary for artists and art lovers. It more than doubles the existing space available to the Friends of the RA. Opening in September 2013, the Keeper's House will allow the RA to offer more to Academicians, Patrons, Friends and the general public through increased social spaces, extended opening hours and a programme of exhibitions and events.

When the website was launched (keepershouse.org.uk), it received over 3,000 visitors in the first ten days. It's not often the RA encourages the public to 'upload your napkin', but this playful initiative is part of the RA's welcoming approach to celebrate public creativity within its traditional spaces. Over 100 designs have been submitted in a competition to appear on a future Keeper's House cocktail napkin, from ravenous birds to an easy fill-in-the-blank form for romantic pick-ups.

Sustainable buildings

Over the entire RA site, a variety of improvements maintained the historic building and kept it fit for the future. A pop-up café in the Architecture Room stood in to serve Friends during the refurbishment of the Casson Room. A £2.8 million project has seen the complete replacement of 20-year-old air conditioning in The Sackler Wing. The new systems afford close-control conditions to protect the most sensitive works of art in our exhibitions. The second phase of this project will replace plant serving the Weston Rooms and boilers serving Burlington House. Other behind-the-scenes upgrades included £1.6 million works around Galleries 7 and 8.

Environmentally we seek to ensure the buildings are run as sustainably as possible. The RA was pleased to be awarded Carbon Trust Standard accreditation in 2013. Since 2008/9 we have steadily reduced our carbon emissions due to gas and

electricity consumption, and this accreditation provides tangible proof of our commitment to a greener environment.

Virtual spaces

New spaces are also a question of new technologies. To bring the RA as a virtual space to new audiences worldwide, a redesign of our website will go live in 2014. Digital platforms are proving increasingly attractive to visitors. A multimedia guide for *Manet* enriched visitors' experience of the show. Online content developed for the *Guardian* website included a time-lapse video of Richard Rogers' environmental house being installed in the Annenberg Courtyard and a live Q&A with the architect. *RA Magazine* also introduced digital content, available straight from the page via a new visual-image recognition application. On both Facebook and Twitter, our numbers reached 100,000, an increase of 60,000 followers in ten months. Like all our digital platforms, social media is proving a highly effective area for promoting the RA's work and bringing it to a wider public.

From redesigned spaces such as the Keeper's House to the continuing preservation of our existing buildings, the RA is doing more and more to share its history. When we open our doors each autumn for Open House London, we aim to communicate to members of the public the great history of the Academy, its glorious present home in Burlington House and all that it stands for. When the new spaces of Burlington Gardens are fully open in 2018, the galleries and programming should inspire an even greater passion in visitors young and old for the unique place of the RA in the cultural life of the nation.

Top: The Architecture Room during the Keeper's House construction.
Photo © Owen Matthias

The Keeper's House Topping Out Ceremony, April 2013.
Left to right Grayson Perry RA, Eileen Cooper RA, Stephen Fry, Christopher Le Brun PRA, Rolf Kentish.
Image © Darren Gerrish

'The RA has long been an important part of my artistic landscape. Since my election I realise that behind the brilliant exhibition programme is a dedicated and inspired community of people.'

Emma Stibbon RA,
elected March 2013



People

To realise the full potential of our Members and staff

From the elected Academicians to the staff who work here, the RA derives its character from the people who contribute to its success. Making the most of their rich potential is essential to all that we achieve.

Burlington Gardens
entrance hall.
Photo © Mark Blower



The RA is an academy of people. Since its foundation in 1768, the RA has been very much the inspiration of the artists and architects who populate it. At any moment there are up to 80 Royal Academicians, along with a body of Senior Academicians, and their involvement in the organisation is extensive. They make up the committees that provide the organisation's governance. They participate in talks and events for the general public and lecture at the RA Schools. They support a range of fundraising activities to ensure the RA's future.

Exhibiting Academicians' work

RA Now, supported by JTI, showcased the work of the present Royal Academicians alongside Honorary Royal Academicians. The exhibition in the RA's space for art and architecture in Burlington Gardens was a fascinating snapshot of the Academy today: paintings, works on paper, sculpture, photographs, architectural drawings and models. This creative breadth was also an act of outstanding generosity. The Academicians donated the works to raise money for the RA's Burlington Gardens redevelopment. The auction in October 2012 proved the largest fundraising event in the RA's history. We sold 106 artworks to a value of £1.3 million. Overall the project raised over £1.8 million through art sales, donations, sponsorship, tickets and catalogue sales.

Pre-eminent among the Academicians' involvement is the annual *Summer Exhibition*. Now in its 245th year, it is the world's largest and longest-running open-submission art show, allowing both emerging and established artists to showcase their work to an international audience. World press coverage, from *Le Monde* to *Corriere della Serra*, was extensive. Alongside the Royal Academicians (who are entitled to show up to six works each), members of the public submit artworks for consideration by a committee of ten Academicians. This year

over 10,000 paintings, prints, sculptures and other works were submitted. In total the *Summer Exhibition*, co-ordinated by Norman Ackroyd RA and Eva Jiřičná RA and sponsored by Insight Investment, displayed over 1,000 works, many for the first time. Several drew significant press coverage, including Grayson Perry RA's Hogarth-inspired series of six tapestries, *The Vanity of Small Differences*, and Ghanaian sculptor El Anatsui's transformation of thousands of bottle caps into the luminous *TSIATSIA – Searching for Connection*, which welcomed visitors as it spilled dramatically over the façade of Burlington House. The exhibition drew 159,000 visitors, its highest number in five years.

RA nationally and internationally

The Academicians' presence extends across the globe. All have international profiles of their own. Drawing on this acclaim, in September 2012 the RA launched a new exhibition venture on the world stage. With the advisory team from Fortune Cookie Projects, *Encounter: The Royal Academy in Asia* brought together works by 23 Academicians with leading artists from 11 Asian countries. The exhibition in Singapore made for some fascinating encounters, including videos by Richard Wilson RA and Japanese artist Hiraki Sawa, and paintings by Fiona Rae RA and Singaporean painter Ian Woo. The show then moved to Doha, where it was transformed with works by artists from Qatar, UAE, Lebanon, Palestine, Iran, Egypt and Turkey. *Encounter: The Royal Academy in the Middle East* ran until March 2013.

The RA was also on the move nationally. From March to September 2013 the grounds of a Jacobean country house in Hertfordshire welcomed 90,000 visitors to *Here, There and Somewhere In Between: The Royal Academy at Hatfield House*. It was the first time the RA collaborated on an exhibition of Academicians' sculpture outside the Academy. Six Royal Academicians contributed one sculpture each: Ann Christopher RA, Michael Craig-Martin RA, Richard Deacon RA, Gary Hume RA, Alison Wilding RA and Bill Woodrow RA. As the show's curator, Woodrow praised the unusual venue. 'The gardens provide an exciting range of spaces and textures,' he said, 'all with differing qualities of light.'

Working better as an organisation

Staff development is an essential part of keeping the RA vibrant and forward-looking. With a view to bringing staff together, so that we work better across the organisation, a variety of programmes have been instituted. Quarterly induction sessions introduce new staff to departmental representatives and the Secretary and Chief Executive so newcomers can better understand the ethos of the RA and how their own work fits into the organisation as a whole. The RA Ambassadors programme has brought together representatives from across the organisation to generate holistic solutions to a range of issues, from organisational change to crowd management. Training programmes such as Inspiring Managers have proved such a success that a new programme, Inspiring Employees, will be launched in autumn 2013.

Encounter: The Royal Academy in Asia brought together works by 23 Academicians with leading artists from 11 Asian countries.'

Team-building and staff well-being are supported by a variety of voluntary staff activities. The newly inaugurated staff choir performed in Devonshire Square and the RA's Annenberg Courtyard. They featured on BBC news alongside choirs from Channel 4, Debenhams and AON Benfield. Staff can participate in free life drawing classes in the RA Schools' Life Drawing Room.

