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**Royal Academy of Arts**  
Annual Report 2008

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# President's Foreword

The revised Laws were confirmed by General Assembly on 27 March and 31 May 2007

When I was elected President of the Royal Academy in December 2004, I immediately became aware that the institution's governance was in serious need of an overhaul. After much informed discussion, debate and indeed heated argument, this work has now been completed. The revised Laws were confirmed by General Assembly on 27 March and 31 May 2007. Our Secretary and Chief Executive, Charles Saumarez Smith, and I took them to Buckingham Palace for signature by Her Majesty The Queen on 15 July 2008. The six key changes are set out below.

## **1 Change in status to a Company Limited by Guarantee**

The Royal Academy of Arts is now treated as a single corporate entity and Royal Academicians will be liable only up to the limit of its guarantee. The members of the company currently number 115 (78 Royal Academicians and 37 Senior Royal Academicians); each has equal voting rights.

## **2 Establishment of the new post of Secretary and Chief Executive**

Until now, the Secretary of the Royal Academy has had a somewhat uneasy role. He or she was expected to carry out the wishes of Council and run the administration of the Academy in the best way possible, but the role was not clearly defined and the Secretary's power to make decisions was often undermined. We have sought to create a new, stronger role of Secretary and Chief Executive.

## **3 Annual election of two members of Council to serve a further two years**

One of the initial points made by Sir David Rowland's Governance Committee was that Royal Academicians served on Council for such a short period that they were unable to see the results of their decisions. Our solution was to elect two members of Council each year to serve for a further two years.

## **4 Election of three external members of Council**

This issue caused more discussion than any other, the contention of some being that the Royal Academy must be an institution run by its own members and no one else. However, it was finally agreed by all that three external members on a Council of sixteen would hardly hold the balance of power. Furthermore, all agreed that these external members, who would be people of high standing in their various professions, could help us greatly with wider policy issues.

## **5 Establishment of a Summer Exhibition Committee, 'SEC'**

The Summer Exhibition Committee is now in its third year and I think all agree that it has been a success. The vibrancy of the last two Summer Exhibitions certainly supports this view.

## **6 Establishment of a Finance Committee**

With a new, stronger Council as the primary policy-making body, it was decided that the Management Committee should be disbanded. However, it was felt that all the financial aspects of the Royal Academy could not be dealt with in detail by Council. A Finance Committee was established, under the chairmanship of the Treasurer, to make recommendations to Council on all financial aspects of the Royal Academy.

In many ways, these new Laws are an important milestone for the institution. I believe they will help the Royal Academy to be seen by the outside world as capable and well organised. We shall continue to be a vibrant and dynamic collection of individuals, and we shall continue to reinforce the idea that we are an academy in the true sense of the word.

Sir Nicholas Grimshaw CBE  
*President*



Photo: Ben Johnson

# Introduction

The highlight of the year was the great *From Russia* exhibition

The highlight of the year was the great *From Russia* exhibition. This was very nearly cancelled early in December, owing to anxieties on the part of the Alexander Pushkin Museum of Fine Arts, Moscow, and the Russian government about the robustness of Britain's anti-seizure legislation. The exhibition was saved thanks to the intervention of James Purnell, Secretary of State for Culture, Media and Sport, who put new legislation onto the statute book to enable it to go ahead. A triumphant success, *From Russia* was packed with visitors from its first day to its last, including special arrangements for evening visiting at weekends. Just under 400,000 visitors attended throughout the run, making the exhibition one of the most successful in Britain during the year and one of the most successful in the Royal Academy's history.

As a result, all other areas of the Royal Academy did well during the spring: the shop, the restaurant, and recruitment of Friends. This was a very clear demonstration of the extent to which the economics of the institution are dependent on the success or otherwise of its loan-exhibition programme.

At the time of the opening of *From Russia*, Sir Norman Rosenthal, the Royal Academy's long-standing Exhibitions Secretary, decided to take early retirement after over 30 years of service. In his long career he was responsible for many remarkable and memorable exhibitions, from *Post-Impressionism: Cross-Currents in European Painting* in 1979 and *A New Spirit in Painting* in 1981 to *Africa: The Art of a Continent* in 1995 and *Sensation* in 1997. Always controversial, he brought a bold and brave spirit to the Royal Academy, as well as unrivalled international contacts to the programming of exhibitions. In July, Kathleen Soriano, who previously worked for the Royal Academy and has most recently been Director of Compton Verney, where she has been responsible for many major exhibitions, was appointed to succeed him.

Among other exhibitions, *Making History: Antiquaries in Britain, 1707–2007* enabled us to work closely with our neighbours in the Annenberg Courtyard on an exhibition which is now travelling throughout the country; *Georg Baselitz* showed the work of a major German artist, who most generously donated an example of his work to the Royal Academy's collection; *Paul Mellon's Legacy: A Passion for British Art* showed highlights from a collection first shown at the Royal Academy in 1961; *Cranach* was a collaboration with the Städel Museum in Frankfurt; and *Vilhelm Hammershøi: The Poetry of Silence* was a memorably beautiful exhibition and an unexpected critical and public success.

Behind the scenes, the many regular activities of the Academy have continued to flourish, among them the

Architecture Programme, which makes the Royal Academy one of the leading centres for architectural lectures and debate with a strong international flavour; the opening up of public knowledge and information about the huge wealth of the library, archive and collections on the worldwide web; and the exceptionally valuable work of the Education Department. At the end of the year, Annie Harris, the Royal Academy's long-standing Head of Education, also retired, having devoted herself to building up a department with a special commitment to practice, both in the nature of its teaching and in its involvement of the work and interests of the Royal Academicians.

Perhaps the most important issue for the Royal Academy during the year was the development of the Masterplan, which was prepared by Prof. Sir Colin St John Wilson RA before his untimely death in May 2007. It was clear that a new architectural practice would be required to take the plans forward, particularly as they relate to 6 Burlington Gardens. Following a limited competition, David Chipperfield Architects were selected in May 2008. Since then, David Chipperfield CBE RA and his partner Andrew Phillips have drawn up a brilliant and imaginative scheme for opening up and making good use of the original structure of 6 Burlington Gardens, respecting the integrity of James Pennethorne's ground plan and reinstating a grand, double-height lecture theatre on the east side.

Meanwhile, in December, we were able to open the new offices at the back of 6 Burlington Gardens. This £4m project was delivered on time and on budget, and it enables the Royal Academy's administrative staff to be accommodated on site instead of in expensive rented offices on the other side of Piccadilly. We were also able to use some of the income derived from the success of *From Russia* to renew the plant above Galleries 4 and 5 in order to meet the environmental conditions required for *Byzantium 330–1453*.

We are grateful, as always, to the large number of volunteers who give so freely of their time and expertise in overseeing the affairs of the Royal Academy: perhaps, most especially, the Hon. Richard Sharp, Chairman of the Royal Academy Trust, and Lord Aldington, Deputy Chairman, and the two external members of Council, Sir Alan Moses and John Coombe; but also to the countless friends and allies who devote time and money to supporting what we do.

Dr Charles Saumarez Smith CBE  
*Secretary and Chief Executive*

# Membership

Sir Nicholas Grimshaw was re-elected President for a fourth successive year on 11 December 2007

## President

Sir Nicholas Grimshaw was re-elected President of the Royal Academy of Arts at a meeting of the General Assembly held on 11 December 2007. This marked the fourth year of his presidency and the continuing strong support of the Royal Academicians; he received 52 of the 54 votes cast.

## Council

In line with recent changes to the Academy's Laws, the General Assembly, at its meeting on 31 May 2008, elected Norman Ackroyd CBE RA and David Mach RA to serve on Council for a term of two years. They joined John Maine and Sir Richard MacCormac CBE RA, who were both serving the second year of their term by election. The remainder of Council was determined by rotation. Christopher Le Brun RA, Anthony Green RA and Paul Huxley RA served the second year of a two-year term. Peter Freeth RA, Gordon Benson OBE RA and Mick Rooney RA served the first year of a two-year term. Eric Parry RA, Stephen Chambers RA and John Carter RA served their first term of one year each. In December, the General Assembly confirmed that Sir Alan Moses, a Lord Justice of Appeal and the Royal Academy's Professor of Law, should join Council as the second external member (John Coombe served the second year of his two-year term). The President is Chairman of Council.