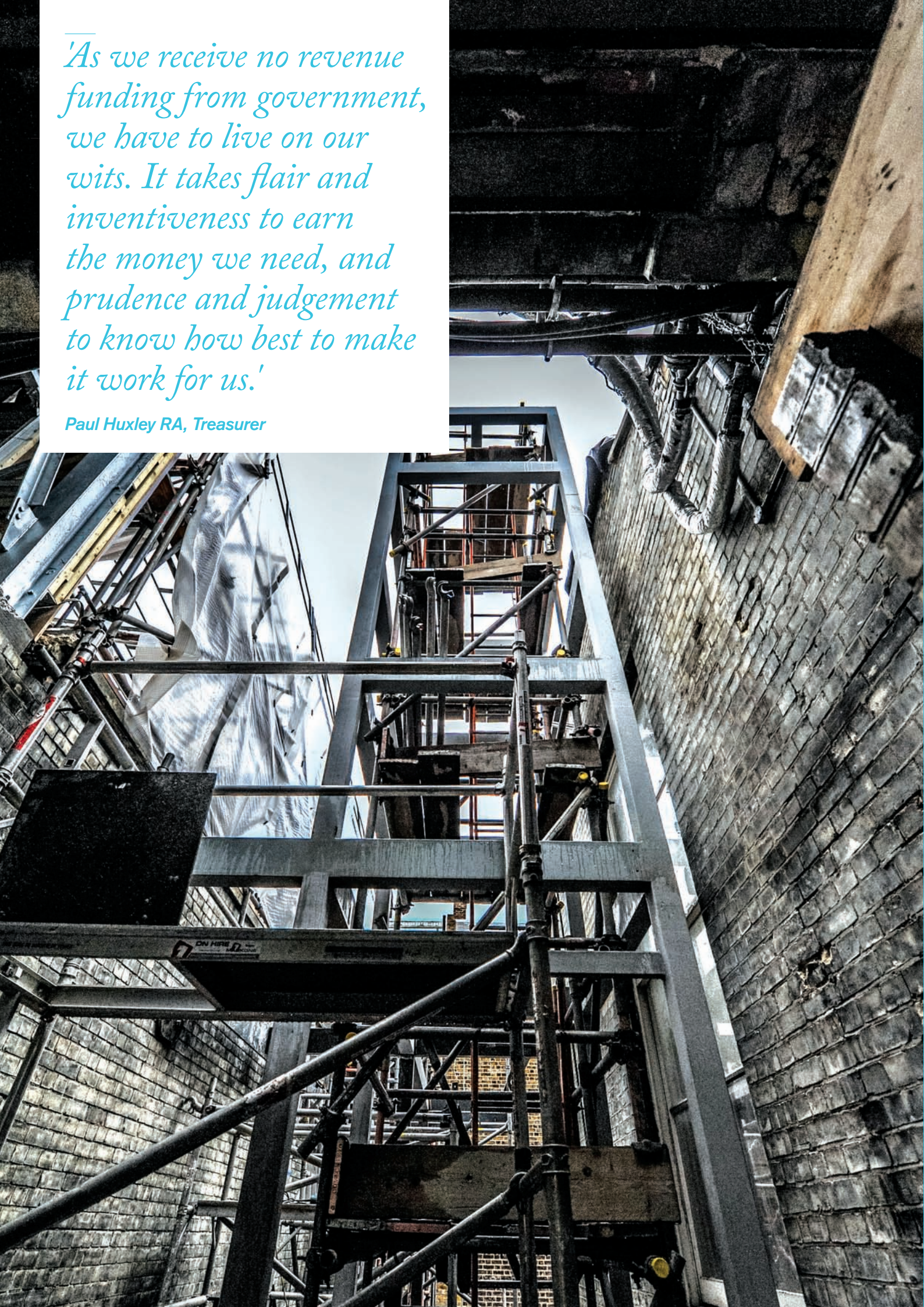
Investment not just in the present, but in future staff is crucial. Student curators bring fresh approaches to what we do. Careers talks such as 'Becoming an Architect' offer advice to young people starting out in their professional lives. 2013 saw a new relationship established with Camden Council to host work experience placements for Year 10 schoolchildren. Activities such as these capture the RA's unique strength: drawing on the expertise of our Academicians and their peers to help produce the UK's future artists, architects and arts professionals.



Top: Left to right Gary Hume RA, Alison Wilding RA, Ann Christopher RA, Michael Craig-Martin RA and Bill Woodrow RA at Hatfield House. Photo © Geraint Lewis

Middle: Royal Academicians and staff previewing the Summer Exhibition 2013. Photo © Benedict Johnson

Bottom: A life drawing class in the RA Schools. Photo © Richard Waite



'As we receive no revenue funding from government, we have to live on our wits. It takes flair and inventiveness to earn the money we need, and prudence and judgement to know how best to make it work for us.'

Paul Huxley RA, Treasurer

Finances

To fulfil our objectives and safeguard our future

All our plans require a sound financial basis. The RA is an independent charity that receives no revenue funding from government. To meet our ambitions we fundraise, generate income and economise to build a stable future.

Lift shaft in the Keeper's House during construction.
Photo © Owen Matthias

The RA's success in 2012/13 drew from a number of financial streams. Patrons and Friends supported us through their membership and sponsorship. The Academicians donated works to be auctioned as part of *RA Now*. The capital campaign to redevelop Burlington Gardens is advancing steadily.

Corporate sponsors and members

The RA also received generous support for its programming. In 2012/13 individual projects attracted £4.7 million, including the highest level of corporate sponsorship income for ten years. For their continued support of the RA's exhibitions and programmes over the past year, we would particularly like to thank BNY Mellon, JTI, Insight Investment, Newton Investment Management, GSK, Edwards Wildman, BA and Sotheby's. We also thank Ferrovial, Laing O'Rourke, Heathrow, Porcelanosa, Terra Foundation, Conaculta, Mexico Tourism, Embassy of Mexico, Christian Levett, Danny Katz, Lowell Libson, John Eskenazi, Matthew & Sian Westerman and Iwan & Manuela Wirth.

The RA relaunched its Corporate Membership Scheme in 2012/13. The simplified structure rewards long-term membership and promotes the advantages of new spaces in Burlington Gardens and the Keeper's House. Benefits can include exhibition entry for staff, private views, corporate breakfasts, evening entertaining, as well as social investment in education and community workshops. RA Corporate Membership had an excellent retention rate of 84% last year and generated over £1 million.

Individual supporters

The support of Patrons and Friends is essential to an organisation that receives no revenue from the government. The RA has nearly 400 Patrons who contribute £1 million annually. In November 2012, we launched a Young Patrons scheme to

widen the involvement of younger people in the RA and inspire their long-term commitment. The Friends of the RA are its backbone, with over 94,000 members. Together they bring in £10 million annually. A campaign in 2012 to woo back more than 5,000 lapsed members was particularly effective. Fronted by Trustee of the RA Trust Stephen Fry, it attracted a significant take-up.

The RA Trust is a registered charity that manages funds donated to the RA. It supports all areas of our work, including the Collection, exhibitions, RA Schools and learning programme. At 31 August 2013, the endowment was valued at £26 million. The Trust fosters international ties to generate support for the organisation worldwide. The past year saw developments in Hong Kong, including contributions to Art Basel HK as well as local educational events. The RA also, in collaboration with the Hong Kong government, offered a four-week professional development programme for a Hong Kong-based curator, in response to their call for better training for arts professionals. The RA is grateful for all its international support. We would particularly like to thank the Japanese Committee of Honour and the American Associates of the RA Trust, who successfully raise funds for the RA and, operating from New York, increase our visibility in the USA.

A direct mail campaign, supported by new marketing materials, increased the number of legacy pledges to the RA by 20%. Gross legacy income in 2012/13 was just over £780,000, the fourth largest annual legacy income in thirty years. Events to support the legacy campaign included behind-the-scenes tours, private views and a memorial reception to exhibit a legator's work. To support giving, the RA plans to publish a new resource to educate artists about estate planning and the particular issues faced by those working in the visual arts. The RA would like to thank to all those

who have chosen to support us with a gift to the RA Trust in their will or in memory of a loved one.

Generating income

Supporting our fundraising, events are key component in keeping our profile high and generating income. Over 4,750 guests attended RA openings in 2012/13. The events team managed 100 receptions, dinners and other events as part of the RA's annual programme. Major events throughout the year included the London Philharmonic Orchestra playing French music by Duparc and Chausson in the RA courtyard; the Annual Dinner, with guest speaker Professor Sir David Cannadine; and the Summer Exhibition Preview Party, where a fluorescent carpet welcomed guests, who spent over £730,000 on art purchases. Groups can pay for guided tours or slide talks at the RA. Corporate events also brought in significant funds. The Manet exhibition sold all the available slots for corporate entertaining. Overall the RA exceeded its projected income from corporate hire of its spaces for the fifth year running.

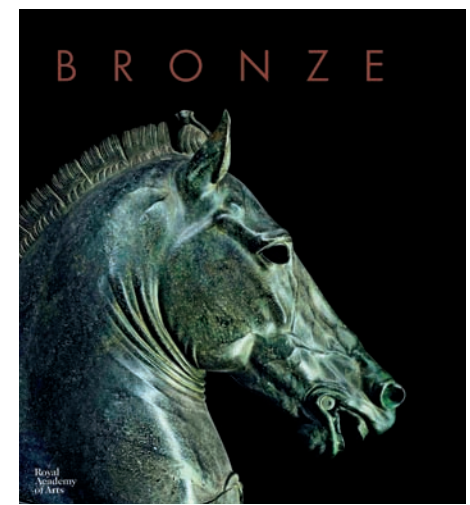
RA Enterprises is the commercial hub of the RA. In 2012/13 sales of £7.3 million, including retail, publishing and catering, generated a profit of £2.2 million. Popular products included creative new ranges for the exhibitions on Manet and Mexico. Our retail team worked successfully with a number of Academicians and their estates. Images by Philip Sutton RA, David Mach RA, Terry Frost RA and William Scott RA have been integrated into the range of merchandise available in the RA shops. In Burlington Gardens, the new RA Studio Shop, which launched in October 2012, sells original works of art, jewellery and limited edition books, glass and porcelain. Online, the RA has undertaken a redesign of its e-commerce platform. With a better layout and easier functionality, the RA hopes to increase its web sales significantly in future. The new online shop will launch

in October 2013. RA Framing also contributed to our commercial success, winning a prestigious contract to frame the official Olympic photograph. The framed image has been displayed in government buildings throughout the world.

Award-winning catalogues

RA Publications is one of the world's leading publishers of books on the visual arts. Following the enormous success of *David Hockney: A Bigger Picture* (the highest-selling art book in global markets in 2012), the RA continued its run of notable publications. Outstanding were the exhibition catalogues for *Manet*, which sold nearly 20,000 copies, and *Bronze*, whose 'enjoyable reading' and 'impeccable essays' earned a rave review from the *Wall Street Journal*. 'The lavishly illustrated catalogue for a London exhibition on the history of bronze', they concluded, 'may well be the most beautiful book published anywhere in the world this year.' Nearly 15,000 copies were sold worldwide. *Bronze* earned RA Publications the Association of Cultural Enterprises Award 2013. They were also 'highly commended' at the Bookseller Industry Awards.

Drawing on a strong financial base – from sponsorship to retail – the RA is confident that having flourished for nearly two and half centuries, we will be able not just to continue our work but to expand all that we do, to inspire artists, experts and an ever-widening public.



Top: The award-winning catalogue for *Bronze*

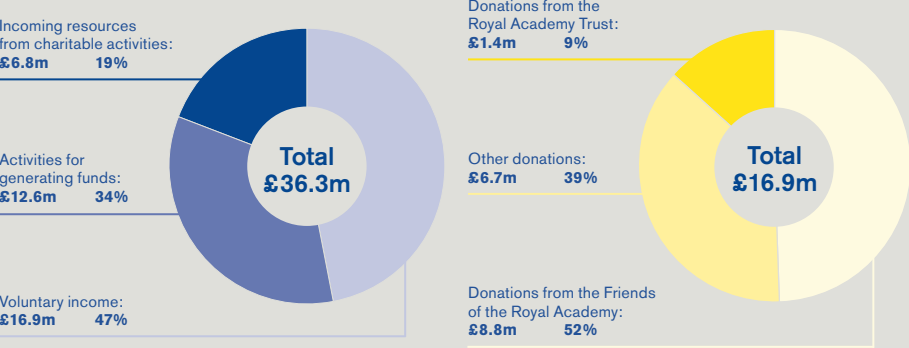
Middle: At the auction for *RA Now*. Photo © Mark Blower

Bottom: 'River Thames' limited edition plate, merchandise for Richard Rogers *RA: Inside Out*

Key figures

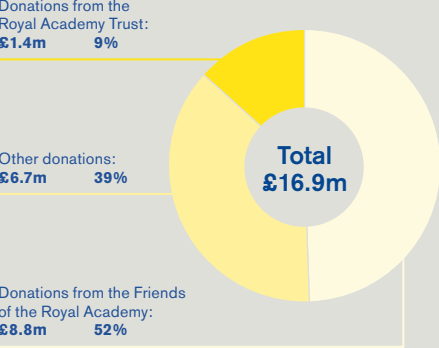
1 Total Incoming Resources from Generated Funds

The Royal Academy’s incoming resources for the year totalled £36.3m, with the largest element (£12.6m, 35%) coming from trading and other activities. Voluntary income (donations) provided the next largest source of income (£16.9m, 46%), with the balance (£6.8m, 19%) generated through the Royal Academy’s charitable activities, namely exhibitions, the Royal Academy Schools and learning activities. The Royal Academy receives no revenue funding from government.



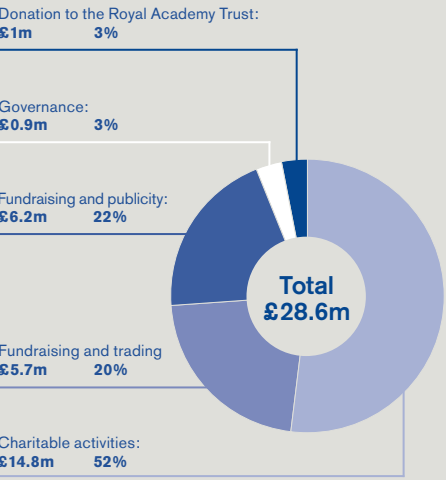
2 Analysis of Voluntary Income

The generosity of our loyal supporters has resulted in total donation income of £16.9m, 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 as at the year end. In addition to valued support from the Royal Academy Trust (£1.4m), the balance (£6.6m) has been received from a combination of donations from the American Associates of the Royal Academy Trust, Patrons, corporate members and individuals.



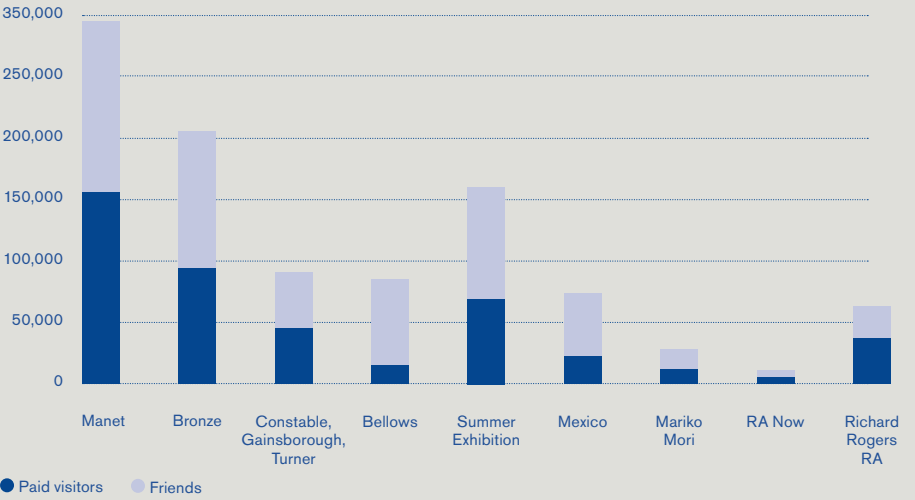
3 Resources Expended

The Royal Academy’s £28.6m 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.



4 Exhibition Attendances

Attendance for all exhibitions held during the year totalled 1,052,926, comprising 44% paying visitors and 56% Friends. *Manet: Portraying Life* attracted the highest number 344,323 visitors, *Bronze* attracted the second highest number with 223,018 visitors and the *Summer Exhibition* had another successful year, drawing a total recorded attendance of 158,989.



5 Net Movement in Funds

The net increase in funds is £7.7m for the financial year. This figure includes £4.6m net donation income received in support of the Burlington Project.

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 6298947, and is registered with the Charity Commission under charity registration number 1125383.