## Elections

Three new Royal Academicians were elected during the year.

Born in London in 1953, the architect **David Chipperfield** CBE studied at Kingston School of Art and the Architectural Association in London. David Chipperfield Architects was formed in 1984 and currently employs around 150 architects, with its main office in London and two further practices in Berlin and Milan.

Born in Birmingham in 1963, the artist **Gillian Wearing** works in the media of photography and video, describing her working method as 'editing life'. She was associated with the Young British Artists and has shown work in their group exhibitions, including the *Sensation* exhibition at the Royal Academy in 1997. She won the Turner Prize in 1997.

Born in 1963, the artist **Michael Landy** studied at Goldsmiths College in London and showed work in Damien Hirst's *Freeze* exhibition. He is best known for his performance-installation pieces such as *Breakdown* (2001), a project with Artangel in which he systematically destroyed all his possessions, and *Scrapheap Services*.

# 240th Summer Exhibition

## Visitor numbers remained strong for the duration of the exhibition

The 240th Summer Exhibition Committee was chaired by the President and comprised the following Royal Academicians by rotation: Anthony Green RA, Paul Huxley RA, Tony Cragg CBE RA, Gordon Benson OBE RA, Mick Rooney RA, Mick Moon RA, Gus Cummins RA, Ivor Abrahams RA, Will Alsop OBE RA, Stephen Chambers RA and John Carter RA. Humphrey Ocean RA, Tracey Emin RA and Chris Wilkinson OBE RA were co-opted to the Committee. The Committee appointed Gordon Benson OBE RA, Tony Cragg CBE RA and Humphrey Ocean RA as this year's co-ordinators to oversee each of the three main areas of entry and to shape the exhibition. The theme of this year's exhibition was 'Man-made'.

A gallery was devoted to a memorial display of work by the late R. B. Kitaj RA, and the curator and writer Marco Livingstone was invited by the co-ordinators to work on its selection and hang. A memorial display to the late Prof. Sir Colin St John Wilson RA was situated in Gallery 2. Tracey Emin RA was invited to curate a gallery. She selected work ranging from that of very well-known international artists, such as Julian Schnabel and Louise Bourgeois, to that of emerging artists, such as the Israeli video artist Sigalit Landau. The display of sculpture within the exhibition was strong and spread from Gallery 9 through the Lecture Room, where works by the sculptors

Richard Long RA and Anish Kapoor CBE RA were displayed, to the Wohl Central Hall where Jeff Koons's *Cracked Egg (Blue)* was situated. The hang in the Large Weston Room, the print room, was co-ordinated by Stephen Chambers RA, and Gordon Benson OBE RA co-ordinated the architecture gallery in which many international architects were represented, including Renzo Piano HON RA and Lebbeus Woods. The Annenberg Courtyard was enhanced by Sir Anthony Caro OM CBE RA's large *Promenade*.

This year marked the Summer Exhibition's third successive collaboration with the BBC. A special one-hour edition of The Culture Show was shown on the evening of 12 June, and this was repeated later in the month. The BBC coverage had a positive effect on visitor numbers which remained strong for the duration of the exhibition. Sales were down on the previous year, reaching a total of £2.6m.

# Loan Exhibitions

*From Russia* far exceeded expectations, with a total audience of nearly 400,000

The Royal Academy mounted six loan exhibitions during the year under review. *Making History: Antiquaries in Britain, 1707–2007* (15 September – 2 December 2007), *Georg Baselitz* (22 September – 9 December 2007) and *From Russia: French and Russian Master Paintings 1870–1925 from Moscow and St Petersburg* (26 January – 18 April 2008) took place in the Main Galleries, and *Paul Mellon's Legacy: A Passion for British Art* (20 October 2007 – 27 January 2008), *Cranach* (8 March – 8 June 2008) and *Vilhelm Hammershøi: The Poetry of Silence* (28 June – 7 September 2008) in The Jillian and Arthur M. Sackler Wing of Galleries.

As in previous years the Royal Academy has aimed to ensure that it remains one of the leading loan-exhibition venues in the United Kingdom through its commitment to the presentation of a diverse programme encompassing a wide range of art-historical subjects in a scholarly fashion.

This year the programme covered a very considerable span, including the first major UK exhibitions dedicated to Lucas Cranach the Elder, one of the greatest German Renaissance painters, and the renowned Danish painter Vilhelm Hammershøi, a celebration of the tercentenary of the Society of Antiquaries of London, and a retrospective of the highly regarded German artist Georg Baselitz HON RA. *From Russia* afforded our visitors a unique opportunity to look at the great French masterpieces bought by the pioneering Russian collectors Sergei Schuhkin and Ivan Morosov. Matisse's *The Dance* and *The Red Room* were

seen in London for the first time alongside contemporary Russian paintings of the period, culminating in Malevich's radical compositions.

Attendance levels for *Making History*, *Georg Baselitz* and *Paul Mellon's Legacy* were modest while *Vilhelm Hammershøi* performed to target. *From Russia* far exceeded expectations, with a total audience of nearly 400,000, making it one of the most successful shows in the history of the Royal Academy. *Cranach* was also very popular and attracted more visitors than had been expected as well as enormous critical acclaim.

In order to achieve this ambitious exhibition programme the Royal Academy continues to work in close partnerships with international institutions. With its unprecedented loans from the Alexander Pushkin Museum of Fine Arts and the Tretyakov Gallery in Moscow and the State Russian Museum and the State Hermitage Museum in St Petersburg, *From Russia* was a collaboration with the museum kunst palast, Düsseldorf. For *Paul Mellon's Legacy*, we worked closely with the Yale Center for British Art, New Haven, and *Cranach* was organised jointly with the Städel Museum, Frankfurt am Main. *Vilhelm Hammershøi* was a collaboration with the National Museum of Western Art, Tokyo.

# Architecture

## The architect-Academicians have been strongly featured

Through a programme of evening lectures, forums, symposiums and displays, the Royal Academy's Architecture Programme promotes the institution as a centre for architectural discourse, imparting knowledge, fostering debate and creating understanding about architecture. Events are organised to involve the Royal Academicians, to align with other activities and departments of the Academy, to establish collaborations with external institutions, and to respond to current concerns and debates in architecture.

The architect-Academicians have been strongly featured over the past year, with a lecture and display in the Architecture Space by Eric Parry RA, a memorial event celebrating the life and work of the late Prof. Sir Colin St John Wilson RA, and lectures by Lord Foster of Thames Bank OM RA and Gordon Benson OBE RA to accompany *From Russia* and the Summer Exhibition respectively. Tadao Ando HON RA gave a lecture supported by the Japanese Committee of Honour. The two-year series of 'conversations' with Senior Royal Academicians concluded with interview events with Sir Philip Dowson CBE PPRA and John Partridge CBE RA. The programme hosted a site-specific dance performance in the Annenberg Courtyard to accompany the President's submission to the Summer Exhibition in which the Grimshaw practice designed structures used by dancers from The Place. To mark the thirtieth anniversary of the Friends of the Royal Academy, an exhibition was mounted which examined the significant and revolutionary work of the architect-Academicians in 1977.

A second series of *The Architects Who Made London with Maxwell Hutchinson* featured six architects from the late

nineteenth to mid-twentieth centuries. An accompanying display of the featured architects was held in the Architecture Space, which coincided with an exhibition mounted by the Collections Department on Richard Norman Shaw RA. Diploma Works of relevant architects were displayed at the events. An interactive map with an inner-London walk, information on buildings designed by the featured architects and accompanying photographs was launched as a resource on the Royal Academy's website. All the events in the series were podcast, along with several other lectures and events from the Architecture Programme.

RA Forums continued to pursue cross-disciplinary subjects, including *Architecture and Music*, which included a performance by Tom Phillips CBE RA of John Cage's *4'33"*. Three forums entitled *Architecture and Affluence* included contributions from the historian Robert Skidelsky and the engineer Cecil Balmond, who discussed new ways of considering architecture in relation to society and technology. Building on the successful collaboration with the UCL Urban Laboratory in 2006–07, two further forums were held, entitled *Urban Pastoral* and *Promethean Landscapes*.

The Annual Architecture Lecture, supported by John Robertson Architects and the Japanese Committee of Honour, and held in Gallery 3 during the Summer Exhibition, was delivered to a capacity audience by the Japanese architect Kengo Kuma.

We remain, as always, deeply indebted to the Drue Heinz Endowment for Architecture for its support of the Architecture Programme.

# Collections and Library

Anyone with internet access can explore the hidden links that make the Royal Academy's collections so revealing

This year the department entered a new era in which the full effect of the Cataloguing Project (a seven-year programme completed in December 2007) began to be shared with the outside world. With the soft launch of a radical upgrade of the *Search the Collections* function on the website in August 2008, the Royal Academy became one of the first institutions in the world to begin to publish a fully integrated catalogue on the web of its holdings of works of art, rare books, historic objects, photographs and archives. This was the culmination of six years of collaboration with our software suppliers Systems Simulation Ltd. It is now possible for anyone with internet access to explore the hidden links between works of art, people and events that make the Royal Academy's collections so revealing of its history and ethos. Described to a level of detail currently unprecedented in an open-access online catalogue, the Academy's archives, and its collection of rare books in particular, are now uniquely well placed to inspire fresh insights into the inner life of the institution and its influence on the course of British art.

If we are properly to serve the wider aims of the Academy it is essential that we share far more than information with the outside world. Works of art exist to be seen. Over the year, an average of over 300 people a day have visited *From All Walks of Life*, a display of genre paintings in the John Madejski Fine Rooms. During the same period the Tennant Room hosted an exhibition of previously unseen watercolours by Allen Jones RA;

a selection of spectacular architectural drawings by Richard Norman Shaw RA; and a fine group of early animal and figure drawings and watercolours by John Frederick Lewis RA. Selected from an 'heirloom' Lewis family album previously unknown to all but a handful of specialists, this latter exhibition was generously supported by a grant from the Heritage Lottery Fund, which paid not only for conservation of the complete album but also made it possible for us to offer a series of educational events designed to encourage the interaction of a younger audience.

Imaginative display and interpretation of the Collections depend upon a network of human and physical resources that support the infrastructure needed for their preservation and documentation. Keeping this foundation in good repair is our day-to-day work, in which our invaluable volunteers continue to give unstintingly of their time, enthusiasm and expertise. Daily tours of the John Madejski Fine Rooms, detective work on the Photographic Archive and Prints Collection, refurbishment of the historic bindings in the Library, and maintenance of the Royal Academicians' files in the Archive – none of these essential tasks would have happened without the long-term commitment of the Fine Rooms Docent Team, the NADFAS Book Conservation Team, Irene Martin, Pam Thackrey, Cathy Elwall and Greg Harris.

# Royal Academy Schools

The *Premiums* and *Final Year Show* were quite remarkable

This has been a particularly successful year for the Royal Academy Schools. The *Premiums* in February and the recent *Final Year Show* were quite remarkable. In addition, last year's leavers have achieved great things, with exhibitions everywhere from Bond Street to Milan, Germany and China; work by three students has been selected for the John Moores Liverpool Exhibition and several for the New Contemporaries, and one, Matthew Draper, has won the prestigious Jerwood Painting Prize.

Applications were up from 535 in 2007 to 597 this year, of which 72 applicants were interviewed and 17 selected from a broad range of Fine Art disciplines and a range of ages, with some who will be coming direct from BA courses and others who have had some time out.

We conducted a very rich educational and cultural programme, including talks from such distinguished artists as Georg Baselitz HON RA, Albert Oehlen, Jeremy Deller, Nigel Cook and Ian Kiaer; lectures from Jeremy Gilbert-Rolfe, J. J. Charlesworth, Simon O'Sullivan and Roberto Cippola; and prominent visiting tutors, among them Dexter Dalwood, Prof. Peter Doig and Basil Beattie RA.

We are in the process of refining and focusing a programme of exchanges with overseas institutions and this year we have established an exchange with Prof. Neo Rauch of the Leipzig Academy, Prof. Peter Doig at the

Düsseldorf Academy and a two-year workshop exchange with the Helsinki Academy. In March we arranged a five-day study visit to New York for 23 students.

In July we held our first exhibition of students' work abroad, at Galerie Aalders in La Garde-Freinet, in the Var region of France. HRH The Duke of Gloucester KC GCVO, the Royal Academy Schools' Royal Patron, attended in support of the visit and guests joined the royal party and the students for an exclusive private view and a fundraising lunch. With support from the gallery's owner, Michael Aalders, and his associates, and Ian and Carol Sellars, we made a profit from the events and a wealth of new friends in the region.

Yasu Ichige, an IT expert, has taken up the post of Manager of the Epson Suite and Digital Media. Brian Griffiths, a high-profile young sculptor, has joined as a tutor to replace Dan Sturgis, who has been appointed Head of Painting at Camberwell College of Arts. Our new Visitor (external examiner) is Sam Ainsley, formerly Head of MA Fine Art at the Glasgow School of Art and responsible for its success and international recognition.

The programme of one-day visits to Royal Academicians' studios has been very popular and beneficial, representing another unique opportunity for students of the Royal Academy Schools.

# Education

## The department presented over 900 programmes reaching over 30,000 people

The Education Department supports the Royal Academy's mission by helping audiences to learn about and enjoy its exhibitions, providing a forum for exchanging ideas about art, building new audiences, and promoting this unique, artist-led organisation. In 2007–08 the department presented over 900 programmes reaching over 30,000 people.

The Education Department offers a dynamic and multi-disciplinary programme of lectures, practical workshops and gallery talks. Speakers in the year included the author and Picasso scholar John Richardson with Richard Shone; the historian David Starkey for *Making History*; Hilary Spurling and Natalia Semenova on the collectors Sergei Shchukin and Ivan Morosov for *From Russia*; Michael Palin on Vilhelm Hammershøi; and Tracey Emin RA and Matthew Collings on Emin's curatorial work for the Summer Exhibition and her practice. Practical workshops focused on watercolour, life drawing, monotype printing and monochromatic painting. Gallery talks during the year were attended by nearly 5,000 people and weekly spotlight talks by over 1,500.

Friends Events offers over 100 London-based visits, half-day and full-day excursions, evening events and long weekends, with over 3,500 tickets purchased. The *Russian Romantic Recital*, a joint event between the Royal Academy and the Philharmonia Orchestra, attracted more than 300 people who attended a private viewing of *From Russia* followed by a performance of Russian music at St James's Church, Piccadilly.

In 2007–08 over 9,500 primary- and secondary-school students participated in gallery talks, self-guided gallery visits, and primary and secondary exhibition workshops. Special funding allowed the Royal Academy to offer free gallery talks to many state schools. Thanks to a generous grant from the Pidem Foundation, the Royal Academy also offered 38 free workshops to state schools. Sixty A-level art students from north London boroughs participated in attRAct, an in-depth project with workshops, mentoring and behind-the-scenes tours, and tours of the exhibitions and the Academy's Collections. The A-level Summer Exhibition Online, a unique programme in the UK, received over 760 works of art from students attending schools throughout the country. The online exhibition recorded 17,589 visits. The Royal Academy's Outreach Programme presented life-drawing workshops to a total of 3,000 students in 13 primary and 87 secondary schools. Thanks to the support of Deutsche Bank, 15 schools serving disadvantaged students received subsidised workshops.

Over 1,400 teachers attended four private view evenings to explore Royal Academy exhibitions; these encompass an introductory lecture, the distribution of educational

materials and an opportunity to learn about the Royal Academy's programmes for students. PGCE Gallery Education Seminars led by Royal Academicians introduce future secondary-school art teachers to the Royal Academy and the Summer Exhibition.

The department produced illustrated Education Guides for six exhibitions, three sponsored by the Mercers' Company. These are available free of charge to teachers, educators and students. A special Junior Guide was created for the *Making History* exhibition, thanks to the sponsorship of the Kobler Trust. Art Detectives, interactive guide sheets for younger visitors, are produced for all Royal Academy exhibitions. All educational guides are posted on the Royal Academy website. An online interactive graphic produced for *Vilhelm Hammershøi* proved extremely effective in engaging visitors in looking carefully at and learning about one of Hammershøi's paintings.

The participation of Royal Academicians has greatly enriched all Education Department activities. The department extends its gratitude to Will Alsop OBE RA, the late Jean Cooke RA, Eileen Cooper RA, Dr Jennifer Dickson RA, Tracey Emin RA, Mary Fedden OBE RA, Peter Freeth RA, Anthony Green RA, Allen Jones RA, Ian McKeever RA, Barbara Rae CBE RA and Michael Sandle RA. The department also recognises the dedication of the volunteers who conduct guided tours for primary workshops.