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

Exhibition	Total	Paid	Friends	Daily average
Manet: Portraying Life	344,323	160,992	183,331	4,359
Bronze	223,018	91,168	131,850	2,593
Constable, Gainsborough, Turner	86,617	38,365	48,252	1,255
Bellows: Modern American Life	79,855	23,652	56,203	928
245th Summer Exhibition	158,989	72,398	86,591	2,271
Mexico: A Revolution in Art	70,262	27,004	43,258	817
Mariko Mori: Rebirth	25,071	10,353	14,718	392
RA Now	8,999	3,406	5,593	281
Richard Rogers RA: Inside Out	55,792	32,120	23,762	634
TOTAL	1,052,926	459,458	593,468	



The class of 2013 in the RA Schools Life Drawing Room. Left back row: Sarah Shoughi, Marie von Heyl, Nancy Milner, Michael O'Reilly, Tom Owen, James Robertson, Prem Sahib, Esther Yuan, Stephen Forge;

Front row: Adham Faramawy, Amy Woodward, Bradley Grievson (in frame), Mary Ramsden, Joe Frazer, Tim Pratt, Charlie Billingham, Eddie Peake (in frame). Photo © Harry Borden

Appendix 1

Membership and Committees

<div><div>Members</div><div>(as at 31 August 2013)</div></div>	<div>Eileen Cooper (2011) Stephen Cox (2010) Prof Tony Cragg CBE (1994) Michael Craig-Martin CBE (2006) Gus Cummins (1992) Richard Deacon CBE (1998) Tacita Dean OBE (2008) Spencer de Grey CBE (2008) Anne Desmet (2011) Kenneth Draper (1990) Jennifer Durrant (1994) Prof Tracey Emin CBE (2007) Prof Stephen Farthing (1998) Peter Freeth (1990) Antony Gormley OBE (2003) Prof Piers Gough CBE (2001) Anthony Green (1971) Sir Nicholas Grimshaw CBE PPRA (1994) Dame Zaha Hadid DBE (2005) Nigel Hall (2003) Thomas Heatherwick CBE (2013) Gary Hume (2001) Prof Paul Huxley (1987) Timothy Hyman (2011) Tess Jaray (2010) Bill Jacklin (1989) Eva Jiricna CBE (1997) Chantal Joffe (2013) Allen Jones (1981) Sir Anish Kapoor CBE (1999) Michael Landy (2008) Christopher Le Brun PRA (1996) Richard Long CBE (2001) Sir Richard MacCormac CBE (1993) Jock McFadyen (2012) Prof David Mach (1998) Prof Ian McKeever (2003) John Maine (1995) Lisa Milroy (2005) Prof Dhruva Mistry CBE (1991) Mick Moon (1994) Mali Morris (2010) David Nash OBE (1999) Mike Nelson (2013) Prof Humphrey Ocean (2004) Hughie O'Donoghue (2009) Prof Chris Orr MBE (1995) Cornelia Parker OBE (2009) Eric Parry (2006) Grayson Perry CBE (2011) Dr Barbara Rae CBE (1996) Prof Fiona Rae (2002) David Remfry MBE (2006) Prof Ian Ritchie CBE (1998) Michael Rooney (1990) Jenny Saville (2007) Sean Scully (2012) Conrad Shawcross (2013) Alan Stanton (2009) Emma Stibbon (2013) Gillian Wearing OBE (2007) Alison Wilding (1999) Chris Wilkinson OBE (2006) Prof Richard Wilson (2006) Bill Woodrow (2002) John Wragg (1983)</div>	<div>Election of Members</div> <div>12 December 2012 Ron Arad (Royal Academician) Sean Scully (Royal Academician) 13 March 2013 Chantal Joffe (Royal Academician) Emma Stibbon (Royal Academician) 30 May 2013 Thomas Heatherwick CBE (Royal Academician) Mike Nelson (Royal Academician) Conrad Shawcross (Royal Academician)</div> <div>Council</div> <div>President (Chair) Stephen Cox RA Richard Deacon CBE RA Spencer de Grey CBE RA Prof Stephen Farthing RA Mariella Frostrup Prof Piers Gough CBE RA Eva Jiříčná CBE RA Mali Morris RA The Rt Hon Lord Justice Moses Prof Humphrey Ocean RA Cornelia Parker OBE RA Hughie O'Donoghue RA Julian Heslop Gary Hume RA Prof Chris Orr MBE RA Alison Wilding RA (In attendance: Treasurer, Keeper, Secretary and Chief Executive) Committees of Council (as at 31 August 2013) Architecture Committee Eric Parry RA (Chair) Kate Goodwin (Secretary) President Secretary and Chief Executive Eliza Bonham Carter Ann Christopher RA Prof Stephen Farthing RA (Chair, Exhibitions Committee) Prof Piers Gough CBE RA (Prof of Architecture RA Schools) Niall Hobhouse Sir Richard MacCormac CBE RA (former Chair) Jeremy Melvin Mrs Margaret Richardson OBE FSA (Honorary Curator of Architecture) Prof Ian Ritchie CBE RA (former Professor of Architecture, RA Schools) Chris Wilkinson OBE RA (Chair, Client Committee) (In attendance: Prof Sir Peter Cook RA</div>	<div>(former Professor of Architecture, RA Schools) Paul Koralek CBE RA, Michael Manser CBE RA, Owen Hopkins, Nicholas Savage)</div> <div>Audit Committee Julian Heslop (Chair) Prof Norman Ackroyd CBE RA Dominic Anghileri (Secretary) Tony Bevan RA Steve Caine Hughie O'Donoghue RA (Royal Academy Trust) (In attendance: Treasurer, Secretary and Chief Executive, Jenny Ryall, External Auditors [Kingston Smith], Internal Auditors [haysmacintyre]) Client Committee Chris Wilkinsoin 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) Collections and Library Committee Prof Ian McKeever RA (Chair) Nicholas Savage (Secretary) President Keeper Treasurer Secretary and Chief Executive Anne Desmet RA Prof Stephen Farthing RA (Honorary Curator) (In attendance: Mark Hampson [Head of Material Processes], Ken Howard OBE RA, Allen Jones RA, Prof Chris Orr MBE RA, Tom Phillips CBE RA, Mrs Margaret Richardson OBE FSA [Honorary Curator of Architecture], Prof Ian Ritchie CBE RA [former Chair], Dr Andrew Wilton FSA HON RWS FRSA [Honorary Curator of Prints and Drawings]) Executive Committee Charles Saumarez Smith, Secretary and Chief Executive (Chair) Dominic Anghileri,</div>	<div>Director of Finance and Operations Ian Blackburn Director of Buildings and Estate Eliza Bonham Carter Curator of the Schools Will Dallimore Director of Communications Elizabeth Horne Managing Director, RA Enterprises Ltd Jane Marriott Director of Development and the Royal Academy Trust Katherine Montague Director of Human Resources Nicholas Savage Director of Collections Kathleen Soriano Director of Exhibitions (In attendance: Farran Tozer Brown, Jae Shannon) Exhibitions Committee Prof Stephen Farthing RA (Chair) Kathleen Soriano (Secretary) President Keeper Treasurer Secretary and Chief Executive Prof Brian Falconbridge Kier McGuinness (Chair, Schools Patrons Group) Professor by rotation Staff representative by rotation Student representative by rotation (In attendance: Jane Marriott) Summer Exhibition Committee President (Chair) Edith Devaney (Secretary) By rotation: Prof Norman Ackroyd CBE RA Anne Desmet RA Peter Freeth RA Eva Jiříčná CBE RA Sir Richard MacCormac CBE RA John Maine RA Prof Humphrey Ocean RA Michael Rooney RA John Wragg RA (In attendance: Secretary and Chief Executive, Lorna Burn, Katherine Oliver, Paul Sirr)</div> <div>Finance Committee Paul Huxley RA (Chair) Dominic Anghileri (Secretary) Adam Bennett John Coombe Julian Heslop Prof Chris Orr MBE RA Peter Williams Secretary and Chief Executive (In attendance: Jenny Ryall) Learning Committee Mali Morris RA (Chair) Beth Schneider (Secretary) President Keeper</div>	<div>Treasurer Secretary and Chief Executive Prof Gordon Benson OBE RA Timothy Hyman RA Michael Landy RA Jock McFadyen RA Mary T Olsen David Nash OBE RA (In attendance: Dr Adrian Locke) Remuneration Committee A. Philip Marsden (Chair) Katherine Montague (Secretary) Treasurer Secretary and Chief Executive Stephen Chambers RA Alan Stanton 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 Kier McGuinness (Chair, Schools Patrons Group) Professor by rotation Staff representative by rotation Student representative by rotation (In attendance: Jane Marriott) Summer Exhibition Committee President (Chair) Edith Devaney (Secretary) By rotation: Prof Norman Ackroyd CBE RA Anne Desmet RA Peter Freeth RA Eva Jiříčná CBE RA Sir Richard MacCormac CBE RA John Maine RA Prof Humphrey Ocean RA Michael Rooney RA John Wragg RA (In attendance: Secretary and Chief Executive, Lorna Burn, Katherine Oliver, Paul Sirr)</div> <div>Other Committees (as at 31 August 2013)</div> <div>Benjamin West Executive Committee Lady Judge CBE (Chair) Sol Anitaua Francesca Assetto Michal Berkner</div>	<div>Alexandra Hess Katie Jackson Syrie Johnson Suzanne Johnson Noelle Leitch Stephanie Leouzon Charles G Lubar Victoria Mills Mary T Olsen Sahim Sliwinski-Hong Ian Taylor Lori Tedesco Kathryn Uhde Darci Weaver Peter G Whiteman Amelia Winter Burlington Project Appeal Committee Sir Richard Carew Pole BT OBE DL (Chair) President Treasurer Secretary and Chief Executive Colin Amery Léonie Booth-Clibborn Francis Carnwath CBE Lady Sarah Chatto Lord Davies of Abersoch CBE Ambassador Edward E Elson Mr Mark Fisher Lord Foster of Thames Bank OM RA Fiona Hare Lady Manning PhD Sir Simon Robertson Richard S Sharp Julian Treger (In attendance: Dominic Anghileri, Ian Blackburn, Andrew McGowan, Jane Marriott, Mary Anne Stevens)</div> <div>Contemporary Circle Patrons Committee Susie Allen-Huxley (Chair) Elaine Buck Jenny Christensson Helen David Colin David Michelle Kass Catherine Rees Richard I Shoylekov Jeffery C Sugarman Anna Watkins Cathy Willis Royal Academy Patrons Committee Robert Suss (Chair) Susie Allen-Huxley Harriet J Anstruther Mark Fisher Clare Flanagan Nicholas Jones Lady Judge CBE Richard C Martin Peter G Whiteman</div> <div>RA Schools Fundraising Committee Clare Flanagan (Chair) Elizabeth S Alston Anne Ashmore-Hudson</div>	<div>Sam Berwick Inge Borg Scott Rosalyn Henderson Christopher Kneale Keir McGuinness William R Treen Young Patrons Committee May Calil (Chair) Joy Asfar Stephen Sobey Burcu Yuksel Corporate Board Helena Morrissey CBE (Chief Executive Officer, Newton Investment Management Ltd) (Chair) Desiree Bollier (Chief Executive, Value Retail) Carolyn McCall OBE (Chief Executive Officer, easyJet Airline Co Ltd) Ludovic de Montille (UK Chairman, BNP Paribas Group) Steve Varley (Chairman and Managing Partner UK & Ireland, EY) Amanda Walsh (Managing Partner, ArtDirectYourLife) Matthew Western (Co-Head of IBD, Asia Pacific Ex-Japan, Goldman Sachs International) Sian Westerman (Managing Director, Rothschild) Friends Board of Directors Ronald W Zeghibe (Chair) Reema Khan (Secretary) Keeper Tim Blythe Karen Frank Geraldine Kelly Prof Chris Orr MBE RA Edwina Sassoon Mark Seaman Denise Wilson (In attendance: Secretary and Chief Executive, Dominic Anghileri, Will Dallimore, Jane Marriott)</div> <div>RA Enterprises Board Secretary and Chief Executive (Chair) Dominic Anghileri Hugh Cawley Eileen Cooper RA Philippa Harrison Anyia Hindmarch MBE Elizabeth Horne Prof David Mach RA David Remfry MBE RA Prof Ian Ritchie CBE RA (In attendance: Claire Sadler, Nick Tite, Sue Yeend-Curd)</div>	<div>RA Magazine Editorial Board Prof Jerry Brotton Dr Richard Cork Fiona Maddocks Prof Chris Orr MBE RA Eric Parry RA Sam Phillips (Acting Editor) Nick Tite Giles Waterfield Sarah Whitfield (In attendance: Secretary and Chief Executive, Eliza Bonham Carter, Will Dallimore, Elizabeth Horne, Kim Jenner, Reema Khan, Dr Adrian Locke, Eleanor Mills, Beth Schneider, Kathleen Soriano) Trustees of the Chantry Bequest President (Chair) Secretary and Chief Executive (secretary) Treasurer Judith Collins Paul Moorhouse The Rt Hon Lord Justice Moses Duncan Robinson (In attendance: Dominic Anghileri) Trustees of the Pension Scheme Derek Stevens (Chair) Jennie Humphries (Secretary) Cristina Drake Dr Adrian Locke Peter Moxom Paul Sirr Andrew Threadgold</div>
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Appendix 2