# Development

In a very strong year for corporate support, overall gross revenue exceeded £4m

## Corporate Support

In a very strong year for corporate support, overall gross revenue exceeded £4m. The Corporate Board played a very valuable part in helping to achieve this goal, and special appreciation is extended to Lord Aldington, Chairman of Deutsche Bank, who established the board and has served as its Chairman for the past five years. Mervyn Davies, Chairman of Standard Chartered, succeeded Lord Aldington as Chairman of the Corporate Board during the summer.

Sponsorship revenue exceeded £2.14m and was secured from a variety of sources. First-time supporters included Bank of New York Mellon for *Paul Mellon's Legacy* and E.ON for *From Russia*. Insight Investment completed its third year as sponsor of the Summer Exhibition and renewed its commitment to the show until 2011. *Cranach*, *Georg Baselitz* and *Vilhelm Hammershøi* all drew support from consortia of individuals, corporations and trusts and foundations.

The Corporate Membership Scheme continued to flourish, and 24 companies out of 78 have joined at the premier level. The popularity of such exhibitions as *From Russia* has generated interest in the entertainment opportunities and employee benefits that this scheme provides.

The hire of 6 Burlington Gardens as an event space saw such new clients as Zoo Art Fair, as well as return customers, among them The London Original Print Fair, and brought in more than £0.752m in revenue.

## Patrons

The General Patrons and the Benjamin West Patrons schemes were relaunched in summer 2007 after major changes to ensure their compliance with fiscal rules on donor benefits. Much thought has been devoted to improving our stewardship of these important groups so that their support of and involvement with the Royal Academy's work will be better recognised in future and their members will receive proper care.

The year's events for Patrons, including tours of the exhibitions, a visit to the studio of Ken Howard RA, a tour of the Royal Academy Schools given by Eileen Cooper RA and visits to various art fairs, have been well attended and membership has grown in consequence. The annual Benjamin West Dinner in November was very successful and generated further pledges and prospects for funding.

We are as always grateful to Lady Judge and the Benjamin West Group Committee, who have given immense support to the development of the Benjamin West Group, and to all our Patrons for their continued support of the Royal Academy.

## Special Events

The events team have had an exceptionally busy and productive year, organising and managing just under 60 events. Three very successful fundraising events brought in approximately £1.2m for the Royal Academy, and art valuing nearly £0.9m was sold during both the Summer Exhibition Preview Party and the Triennial Summer Ball. In addition, the team have organised and executed the core events activities of the Royal Academy, including all opening receptions, lenders' dinners and the 240th Annual Dinner whose guest speaker was Boris Johnson, Mayor of London.

The Triennial Summer Ball far exceeded all forecasts and raised £0.59m in ticket sales and donations, including £70,000 sponsorship from Mr and Mrs Michael Spencer of ICAP. Chaired by Lady Judge, the evening was a glittering occasion attended by prominent members of the international business community and society figures.

The BBC covered the Summer Exhibition Preview Party with a special edition of 'The Culture Show', filmed live, culminating with a performance by the musician Jarvis Cocker in the Annenberg Courtyard. This star-studded event made the front page of the *Evening Standard* and received coverage in *Hello!*, *OK Magazine*, *The Independent*, *Metro*, *London Lite*, *Daily Express*, the *London Paper*; it was featured as 'Party of the Month' in *Harper's Bazaar*. The post-event party for the Committee, co-chaired by Anya Hindmarch and Jenny Halpern Prince, was again generously donated by Nick Jones and Soho House, and this year they transformed the Schools Corridor and Life-Drawing Room into a sumptuous chill-out space and dining area.

The second Schools Annual Dinner and Auction took place at the end of February and was both a very enjoyable evening and a huge success, raising £0.25m for the Royal Academy Schools. The event was held at 6 Burlington Gardens, where guests enjoyed a champagne reception and dinner, followed by an exciting auction of artworks donated by Royal Academicians and previous students from the Royal Academy Schools. Edward Rising of Sotheby's was on the rostrum. The Patron of the Royal Academy Schools, HRH The Duke of Gloucester KC GCVO, attended, and the guest of honour and speaker was Ronnie Wood, who also kindly donated a work to the auction.

## Royal Academy Trust

The year has seen some significant changes for the Royal Academy Trust, not least the review of its Laws. After careful consideration and lengthy consultation between the Academy's Executive Committee and Jones Day Solicitors, the Laws underwent a process of refinement and updating to align them with the new incorporation of the Royal Academy. The result of this process means

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that the Trust is now fit to move forward with clarity of vision and a strong *esprit de corps*. In addition to the review of the Trust Laws, there has also been a review of endowment fund management. Lord Aldington, Deputy Chairman of the Trust, steered a Trust Investment Committee through a consultation period and interview process, before a final decision was made in July to appoint Partners Capital to manage the endowment fund. They will replace Schroders, who had managed the fund since December 2003.

This year the Trust was delighted to welcome a new Trustee to the Board. Mervyn Davies has a wealth of experience in the world of business and finance and has supported the Royal Academy as a member of the Corporate Advisory Board since 2004.

In January, Tony Byrne stepped down as Director of the Trust to be replaced by Jane Marriott. Jane was simultaneously appointed Director of Development, uniting capital and more general fundraising into a single department, building on her experience of five years as Head of Corporate Development.

Following a distinguished career in the city, the Hon. Richard Sharp succeeded Simon Robertson as Chairman in June 2007. He has guided and motivated the Trust through this time of change and with a deep commitment to cultural philanthropy, his expert knowledge has been invaluable.

# Friends of the Royal Academy

The number of Friends at year end was 90,176

The Friends of the Royal Academy is a separate entity established to support the activities of the Royal Academy of Arts through annual subscriptions from its membership. The Friends are the largest group of their type in Europe.

Their net contribution to the Royal Academy in 2007–08 was £6,064,306. This figure also includes £1,164,296 of Gift Aid claimed back from HM Revenue and Customs this year. The number of Friends at year-end was 90,176.

The membership retention rate currently stands at 88%, and this is greatly aided by the fact that 90% of Friends pay their annual subscription by Direct Debit. Subscription prices were increased on 1 April 2008 at a rate higher than inflation and fortunately recruitment and retention rates remain successful.

Active marketing campaigns took place to support recruitment of new Friends at exhibitions such as *Georg Baselitz, From Russia* and the Summer Exhibition, and a national press campaign was undertaken at Christmas to promote Friends membership as a gift. Recruitment during *From Russia* was extremely successful, with over 7,000 new Friends joining during the exhibition.

Other key marketing and development projects undertaken this year have included a complete redesign of the Friends' recruitment and retention printed materials and also the creation of a Friends' microsite and Friends-

only web area. The presentation of the mailing of *RA Magazine* to Friends has also been improved, and it now allows us to communicate with them more effectively.

In January this year a drinks reception was held at the Royal Academy to celebrate the thirtieth anniversary of the Friends. This event was sold out and over 550 Friends attended. We are grateful to Cox & Kings for their support of this event.

The Friends organisation is, as always, grateful to the 55 volunteers who have helped in so many ways over the year, and also to the members of the Friends' Council of Management under the chairmanship of Ronald Zeghibe.

# American Associates of the Royal Academy Trust (AARAT)

Throughout the year the American Associates Board and Executive Committee have met frequently in order to strengthen further the organisation so that it is prepared to meet new goals and carry out its mission.

We are pleased to announce the election of two new Board members: the former British Ambassador to Washington, Sir David Manning GCMG CVO, and Richard J. Miller Jr. In addition, the American Associates have engaged a new accounting firm. Since its foundation in 1919, Loeb & Troper has worked solely with not-for-profit organisations and several 'American Friends of' groups. The firm has spent several months administering an audit and in the coming months will be fully engaged with AARAT with regard to financial and governmental compliance as we prepare to move into Capital Campaign fundraising.

The American Associates held their Annual Gala Dinner and Dance at the Rainbow Room on 8 November 2007. The American Associates honoured John C. Whitehead with the Benjamin West Award for his unswerving commitment to the American Associates, and saluted his role as a major collector of Impressionist art and his important patronage of the arts. On the same occasion Sir Norman Rosenthal, then Exhibitions Secretary of the Royal Academy of Arts, was honoured with the John Singleton Copley Award in recognition of his 30 years of mounting ground-breaking loan exhibitions at the Royal Academy.

In February 2008, a contingent of members of the American Associates Board and major donors travelled to London for a series of formal and informal meetings with the Trustees of the Royal Academy Trust, and enjoyed a chance to see the acclaimed exhibition *From Russia*.

The year marked the twenty-fifth Anniversary of the American Associates of the Royal Academy Trust. To commemorate the occasion a celebratory dinner was held at the home of Dame Jillian Sackler, an AARAT Board member, in April. HRH The Earl of Wessex was the principal guest and the evening brought together AARAT Board members, longstanding major donors and prospective donors.

The American Associates travelled across the pond once again in the summer for a Members' Weekend in London. Among the activities for guests were a private tour of the Summer Exhibition and an architectural tour of the Royal Academy, a private tour of the Royal Collection at Buckingham Palace, a luncheon and studio tour with Ken Howard RA, and an evening at Sir John Soane's Museum.

The Starr Scholarship, provided by the Starr Foundation based in New York City, was awarded to Lika Yurkovetsky. The Starr Scholarship is available to emerging American artists for an artist-in-residence post at the Royal Academy Schools with tenure of one year.

The American Associates of the Royal Academy Trust, an autonomous 501 (c) 3 charity with its own Trustees and staff, fulfils its dual mission of raising both visibility as well as financial support for the Royal Academy of Arts.

# The Japanese Committee of Honour

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The Japanese Committee of Honour was founded in 1991 to provide a presence for the Royal Academy in Japan and to ensure the promotion of cultural exchange between artists, students and institutions in Britain and Japan.

The Japanese Committee of Honour makes a significant annual donation to the Royal Academy, which is much appreciated. The Committee and the Royal Academy also collaborate on a programme of cultural events.

On 26 October 2007 the Japanese architect Tadao Ando HON RA delivered a lecture to a capacity audience at 6 Burlington Gardens as part of the Royal Academy's Architecture Programme. The lecture was made possible through the kind support of the Japanese Committee of Honour, which covered the cost of hosting the event. Mr Ando discussed his early career, the establishment of his practice and his interest in art. He moved on to consider the importance of flexibility in solving design problems and a relatively new concern for sustainability through the planting of trees and recycling.

On 14 July 2008, the well-known Japanese architect Kengo Kuma delivered the Royal Academy's Annual Architecture Lecture and Japanese Cultural Evening, with a lecture entitled *Nature and Architecture*. The event was held in Gallery 3 of the Summer Exhibition, which had been converted into a lecture space for the occasion, to a capacity audience of 380 people. Mr Kuma outlined his desire to develop an architecture of the twenty-first century which would create a working relationship with nature while integrating sophisticated modern technologies with traditional workmanship. Both the Japanese Committee of Honour and John Robertson Architects provided generous support for the occasion.

The Academy is very grateful to Mrs Minoru Mori in her roles as both a member of the Japanese Committee of Honour and as a Trustee of the Royal Academy Trust.

# Press and Marketing

Unprecedented media coverage for *From Russia* resulted in record-breaking advance bookings

Campaigns this year have focused on publicising and marketing a very diverse loan-exhibitions programme. They generated wide coverage across a range of media.

## Attendance figures for 2007–08\*

Exhibition	Total	Daily
<i>Making History: Antiquaries in Britain, 1707–2007</i> 15 September – 2 December 2007 (79 days)	38,441	493
<i>Georg Baselitz</i> 22 September – 9 December 2007 (79 days)	49,614	628
<i>Paul Mellon's Legacy: A Passion for British Art</i> 20 October 2007 – 27 January 2008 (100 days)	83,866	856
<i>From Russia: French and Russian Master Paintings 1870–1925 from Moscow and St Petersburg</i> 26 January – 18 April 2008 (84 days)	388,628	4,572
<i>Cranach</i> 8 March – 8 June 2008 (92 days)	120,194	1,226
240th Summer Exhibition 9 June – 17 August 2008 (70 days)	147,552	2,108
<i>Vilhelm Hammershøi: The Poetry of Silence</i> 28 June – 7 September 2008 (72 days)	98,166	1,079
The John Madejski Fine Rooms (339 days)	106,726	345
<b>Total</b>	<b>1,033,187</b>	

\* These figures do not include visitors who attended previews, evening events, Royal Academy Schools shows, Friends' Room exhibitions or Library Print Room displays.

Media coverage for *From Russia* was unprecedented, thanks to the sensitive political background against which it took place. The exhibition was extensively covered in the national and international media (broadcast, print and online), and the issues surrounding diplomatic relations with Russia sparked comment all around the world. This prominence in the news resulted in record-breaking advance bookings. The exhibition microsite, including pages devoted to special offers and a prize-draw holiday, attracted nearly 15,000 entrants, and the campaign benefited further from extensive and highly visible pre-exhibition advertising on the London Underground and also online advertising on websites including Yahoo!, Hotmail and This Is London. First-time advertising included projections onto buildings in central London, back-lit posters across London Underground stations and a billboard on the M4 during the opening week. Special print was distributed, in four languages, around hotels in major European cities, in partnership with NH Hoteles.

Following on from the success of the past two years, we collaborated with BBC2 on an hour-long special edition of 'The Culture Show' for the Summer Exhibition, and BBC1's 'The One Show' featured the exhibition twice. Tracey Emin RA's gallery created particular media interest. Regional press coverage increased this year, showing that our campaigns are effective beyond the capital.

Press coverage for *Vilhelm Hammershøi: The Poetry of Silence* was extensive. A press trip to Copenhagen resulted in feature articles and online coverage. Preview pieces appeared in the *Evening Standard*, the *Daily Telegraph* and *Stella Magazine*, among other publications. Hammershøi-related partnerships were secured with Georg Jensen, Scandinavian Kitchen, Scan Magazine and Visit Denmark.

The installation of Zhang Huan's *Three-legged Buddha* and *Promenade* by Sir Anthony Caro OM CBE RA in the Annenberg Courtyard brought some good photograph opportunities. The installation of Matisse's *The Dance* and the Summer Exhibition Preview Party also provided positive media coverage in a wide range of publications.

Media coverage for the Royal Academy Schools Show was strong. Charles Saatchi bought numerous works, which resulted in prominent exposure on BBC Radio 4, *The Times* and the *Evening Standard*.

Seeking to reach new audiences, the Royal Academy advertised twice on television this year, on The History Channel and Sky Arts, and we are delighted that group marketing saw a 60% increase in bookings compared to last year.

The Royal Academy also increased the number of hotels that promote and sell exhibition tickets through our Concierge Programme and its presence was further raised through appearances at domestic and international travel shows and fairs. We targeted the tourist market by participating in overseas promotions in Germany, France, Belgium, Spain and America through Visit London. We also worked with Visit Britain overseas and Enjoy England regionally.

# RA Enterprises Ltd

The year saw one of the most extreme challenges to the creativity and speed of reaction of the business

The Royal Academy is used to thinking on its feet and reacting quickly to the unexpected difficulties and exigencies of an ambitious programme. RA Enterprises Ltd feeds on this ambition and relies on anticipating, creating and selling exhibition catalogues and appropriate merchandise to generate the profits that contribute greatly to the continuing financial independence of this institution.

The year saw one of the most extreme challenges to the creativity and speed of reaction of the business. The well-documented problems in the confirmation of *From Russia* created a unique set of demands. With the exhibition still uncertain less than a month before its scheduled opening, it is miraculous that all merchandise lines and the catalogue were approved, created and in place on the opening day. The absolute importance of our achieving this is reflected in the figures: over the twelve-week run the Royal Academy shop generated a turnover of £2.2m, approximately half of its record annual turnover being taken over this extremely intense trading period. It is a measure of the business efficiency of RA Enterprises Ltd and the ability of a small team to manage the trading complications of unprecedented success that all the extra gross profit generated by *From Russia* was transferred directly to the net bottom-line profit covenanted to the Royal Academy. In all, RA Enterprises Ltd generated an annual turnover of £6.7m (an increase of £1.9m on budget) and a gross profit of £3.8m (an increase of £1.2m on budget), and returned a net profit of £2.1m (an increase of £1.2m on budget). Net operating margin was 31%, an increase of 10% on last year, compared to which net profits were almost exactly doubled. In all, it was an exceptional year with turnover and profits equally contributed by the publishing and retail units.