Trustees and Benefactors

[illegible]

Appendix 3

Permanent staff of the Royal Academy of Arts

Silver
Lord and Lady Aldington
Mrs Elizabeth Alston
Mr Nicholas Andrew
Dr Anne Ashmore-
Hudson
Mr and Mrs Jonathan and
Sarah Bayliss
Gemma Billington
Mrs Inge Borg Scott
Mrs Jeanne Callanan
Tatiana Cherkasova
Rosalind Clayton
Mr Richard Clothier
Ms Davina Dickson
Mrs Dominic Dowley
John Entwistle OBE
Mrs Catherine
Farquharson
Mrs Catherine Ferguson
Ian and Catherine
Ferguson
Ms Clare Flanagan
Mr Mark Garthwaite
Mrs Michael Green
Ms Louise Hallett
Mr Lindsay Hamilton
Mrs Lesley Haynes
Rosalyn Henderson
The Hon Tom Hewlett
Professor and Mrs Ken
Howard RA
Mark and Fiona
Hutchinson
Mrs Susan Johns
Ms Karen Jones
Mrs Marcelle Joseph
Mr and Mrs S Kahan
Mr Paul Kempe
Nicolette Kwok
Mrs Anna Lee
Mr and Mrs Mark Loveday
Mrs Nicola Manby
The Mulberry Trust
Philip and Val Marsden
The Lord and Lady Myners
Peter Rice Esq
Anthony and Sally Salz
Brian D Smith
Mr Simon Thorley oc
Mr Ray Treen
Mrs Carol Wates
Mrs Diana Wilkinson
Mr and Mrs Maurice
Wolridge
*and others who wish to
remain anonymous*

Young Patrons Group

Chair
May Calil

Silver
Kalita al Swaidi
Miss Maria Allen
Lily Arad
Miss Joy Asfar
Ms Vanessa Aubry
Rosanna Bossom
May Calil
Mr and Mrs Tom Davies
Mr Stefano Donati
Mr Rollo Gabb
Miss Fernanda Gilligan
Laura Graham
Julie Lawson
Soliana Habte

The Hon Alexandra
Knatchbull
Marc Koch
Lily Le Brun
Mr Lin Lei
Ms Preeya Seth
Mr Mandeep Singh
Mr Stephen Sobey
Ms Chloe Stead
LinLi Teh
Miss Burcu Yuksel

Patron donor
Mr Haakon Lorentzen
*and others who wish
to remain anonymous*

Library and Collections Circle

Mr Mark W Friend
Lowell Libson
Jonny Yarker
Mr and Mrs Bart Tiernan
*and others who wish
to remain anonymous*

Legators

The Royal Academy of Arts is very grateful to those who choose to support us with a gift in their will or a gift in memory of a loved one. These special gifts help to protect our future, ensuring that the RA remains a strong, clear voice for art and artists, and continues to inspire generations to come. This year we would like to thank and remember the following:

Mrs Daphne Olive Collins
Mrs Anne Marjorie
Crosthwait
Mrs Ann Elisabeth Drake
Dr Norah Elizabeth
Gilchrist
Mr David Gorick
Mr Oliver John St John
Heaton
Mrs Maria Hett
Mrs Eileen Hewitt
Miss Barbara Johnson
Mrs Sylvia Jones
Ms Mary Hamilton Kiddle
Mr Norman Nightingale
Mr Ivor Alan Rey
Captain John Adrian
Reynolds
Mrs Elizabeth Monica
Ann Richards (formerly
known as Miss Ann
Weldon)
Mrs Joan Robinson
Miss Hinda Rose
Mrs Pauline Corinna
Margery Sitwell
Miss Evelyn Smith
Mr Benjamin Stagg
Mr Benjamin Sternfield
Miss Nona Ann Whit

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Art Mentor Foundation
Lucerne
The Atlas Fund
The Albert van den Bergh
Trust
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Foundation
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Carter Trust
The Brocklebank
Charitable Trust
Peter and Sally Cadbury
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Charitable Trust
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Appendix 4

245th Summer Exhibition Prizewinners

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The Lend Lease/Architects' Journal Awards	The Sunny Dupree Family Award for a Woman Artist	The Arts Club Special Purchase Prize Award
£10,000 Grand Award for Architecture and £5,000 awarded to a first-time exhibitor	£3,500 for a painting or sculpture	£500 plus the purchase of an edition of work
Judges Kevin Chapman, Eva Jiřičná, Christine Murray, Paul Finch, Matt Beasley	Judges Sunny Dupree, Ann Christopher RA, Jane Harris, Emma Hill	Judges David Wright, Tess Jaray RA, Jean Francoise Dor, Inge Borg Scott, Brian Clivaz
Winner Grand Award for Architecture: Cat. 861 Feilden Clegg Bradley Studios <i>Concept Models for the Festival Wing, Southbank Centre (Model by Ken Grix)</i> Award for first-time exhibitor: Cat. 857 and Cat. 869 Heatherwick Studio <i>Teesside Power Station and Masdar Mosque</i>	Winner Cat. 948 Celia Paul, <i>Annela</i>	Winners Cat. 490, Sarah Garvey, <i>Once Upon a Time</i>
The Jack Goldhill Award for Sculpture	The London Original Print Fair Prize	The 2013 Royal Academy of Arts Charles Wollaston Award
£10,000 for a sculpture	Two prizes of £1,000 for a print in any medium	£25,000 for the most distinguished work in the exhibition
Judges Michael Goldhill, Rana Begum, Bill Woodrow RA, Dr Richard Cork	Judges Anne Desmet RA, Gordon Cooke, Helen Rosslyn	Winner Cat. 3, El Anatsui, <i>TSIATSIA – searching for connection</i>
Winner Cat. 750 Katherine Gill, <i>Ripoll</i>	Winners Cat. 947, John Mackechnie, <i>Traigh</i> Cat. 169, Peter Ford, <i>Field Games</i>	Shortlist Cat. 587, Prof Humphrey Ocean RA, <i>Lemon Static</i> Cat. 639, Richard Long CBE RA, <i>Cornwall Spiral</i> Cat. 706, Phyllida Barlow RA, <i>Untitled: Broken</i> Cat. 928, Jonathan Houser, <i>Study for a Building adjusted to Multiple Places and Scales</i> Cat. 943, Michael Craig-Martin CBE RA, <i>Portrait, Untitled (Gillian)</i>
The Hugh Casson Drawing Prize	The Rose Award for Photography	The Shepperd Robson Student Prize for Architecture
Two prizes of £750	£1,000 for a photograph or series of photographs	Two prizes of £2,500 for a student architectural work
Judges Doug Patterson, Carola Zogolovich, Timothy Hyman RA	Judges David Wright, Tess Jaray RA, Jean Francoise Dor, Inge Borg Scott, Brian Clivaz	Judges Tim Evans, Alan Stanton RA, Catherine Slessor
Winner Cat. 1149 Jeanette Barnes, <i>Completed Shard, London Bridge Quarter</i> Cat. 626 Donald Zec, <i>My Grandfather, the Pious Patriarch</i>	Winners Cat. 534, Marilene Oliver, <i>Dreamcatcher</i>	Winners Cat. 852, Changyeoh Lee, <i>Synth[e]tech[e]cology</i> Cat. 844, Nichelle Channer, <i>See Level, Dropwort Research Centre</i>
The British Institution Awards	The Arts Club Charitable Trust Award	
Three prizes of £1,000 for student works	£2,000 for a work in any medium (excluding architecture)	
Judges Michael Claridge, Eileen Cooper RA, Hughie O' Donoghue RA	Judges David Wright, Tess Jaray RA, Jean Francoise Dor, Inge Borg Scott, Brian Clivaz	
Winners Cat. 1049 Shinwook Kim, <i>Matley Wood</i> Cat. 997 Signe Emma, <i>Airline Food (A Scanning Electron Micrograph of dissolved salt representing the 30% extra salt needed for food to taste the same up in the air as it does on ground)</i> Alberto Torres Hernandez – 575 <i>Bitte Geh Nicht Fort</i>	Winners Cat. 534, Marilene Oliver, <i>Dreamcatcher</i>	

Appendix 5

Loans from the Collections,
1 September 2012–
31 August 2013

Loans for Exhibition (all loans are oil on canvas unless otherwise stated)
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, <i>American Tan XXVIII1</i> , (08/2363), Gloss paint on aluminium * Not at this venue
Exhibition: Dark Romanticism: From Goya to Max Ernst Venue 1: Städel Museum, Frankfurt, 26 September 2012 – 20 January 2013 Venue 2: Musée d'Orsay, Paris 4 March – 23 June 2013 Loans: Henry Fuseli, RA, <i>Thor Battering the Midgard Serpent</i> , (03/995)
Exhibition: Treasure Island: British Art from Holbein to Hockney Venue: Fundación Juan March, 5 October 2012 – 20 January 2013 Loans: Thomas Banks, RA, <i>The Falling Titan</i> , (03/1673), Marble
Exhibition: Manet: Portraing Life Venue 1: Toledo Museum of Art, Ohio, 7 October 2012 – 1 January 2013 Venue 2: Royal Academy of Arts, London, 26 January – 14 April 2013 Loans: David Wilkie Wynfield, <i>Edouard Manet</i> , (03/7379), Albumen print on mount with printed surround
Exhibition: Doctors, Dissection and Resurection Men Venue: Museum of London, 19 October 2012 – 14 April 2013 Loans: Unidentified maker, <i>Anatomical Crucifixion (James Legg)</i> , (03/1438), Plaster
Exhibition: Seduced by Art: Photography Past and Present Venue 1: National Gallery, London, 31 October 2012 – 20 January 2013 Venue 2: CaixaForum, Barcelona, 21 February 2013 – 19 May 2013 Venue 3: CaixaForum, Madrid, 18 June – 15 September 2013 Loans: David Wilkie Wynfield, <i>Photograph of J. D. Watson</i> , (03/6714), Carbon print
Exhibition: Philippe-Jacques de Louthembourg (1740–1812) Venue: Musée de Strasbourg, France, 17 November 2012 – 18 February 2013 Loans: Philippe Jacques de Louthembourg, RA, <i>Landscape with cattle and figures, a storm coming on</i> , (03/1375)
Exhibition: The Portrait within a Portrait Venue: Dordrechts Museum, The Hague, 9 December 2012 – 8 April 2013 Loans: Sir Lawrence Alma Tadema, <i>Miss Anna Alma-Tadema</i> , (03/908)

Exhibition: Impressionism and Open-air Painting. From Corot to Van Gogh
Venue: Museo Thyssen Bornemisza, Madrid 5 Februrary – 12 May 2013
Loans: John Constable, RA, *Flatford Lock, A path by a river*, (03/1392), oil on canvas on board, John Constable, RA, *Seascape Study, Brighton Beach*

looking west, (03/831), oil on paper laid on canvas, 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, red ground

Exhibition: Floriculture: Flowers, Love and Money
Venue: Garden Museum, London, 14 February – 28 April 2013
Loans: Sir George Clausen, RA, *Still life with tulips*, (06/3455), Alfred Parsons, RA, *Orange Lilies*, Broadway, Worcestershire, (03/275)

Exhibition: Beauty and Revolution: Neoclassicism 1770–1820
Venue: Städel Museum, Frankfurt 20 February – 26 May 2013
Loans: JThomas Banks, RA, *The Falling Titan*, (03/1673), Marble, John Flaxman, RA, *Apollo and Marpessa*, (03/1716), Marble relief, John Flaxman, RA, *The Council of the Gods*, (03/1899), Pencil, pen and ink on paper, John Flaxman, RA, *The Council of the Gods*, (03/1900), Pencil, pen and ink on paper, John Flaxman, RA, *The Council of the Gods*, (03/1901), Pencil, pen and ink on paper, John Flaxman, RA, *A Procession of Trojan Women Lamenting*, (03/3436), Pencil, pen and ink on paper, *Belvedere Torso*, (03/1442), Plaster

Exhibition: Edwardian Opulence: British Art at the Dawn of the Twentieth Century
Venue: Yale Center for British Art, New Haven 28 February – 2 June 2013
Loans: Henry Herbert La Thangue, RA, *Violets for Perfume*, (03/811), Solomon Joseph Solomon, RA, *St George*, (03/1311), Charles Sims, RA, *Clio and the Children*, (03/1215), George Frampton, RA, *Lamia*, (03/1723), Ivory, bronze, opals, glass