A third of retail revenue is generated by non-exhibition, continuity products featuring pieces commissioned from Royal Academicians. This year saw a pleasing increase in their sales performance, with new ranges created by Donald Hamilton Fraser RA and Tracey Emin RA and extended ranges of the work of Barbara Rae CBE RA and Edward Bawden RA proving successful. The Royal Academy shop at Lloyds of London also made a contribution to the overall strategy of the business by increasing revenue by 20% on its previous, first year of operation.

Academy Framing continued to offer its high-quality service to both new and regular customers, trade and private alike. Up to twenty Royal Academicians regularly have work framed there and many do so in connection with the Summer Exhibition. The customer base is diverse: in the last twelve months it has encompassed the Academy's Collections, other departments across the Royal Academy, especially the Schools and its students, foreign embassies, government departments, livery companies, charities, the

Church, some of the Courtyard societies, and many local businesses and their employees.

The performance of the Restaurant and catering unit was improved significantly on last year through focusing on new products, improved presentation, attention to customer service, and the introduction of waiter-service afternoon teas in the Restaurant. The Courtyard Café had its most successful year ever, offering a wider menu and remaining open even during inclement weather through improvements to the awning covering the public and service area. As a result of its trading success net profit contribution exceeded budget expectations by £70,000.

RA Enterprises Ltd published catalogues for *Making History*, *Georg Baselitz*, *Cranach*, *From Russia*, *Vilhelm Hammershøi* and the *Summer Illustrated 2008*, all of which successfully supported the exhibitions they accompanied. The publishing business also published Ian Ritchie RA's *The Leipzig Glass Hall*, Nicholas Sinclair's *Berlin: Imagining the Tri Chord*, *Painter Pilgrim: The Art of Tristram Hillier*, *Nigel Hall: Sculpture and Works on Paper* and Chris Orr RA's *The Multitude Diaries*. *Georg Baselitz* and Nicholas Sinclair's *Berlin: Imagining the Tri Chord* were both published in an edition containing a limited-edition print. French, German and Japanese co-editions of *Hammershøi* were produced.

The contract-publishing business extended its activities, taking on the advertising for the *Asian Art Newspaper*. This joins a portfolio of publications comprising *Watts Gallery Magazine*, *Pallant House Magazine*, the *British Museum Magazine*, the *A Foundation* and the *Brighton Photo Biennale*, as well as the catalogue for The London Original Print Fair. All titles exceeded their budgets. The year also saw a new contract to produce a magazine for the London Library, whose first edition will appear in October 2008.

The increase in the range of advertising contacts brought about by the contract-publishing venture has benefited *RA Magazine*, which has been able to increase issue sizes due to the additional advertising it has attracted. Continuing to expand its coverage of events both inside and outside the Royal Academy as it seeks to enhance its appeal to its wide readership, *RA Magazine* has again managed to buck a trend and produce record revenues despite the general downturn in advertising revenues in print media.

During the year the redesigned website has expanded and now includes more multimedia content, such as podcasts and video. Microsites for special projects and key exhibitions are now a regular feature. The focus has been on promoting the full range of the Academy's activities and producing engaging content, such as interactive graphics and online maps, as well as expanding the Academy's web presence into social networking platforms, such as Facebook.

# Buildings

## The intention is to reduce energy usage by 50%

Since 2002 the Surveyor's Department has been active in assessing ways to reduce the Royal Academy's consumption of energy. This has led to the development of a new strategic plan for the replacement of plant serving the Main Galleries, which at present consumes 80% of the energy used in Burlington House. The new engineering system incorporates more efficient air distribution and variable modes of ventilation, cooling and humidification, providing, when conditions demand, close environmental control in the galleries to international standards for the twenty-first century. A matrix of costs and phased implementation over 10–15 years, including the Sackler Wing of Galleries, was reported to the Works Committee. The intention is to reduce energy usage by 50%.

The in-house team replaced the antiquated plant for Galleries 1 and 2 with the new system in 2006, and this was extended successfully in 2008 to Galleries 4 and 5 at a cost of £0.91m. Poultney Gallagher completed the work to budget and on time. The concept design for Gallery 3 has been completed. Costings and planning permission are the next steps, with a view to seeking outside funding in 2009. Essential plant replacement for the Library and Print Room, which cannot maintain environmental conditions, has been put on hold for the second year due to lack of funds. This is now an urgent priority.

Following the death of Prof. Sir Colin St John Wilson RA on 14 May 2007, Long and Kentish have continued their involvement with the Master Plan Working Party and are

engaged in a feasibility study for the Membership Wing. David Chipperfield CBE RA has been appointed to draw up a Feasibility Report on the future of 6 Burlington Gardens, which includes inserting a lecture theatre with a capacity of 300 and facilities for the Royal Academy's education programme. Davis Langdon Project Managers and Dannatt Johnson Architects continue to work on the reinstatement of the roof of Gallery 8, which will include additional office space, following the fire at 6 Burlington Gardens on 29 August 2006.

During the year the basement and ground floor at the rear of 6 Burlington Gardens were fitted out as offices to a scheme by Dannatt Johnson Architects. The fit-out included a ground-floor mezzanine, inserted to achieve the spatial requirements and supporting accommodation. Wheelchair lifts and an air-conditioning system also formed a part of the scheme. Davis Langdon acted as Quantity Surveyors as well as Project Managers. This was the Academy's second contract with Bovis Lend Lease, following their construction of the Sackler Wing of Galleries in 1991. Work commenced in April 2007 and was completed on 10 December to programme and on budget at £4m, financed by a bank loan. Seventy-five members of staff moved into the new offices from French Railways House before the lease expired at Christmas.

# Finance

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The fact that the Royal Academy's annual accounts are prepared on a different schedule has in the past tended to prevent timely publication of its Annual Report. This year the annual accounts will be published separately, and copies will be available from the Royal Academy's Press Office and the Charity Commission.

# Appendix 1

## Membership and Committees

### Members

(as at 31 August 2008)

#### Senior Royal Academicians

Craigie Aitchison CBE  
Diana Armfield  
Gillian Ayres OBE  
Adrian Berg  
Dame Elizabeth Blackadder DBE  
Sir Peter Blake CBE  
William Bowyer  
Ralph Brown  
James Butler  
Prof H T Cadbury-Brown OBE  
Jeffery Camp  
Sir Anthony Caro OM CBE  
Geoffrey Clarke  
Robert Clatworthy  
John Craxton  
Edward Cullinan CBE  
Frederick Cuming  
Prof Trevor Dannatt  
Sir Philip Dowson CBE

#### PPRA

Bernard Dunstan  
Anthony Eyton  
Mary Fedden OBE  
Donald Hamilton Fraser  
Frederick Gore CBE  
Albert Irvin  
Flavia Irwin  
Michael Kidner  
Prof Bryan Kneale  
Leonard McComb  
Leonard Manasseh OBE  
Michael Manser CBE  
John Partridge CBE  
Leonard Rosoman OBE  
Philip Sutton  
Joe Tilson  
Dr David Tindle  
Anthony Whishaw

#### Royal Academicians

Ivor Abrahams  
Prof Norman Ackroyd CBE  
Prof William Alsoop OBE  
Basil Beattie  
Dr John Bellamy CBE  
Prof Gordon Benson OBE  
Tony Bevan  
Olwyn Bowey  
Frank Bowling OBE  
John Carter  
Stephen Chambers  
Ann Christopher  
Prof Maurice Cockrill  
Prof Sir Peter Cook  
Eileen Cooper  
Prof Tony Cragg CBE  
Michael Craig-Martin CBE  
Gus Cummins  
Richard Deacon CBE  
Dr Jennifer Dickson  
Kenneth Draper  
Jennifer Durrant  
Tracey Emin  
Prof Stephen Farthing  
Barry Flanagan OBE  
Lord Foster of Thames Bank OM