Exhibition: Summer in February
Venue: Penlee House, Penzance, 16 March – 8 June 2013
Loans: Stanhope Forbes, RA, *The Harbour Window*, (03/251)

Exhibition: The King and the Artist, Francois 1st and Rosso Fiorentino
Venue: Château de Fontainebleau, France, 23 March – 24 June 2013
Loans: Rosso Fiorentino, *Leda and the Swan*, (04/282), Black chalk on paper

Exhibition: Natsume Soseki and Arts
Venue 1: Hiroshima Prefectural Art Museum, Japan, 26 March – 6 May 2013
Venue 2: Tokyo University of the Arts/The University Art Museum, Japan, 14 May – 7 July 2013
Venue 3: Shizuoka Prefectural Museum of Art, Japan, 13 July – 25 August 2013
Loans: John William Waterhouse, RA, *A Mermaid*, (03/805)

Exhibition: La Beauté Sauvera Le Monde- Reciprocal Loan for 'Van Gogh'
Venue: Musée des Beaux-Arts de Tournai, Belgium, 21 April – 21 July 2013
Loans: John Constable, RA, *Cloud Study*, Hampstead, *Tree at Right*, (03/455), Oil on paper laid on board, red ground, John Constable, RA, *Seascape Study: Boat and Stormy Sky*, (03/830), Oil on paper laid on board, John Constable, RA, *Distant View of the Grove, Hampstead*, (03/385), Oil on paper, laid on canvas

Exhibition: Edward Bawden: Essex Watercolours
Venue: Firstsite, Colchester, 25 May 2013 – 26 August 2013
Loans: Edward Bawden, RA, *Lindsell Church, Essex. No. 1*, (06/5256), Pen and ink with watercolour on paper

Exhibition: Laura Knight Portraits
Venue 1: National Portrait Gallery, 11July– 13 October 2013
Venue 2: Laing Art Gallery, 2 November 2013 – 16 February 2014
Venue 3: Plymouth Art Gallery, 1 March – 10 May 2014
Loans: Laura Knight, RA, *Portrait of Joan Rhodes*, (11/1168), Laura Knight, RA, *Portrait of Vijayalakshmi Pandit, Mrs Pandit Nehru (unfinished)*, (04/2054), Laura Knight, RA, *Sketchbook used by Dame Laura Knight, R.A. (open at Study of a woman sitting in a tree, 07/5180)*, (07/4975), Sketchbook

Exhibition: Under the Greenwood: Picturing British Trees – Past
Venue: St. Barbe Museum & Art Gallery, Lymington, 27 July – 5 October 2013
Loans: Oliver Hall, RA, *Spring*, (03/349), Oil on canvas, Laura Knight, RA, *A Misty Sunrise*, (03/1161), John Nash, RA, *The Fallen Tree*, (03/471), Alfred Parsons, RA, *A man sitting under the shade of a group of trees*, (06/530), Pen and ink on paper, Julian Trevelyan, RA, *The Forest*, (03/4237), Lithograph

Exhibition: Hieronymus Cock – The Renaissance in print
Venue 1: Museum Leuven, Belgium, 14 March – 9 June 2013
Venue 2: Fondation Custodia/Institut Néerlandais, Paris, 18 September 2013 – 15 December 2013
Loans: Joannes and Lucas van Doetecum after Sebastian van Noyen, *Baths of Diocletian*, (12/1324-12/1329), Engravings, six friezes mounted on linen

Long Term Loans Renewed

Borrower: Cambridge University, Sidgwick Site
Dates: 1 April 2013 – 31 January 2015
Loans: Phillip King, PPRA, *Span*, (03/3638), Painted 14 gauge steel

Borrower: Bridgwater House, London
Dates: 1 June 2013 – 30 June 2015
Loans: John Gibson, RA, *Lilah Clifden*, (03/2414), Plaster, John Gibson, RA, *Luisa*, (03/2413), Plaster, John Gibson, RA, *Bust of Edith Margaret Mozley*, (03/2411), Plaster, Edward Onslow Ford, RA, *John Bagnold Burgess*, (03/1224), Bronze, Domenico Trentacoste, *Bust of Philipi Hermogenes Calderon*, RA, (03/3618), Bronze, Thomas Woolner, RA, *Edward Middleton Barry*, (03/3757), Marble, *Laocoön*, (04/297), 19th century plaster cast, *Queen Victoria*, (04/446), 19th century plaster cast

Borrower: National Portrait Gallery at Bodelwyddan Castle
Dates: 1 June 2013 – 30 June 2015
Loans: John Gibson, RA, *Hebe*, (04/727), Marble, John Gibson, RA, *Cupid and Butterfly*, (04/728), Marble, John Gibson, RA, *Young Baachus*, (04/725), Marble, John Gibson, RA, *Alexandra, Princess of Wales*, (04/729), Plaster

Borrower: Oxford and Cambridge Club, London
Dates: 1 June 2013 – 30 June 2015
Loans: Sir Martin Archer Shee, PRA, *Portrait of Queen Victoria*, (03/1309), Sir Martin Archer Shee, PRA, after Sir Thomas Lawrence PRA, *Portrait of George IV*, (03/1307), Sir Martin Archer Shee, PRA, *Portrait of William IV*, (03/1308), Sir James Thornhill, after Raphael, *Peter and Barnabas at Lystra*, (03/1100), Sir James Thornhill after Raphael, *Peter and John curing the Lame Man*, (03/1102), *Head of Augustus*, (04/312), 19th century plaster cast, *Head of Nero*, (04/310), 19th century plaster cast, *Head of Lucius Junius Brutus*, (03/1515), 19th century plaster cast, *Head of Niobe from the Niobe Group*, (03/1516), 19th

century plaster cast, *Head of Hermes*, (03/1517), 19th century plaster cast, *Head of the Farnese Hercules*, (03/7017), 19th century plaster cast

Borrower: Palace of Westminster
Dates: 1 June 2013 – 30 June 2015
Loans: R. O. Dunlop, RA, *the Thames at Sunbury*, (03/1169), Sir Gerald Kelly, PRA, *Portrait of Vaughan Williams*, (03/1234), Sir Edwin Landseer, RA, *Portrait of John Gibson*, RA, (03/1235), Edward Stephens, ARA, *Shielding the Helpless*, (03/1825), Marble, Patrick MacDowell, RA, *A Nymph*, (03/3713), Marble, John Gibson, RA, *Narcissus*, (04/730), Marble

Borrower: Trinity College of Music
LondonDates: 1 June 2013 – 30 June 2015
Loans: Sir James Thornhill, after Raphael, *The Miraculous Draft of Fishes*, (03/1229), Sir James Thornhill, after Raphael, *Elymas the Sorcerer Struck with Blindness*, (03/1099), Sir James Thornhill, after Raphael, *Paul Preaching at Athens*, (03/1101)

New Long Term Loans

Borrower: Cambridge University, Sidgwick Site
Venue: Tate Britain, London
Dates: 1 April 2013 – 31 January 2015
Loans: Nigel Hall, RA, *Bigger Bite*, (10/1347), Bronze

Borrower: Tate Britain Displays
Venue: Tate Britain, London
Dates: 13 May 2013 – 13 May 2015
Loans: John Bacon, RA, *Sickness*, (03/1672), Marble, Richard Westmacott, RA, *Jupiter and Ganymede*, (03/1852), Marble

Appendix 6

Immunity from Seizure

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

During the year under review, the Royal Academy was granted Immunity from Seizure for 93 artworks as follows:

Bronze
15 September – 9 December 2012
Main Galleries
Sculpture: 30

Manet: Portraying Life
26 January – 14 April 2013
Main Galleries
Paintings: 18
Works on Paper: 1

George Bellows (1882-1925): Modern American Life
16 March – 9 June 2013
The Sackler Wing of Galleries
Paintings: 3
Works on Paper: 13

Mexico: A Revolution in Art, 1910–1940
6 July – 29 September 2013
The Sackler Wing of Galleries
Paintings: 8
Works on Paper: 20