Peter Freeth  
Antony Gormley OBE  
Piers Gough CBE  
Anthony Green  
Sir Nicholas Grimshaw CBE PRA  
Zaha Hadid CBE  
Nigel Hall  
David Hockney CH  
Sir Michael Hopkins CBE  
Prof Ken Howard  
Prof John Hoyland  
Gary Hume  
Prof Paul Huxley  
Bill Jacklin  
Eva Jiricna CBE  
Allen Jones  
Anish Kapoor CBE  
Prof Phillip King PPRA CBE  
Paul Koralek CBE  
Sonia Lawson  
Christopher Le Brun  
Ben Levene  
Richard Long  
Sir Richard MacCormac CBE

Prof David Mach  
Prof Ian McKeever  
John Maine  
Lisa Milroy  
Prof Dhruva Mistry CBE  
Mick Moon  
David Nash OBE  
Humphrey Ocean  
Prof Chris Orr MBE  
Eric Parry  
Tom Phillips CBE  
Barbara Rae CBE  
Fiona Rae  
David Remfry MBE  
Prof Ian Ritchie CBE  
Lord Rogers of Riverside CH  
Michael Rooney  
Prof Michael Sandle  
Jenny Saville  
William Tucker  
Alison Wilding  
Chris Wilkinson OBE  
Richard Wilson  
Bill Woodrow  
John Wragg

### Election of Members

11 December 2007  
Prof David Chipperfield CBE, architect (Royal Academician)  
Gillian Wearing, painter (Royal Academician)

29 May 2008  
Michael Landy, painter (Royal Academician)

### Council

President (Chairman)  
Prof Norman Ackroyd CBE RA

Prof Gordon Benson OBE RA  
John Carter RA  
Stephen Chambers RA  
John Coombe  
Peter Freeth RA  
Anthony Green RA  
Prof Paul Huxley RA  
Christopher Le Brun RA  
Sir Richard MacCormac CBE RA  
Prof David Mach RA  
John Maine RA  
Sir Alan Moses  
Eric Parry RA  
Michael Rooney RA (in attendance: Treasurer, Keeper, Secretary and Chief Executive)

### Committees

(as at 31 August 2008)

#### Appeal Committee

Sir Richard Carew Pole Bt OBE DL (Chairman)  
President  
Treasurer  
Secretary and Chief Executive  
Colin Amery  
Lady Sarah Chatto  
E Mervyn Davies CBE  
Ambassador Edward E Elson  
Lord Foster of Thames Bank OM RA  
Fiona Hare  
Christopher Le Brun RA  
The Rt Hon Lord Marland of Odstock  
Simon Robertson  
The Hon Richard S Sharp  
Julian Treger (in attendance: Dominic Anghileri, Caroline Hawley, Victoria Legge-Bourke, Jane Marriott, MaryAnne Stevens)

#### Architecture Committee

Sir Richard MacCormac CBE RA (Chairman)  
President  
Keeper  
Secretary and Chief Executive  
MaryAnne Stevens (secretary)  
Prof Gordon Benson OBE RA  
Prof Sir Peter Cook RA  
Piers Gough CBE RA  
Eric Parry RA  
Tom Phillips CBE RA  
Dr Margaret Richardson (Honorary Curator of Architecture)  
Prof Ian Ritchie CBE RA  
Chris Wilkinson OBE RA (in attendance: Kate

Goodwin, Michael Manser CBE RA, Jeremy Melvin, Peter Murray, Nicholas Savage)

#### Audit Committee

John Coombe (Chairman)  
Sir James Butler  
Prof Ken Howard RA  
Eva Jiricna CBE RA  
The Hon Richard S Sharp (in attendance: Treasurer, Secretary and Chief Executive, Dominic Anghileri [secretary], Nick Brooks, Timothy Geddes, Edward Halshaw, Ceri Lindsell, Richard Weaver)

#### Client Committee for the Five-year Plan

President (Chairman)  
Treasurer  
Secretary and Chief Executive  
Chairman of Works Committee  
Allen Jones RA  
Christopher Le Brun RA  
MaryAnne Stevens  
Roger Zogolovitch ARIBA (in attendance: Dominic Anghileri, John Fairclough, Simon Lewis, Michael Manser CBE RA, Peter Schmitt)

#### Collections and Library Committee

Prof Ian Ritchie CBE RA (Chairman)  
President  
Treasurer  
Keeper  
Secretary and Chief Executive  
Nicholas Savage (secretary)  
Prof Stephen Farthing RA  
Prof Ken Howard RA  
Allen Jones RA  
Prof Chris Orr MBE RA  
Tom Phillips CBE RA  
MaryAnne Stevens  
Dr Andrew Wilton (Honorary Curator of Prints and Drawings)  
Bill Woodrow RA

#### Corporate Board

E Mervyn Davies CBE (Chairman, Standard Chartered Bank plc) (Chairman)  
Philip Marsden (Managing Director, Ridgeway Partners) (Deputy Chairman)  
Guy Beringer  
Guy Dawson (Partner, Tricorn Partners)  
Sir Robert Finch  
Christian de Juniac

(Senior Vice President and Director, the Boston Consulting Group Limited)  
Carolyn McCall (Chief Executive, Guardian Media Group)  
Harvey McGrath (Chairman, London First)  
Helena Morrissey (Chief Executive, Newton Asset Management and Co-chair, Bank of New York Mellon)

#### Education Committee

Humphrey Ocean RA (Chairman)  
President  
Treasurer  
Keeper  
Secretary and Chief Executive  
Beth Schneider (secretary)  
Ivor Abrahams RA  
Sir Richard MacCormac CBE RA  
Alison Wilding RA  
Richard Wilson RA

#### Executive Committee

Secretary and Chief Executive (Chairman)  
Dominic Anghileri  
Eliza Bonham Carter  
David Breuer  
Dr Adrian Locke  
Jane Marriott  
Anne de Silva  
MaryAnne Stevens

#### Exhibitions Committee

Anthony Green RA (Chairman)  
President  
Treasurer  
Keeper  
Secretary and Chief Executive  
Dr Adrian Locke (secretary)  
Prof Sir Peter Cook RA  
Richard Deacon CBE RA  
Dr John Golding CBE FBA  
Frederick Gore CBE RA  
Gary Hume RA  
Allen Jones RA  
Sir Richard MacCormac CBE RA  
Prof Ian McKeever RA  
John Maine RA  
Humphrey Ocean RA  
Joe Tilson RA

#### Finance Committee

Treasurer (Chairman)  
Secretary and Chief Executive  
Dominic Anghileri (secretary)  
Lord Aldington  
David Breuer  
Sir James Butler  
John Coombe

Prof Stephen Farthing RA  
The Hon Richard S Sharp (in attendance: Edward Halshaw, Ceri Lindsell)

#### RA Enterprises Ltd Board

Secretary and Chief Executive (Chairman)  
Charles Coates (Deputy Chairman)  
John Barford (secretary)  
Dominic Anghileri  
David Breuer (Chief Executive, RA Enterprises Ltd)  
Ann Christopher RA  
Edward Cullinan CBE RA  
Prof Stephen Farthing RA  
Philippa Harrison

#### Remuneration Committee

The Hon Richard S Sharp (Chairman)  
President  
Treasurer  
Secretary and Chief Executive  
Prof Norman Ackroyd CBE RA  
Eva Jiricna CBE RA (in attendance: Dominic Anghileri, Anne de Silva [secretary])

#### Summer Exhibition Committee

President (Chairman)  
Ivor Abrahams RA  
Prof William Alsoop OBE RA  
Prof Gordon Benson OBE RA  
John Carter RA  
Stephen Chambers RA  
Prof Tony Cragg CBE RA  
Gus Cummins RA  
Tracey Emin RA  
Anthony Green RA  
Prof Paul Huxley RA  
Mick Moon RA  
Humphrey Ocean RA  
Michael Rooney RA (in attendance: Secretary and Chief Executive, Head of Membership and Summer Exhibition, Katherine Oliver [secretary])

#### Works Committee

Chris Wilkinson OBE RA (Chairman)  
President  
Treasurer  
Secretary and Chief Executive  
Peter Schmitt (secretary)  
Prof Norman Ackroyd CBE RA  
Dominic Anghileri (in attendance: Director of Development, Michael Manser CBE RA)

# Appendix 2

## Trustees and Benefactors

### Trustees of the

#### Royal Academy Trust (as at 31 August 2008)

*Honorary President*  
HRH The Prince of Wales

*Emeritus Trustees*  
The Rt Hon The Lord  
Carrington KG GCMG  
CH MC  
Sir Trevor Chinn CVO  
The Rt Hon The Earl  
of Gowrie  
The Rt Hon The Lord  
Kingsdown KC  
The Rt Hon The Lord  
Luce GCVO DL  
John Raisman CBE  
Sir Anthony Tennant