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

Appendix 7

Acquisitions, 1 September 2012– 31 August 2013

September 2012	February 2013
Anne-Katrin Purkiss 10 Photographic prints of RAS including James Butler RA, Anthony Whishaw RA and Christopher Le Brun PRA Purchased from the photographer	Güler Ates <i>Monument</i> , 2013 Digital Print, 100 x 81cm Artist's Proof Presented by the artist
Paul Sandby RA Set of 12 aquatints from the series 'Twelve Views in South Wales', published 1775 Purchased from Clive A. Burden Ltd. with funds contributed by the Collections and Library Circle	Güler Ates <i>Books and Yellow Veil</i> Digital Print, 100 x 81cm Artist's Proof, 2013 Presented by the artist
November 2012	March 2013
Stephen Cox RA <i>Figure: Curved</i> , c. 2008 Hammamat breccia (Fouakir breccia), 71 x 42.5 x 22.5cm Diploma Work	Sean Scully RA <i>Doric Persephone</i> , 2012 Oil on linen 71.1 x 96.5cm Diploma Work
Prof Norman Ackroyd CBE RA (12/5201) <i>Galapagos</i> , 2009 40 Etchings originally produced as the maquette for an exterior mural on The Sainsbury Laboratory, Botanic Garden, University of Cambridge. No. 15 of 25 sets printed and editioned by the artist in 2011. Presented by the artist	John Robertson <i>Jena IV Lucinde</i> , 2011 Oil on aluminium with mirrored dibond Triptych – 150 x 44.5 x 3 cm (x2) and 150 x 128 x 3 cm Purchased from the artist
December 2012	April 2013
A. E. Richardson PRA Architectural designs, 23 sketchbooks, lecture notes Gift of Simon Houfe	Anne-Katrin Purkiss 17 Photographic prints of Academicians including Lord Foster of Thames Bank OM RA, Antony Gormley OBE RA, Sir Philip Dowson PPRA, Sir Nicholas Grimshaw CBE PPRA, Bill Woodrow RA, Lisa Milroy RA and Alison Wilding RA. Purchased from the Photographer
Peter Greenham RA 12 Sketchbooks used by Peter Greenham RA Gift of Mrs Jane Greenham	A. E. Richardson PRA 28 lecture diagrams and 40 card templates for drawing curves used by A. E. Richardson PRA Gift of Simon Houfe
	John Flaxman RA <i>The Braschi Venus</i> , 1811 Brown wash over pencil on cream wove paper 73.8 x 63.8 cm Purchased from Lowell Libson with funds contributed by the Collections and Library Circle

Appendix 8

Trusts and Special Funds Administered
by the Royal Academy Trust,
1 September 2012–31 August 2013

Bird’s Charity	The Richard Ford Award
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.	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 British Institution Fund	The Frampton 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.	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 Sir Hugh Casson Drawing Award	The Jack Goldhill Award for Sculpture
Given annually in recognition of the best drawing in the Summer Exhibition, in memory of Sir Hugh Casson PRA.	Donated by Jack Goldhill, an award is made annually in recognition of the best sculpture in the Summer Exhibition.
The Chantrey Bequest	The Peter Greenham Fund
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.	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 Selina Chenevière Travel Award	The de Grey Memorial Fund
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.	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 Sir John Reeves Ellerman Picture Purchase Fund	The McAulay Scholarship
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.	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 Eranda Drawing Professorship	The Agnes Ethel Mackay Fund
Awarded by the Eranda Foundation to establish a professorship of drawing in the Royal Academy Schools.	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, the fund will award an annual maintenance bursary to a student in 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 Prizes and Awards,
Schools Scholarships and Maintenance
Funds, Other Trusts

Royal Academy Schools Scholarships and Maintenance Funds, other Trusts		
Name of fund	Award in year (£)	Recipient
Artists Collecting Society	1,000	Nancy Milner
Chelsea Arts Club	2,000	Tom Owen
Dover Art Charitable Trust	1,000	Ellen MacDonald
Gilbert and Eileen Edgar Foundation	6,000	Murray O’Grady
Richard Ford Award	1,000	Aimee Parrott
Gordon Foundation	2,400	Tim Pratt
Peter Greenham Fund	2,000	Gabriel Stones
Holbeck Charitable Trust	15,000	Alice Theobold
Leverhulme Trust	56,000	Adam Collier Alice Theobald Amy Petra Woodward Charlie Billingham Coco Crampton Esther Yuan Hannah Bays James Robertson Joseph Frazer Marie von Heyl Mary Ramsden Max Prus Michael O’Reilly Murray O’Grady Natalie Dray Prem Sahib Sarah Shoughi Sophie Alsbo Stephen Forge Tim Pratt Tom Owen
Liverpool John Moores Scholarship	2,000	Gabriel Stones
McAulay Fund	1,000	Rebecca Ackroyd
Stanley Picker Charitable Trust	5,000	Alex Clarke Paul Eastwood Marisa J. Futernick Daniel Lipp Ellen MacDonald
Edith and Ferdinand Porjes Charitable Trust	16,500	Ariane Schick Paul Schneider
Peter T Rippon Foundation	5,000	Paul Schneider
Sir Paul and Lady Smith	12,000	Sean Steadman
South Square Trust	7,000	Maria de Lima
Starr Fund	12,000	Tully Satre
Celia Walker Art Foundation	3,800	Bradley Grievson Nancy Milner
Harold Hyam Wingate Foundation	10,000	Julie Born Schwartz
Worshipful Company of Painter- Stainers	375	Mary Ramsden

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

The RA Schools receive funding from the David Lean Foundation in support of the students' lectures, artist's talks and public lectures. The RA Schools also receive an annual award from the Eranda Foundation endowment to fund the Professorship of Drawing, a two-year teaching post currently held by Professor Tracey Emin CBE RA.

Premiums Prizes 2013		
Sponsor/Name of award	Amount	Name
Armitage	380	Murray O'Grady
Celia Walker	200	Paul Eastwood
Dover Arts Charitable Trust	500	Ellen MacDonald
Edna Rose Weiss Award (for working in a figurative style)	500	Marisa J.Futernick
Sir Frank & Lady Short	380	Daniel Lipp
Hiscox Prize	2,500	Alice Theobald
Hiscox Prize	2,500	Coco Crampton
Jerwood Prize	5,000	Alex Clarke
Keepers' Prize and and various small prizes	380	Aimee Parrott
Landseer & Geoffrey Ball (£100 for print)	380	Hannah Perry
Maccabaeans	450	Gabriel Stones
Michael Moser	450	Julie Born Schwartz
Peter T Rippon Travel Award	2,500	Paul Schneider
Soloman J Soloman Various small prizes	380	Alex Chase White
Vincent Harris	380	Ariane Schick
Vincent Harris	380	Paul Eastwood
Vincent Harris		
Tony Smith	380	Natalie Dray
Celia Walker (£100 for print)		

RA Schools Show 2013		
Sponsor/Name of award	Prize	Name
Deutsche Bank Pyramid Award	10,000	Marie von Heyl
Dunoyer de Segonzac Gold Medal	432	Prem Sahib
Dunoyer de Segonzac Dissertation Distinction	432	Adham Faramawy
Dunoyer de Segonzac	432	Joe Frazer
Dunoyer de Segonzac	432	Nancy Milner
Dunoyer de Segonzac	432	Tom Owen
Dunoyer de Segonzac	432	Eddie Peake
Dunoyer de Segonzac	432	Esther Yuan
Dunoyer de Segonzac Tiranti Sculpture Prize	432 1,000	Sarah Shoughi
Dunoyer de Segonzac Dissertation Distinction	432	Mary Ramsden
Dunoyer de Segonzac Dissertation Distinction John Merrill Book Award (£200 of books)	432	Michael O'Reilly
Land Securities Studio Award		Charlie Billingham
Artists League of New York Residency		James Robertson
Artists League of New York Residency		Brad Grievson
Patricia Turner Sculpture	3,500	Stephen Forge
Patricia Turner Sculpture	3,500	Tim Pratt
Selina Cheneviere Fellowship	2,000	Amy Petra Woodward

Other Miscellaneous Prizes	
Sponsor/Name of award	Name
Red Mansion Art Prize (China Residency)	Caroline Abbots
Glenfiddich Residency	Marie Von Heyl



Opposite: Outside Burlington
Gardens during *Richard
Rogers RA: Inside Out*.
Photo © Benedict Johnson

Cover: The Annenberg
Courtyard during the Summer
Exhibition 2013. Artwork on
Burlington House by El Anatsui,
*TSIATSIA – Searching For
Connection*, 2013, Aluminium,
(bottle-tops, printing plates,
roofing sheets) and copper
wire, 15 x 23 metres.
Photo © Benedict Johnson

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