*Trustees*  
The Hon Richard S Sharp  
(Chairman)  
Lord Aldington (Deputy  
Chairman)  
President of the Royal  
Academy (*ex officio*)  
Treasurer of the Royal  
Academy (*ex officio*)  
Jonathan Chenevix-  
Trench

John Coombe  
E Mervyn Davies CBE  
Ambassador Edward  
E Elson  
John Entwistle OBE  
Stephen Fry  
HRH Princess Marie-  
Chantal of Greece  
Sir Ronald Grierson  
Mrs Drue Heinz HON DBE  
Lady Judge  
Mrs Minoru Mori  
Sir Richard Carew Pole  
Bt OBE DL  
Mrs Rolf Sachs  
Dame Jillian Sackler DBE  
Sir David Tang KBE

*Director of the  
Royal Academy Trust*  
Jane Marriott

#### American Associates of the Royal Academy Trust (as at 31 August 2008)

*Honorary Trustees*  
Sir Philip Dowson  
CBE PPRA  
Sir Nicholas Grimshaw  
CBE PRA  
Prof Phillip King CBE PPRA

*Chairman Emeriti*  
James Benson OBE  
Ambassador Philip Lader  
James C Slaughter

*President Emerita*  
Kathrine M Ockenden  
HON OBE

### Trustees

Ambassador Edward  
E Elson (Chairman)  
The Hon Leonore  
Annenberg  
Susan L Baker  
The Hon Anne Collins  
Sylvia K Hassenfeld  
Mrs Henry J Heinz II  
C Hugh Hildesley  
(Chairman of the  
Executive Committee)  
David Hockney CH RA  
The Hon Amalia Lacroze  
de Fortabat  
Sir David Manning  
GCMG CVO  
Richard J Miller Jr Esq  
Diane A Nixon  
Lady Renwick  
Dame Jillian Sackler DBE  
Albert H Small  
Martin J Sullivan  
The Hon John C  
Whitehead  
Frederick B Whittemore  
*Executive Director*  
Kathleen B Hearst

#### Japanese Committee of Honour (as at 31 August 2008)

Mr Tadao Suzuki  
(Chairman) and Mrs  
Suzuki

#### Corporate Members

Mr Kunio Anzai (Tokyo  
Gas Co., Ltd) and  
Mrs Anzai  
Mr Yoshiharu Fukuhara  
(Shiseido Co., Ltd) and  
Mrs Fukuhara  
Mr Nobuyuki Idei  
(I CONCEPT) and  
Mrs Idei  
Mr Yoshitoshi Kitajima  
(Dai Nippon Printing  
Co., Ltd) and Mrs  
Kitajima  
Mr Yoshihiko Miyauchi  
(ORIX Corporation)  
and Mrs Miyauchi  
Mr Yuzaburo Mogi  
(Kikkoman Corporation)  
and Mrs Mogi  
Mr Minoru Mori HON CBE  
(Mori Building Co., Ltd)  
and Mrs Mori  
Mr Hideo Morita (Morita  
Asset Management Co.,  
Ltd) and Mrs Morita  
Mr Takeo Obayashi  
(Obayashi Corporation)  
and Mrs Obayashi  
Mr Nobutada Saji (Suntory  
Limited) and Mrs Saji  
Mr Toitsu Takenaka  
(Takenaka Corporation)  
and Mrs Takenaka

Mr Shoichiro Toyoda  
(Toyota Motor Corp.)  
and Mrs Toyoda  
Mr Yuzo Yagi (Yagi Tsusho  
Ltd) and Mrs Yagi

#### Patrons

Prof Tadao Ando HON RA  
and Mrs Ando  
Mr Akito Arima and Mrs  
Arima  
Mr Hiroaki Fujii and Mrs  
Fujii  
Mr Shinji Fukukawa and  
Mrs Fukukawa  
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Prof Arata Isozaki HON RA  
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Cambell Budge <i>Senior Information Technology Support Officer</i>	Matthew Hunt <i>Graphic Designer</i>	<b>RA Enterprises Ltd, Merchandising</b>	<b>RA Enterprises Ltd, Warehouse</b>	Peter Lukwata <i>Security Guard and Duty Front of House Manager</i>	Peter Schmitt <i>Surveyor to the Fabric</i>
Brenda Hillary <i>Information Technology Systems Manager</i>	Sabina Rahman <i>Marketing Assistant</i>	Catrina Dunn <i>Merchandiser</i>	Ryan Lawer <i>Warehouse Manager</i>		
Delroy Mitchell <i>Senior Information Technology Support Officer</i>	Simone Sagi <i>Press Officer</i>	Janette Garthwaite <i>Mail Order Administrator</i>	Ian Sankey <i>Warehouse Assistant</i>		<b>Visitor Services</b>
Igor Saucek <i>Head of Information Technology</i>	Maria Salvatierra <i>Marketing Officer, Advanced Tickets and Travel</i>	Mhairi Holland <i>Buyer</i>		Sherwyn Mason <i>Security Guard and Duty Front of House Manager</i>	Nick Barrett <i>Visitor Services Assistant</i>
Xiaomeng Su <i>Information Technology Support Officer</i>	Rebecca Walker <i>Marketing Officer, Promotions and Audience Development</i>	Nichola Naylor <i>Assistant Merchandiser</i>	<b>RA Enterprises Ltd, Website</b>	Gonzalo Mateos Tores <i>Security Guard and Duty Front of House Manager</i>	Natasha Bennett <i>Customer Services Manager</i>
		Ella Riley <i>Senior Buyer</i>	Amy MacPherson <i>Web Editor</i>	Amer Najmaden <i>Security Guard and Duty Front of House Manager</i>	Alison Bray <i>Visitor Services Assistant</i>
<b>Operations</b>	<b>RA Enterprises Ltd</b>	<b>RA Enterprises Ltd, RA Magazine</b>	<b>Royal Academy Schools</b>	Michael O'Halloran <i>Deputy Head of Security</i>	Ivona Camacho <i>Visitor Services Assistant</i>
Kevin Hamilton <i>Health and Safety Officer</i>	John Barford <i>Head of Commercial Operations</i>	Nigel Billen* <i>Editor, RA Magazine</i>	Eliza Bonham Carter <i>Curator</i>	Roland Philbert <i>Security Guard and Assistant Health and Safety Officer</i>	Tracy-Jane Hayes <i>Visitor Services Assistant</i>
Laura New <i>Buildings Manager, 6 Burlington Gardens</i>	David Breuer <i>Chief Executive, RA Enterprises Ltd</i>	Catherine Cartwright <i>Advertising Production Manager and Listings Editor</i>	Maurice Cockrill RA <i>Keeper</i>	Daniel Phillips <i>Security Guard and Duty Front of House Manager</i>	Eleni Kitsou <i>Visitor Services Assistant</i>
David Vobes <i>Facilities Manager</i>	Nick Tite <i>Head of Publishing Operations</i>	Jane Grylls <i>Advertising Manager</i>	Eileen Cooper RA <i>Head of Printmaking</i>	Nathan Phillips <i>Security Guard and Duty Front of House Manager</i>	Emma Prior <i>Visitor Services Assistant</i>
Francine Williams <i>Help Desk Assistant</i>		Kim Jenner <i>Business Manager</i>	Yasue Ichige <i>Digital Instructor and Demonstrator</i>	Victor Pinto <i>Security Guard and Duty Front of House Manager</i>	Karina Kjoeller Samura <i>Visitor Services Assistant</i>
	<b>RA Enterprises Ltd, Academy Framing</b>	Eleanor Mills <i>Editorial Assistant</i>	Vanessa Jackson <i>Tutor</i>		Sandra Veiga <i>Visitor Services Assistant</i>
<b>Postroom</b>	Harry Burden <i>Departmental Assistant</i>	Georgina Ripley <i>Advertising Sales Executive</i>	Richard Kirwan <i>Senior Tutor</i>		
Eileen Gallagher <i>Head of Postroom</i>	David Hegarty <i>Framing Workshop Manager</i>		Simon Lawson <i>Tutor</i>		
Phillippa Merrett <i>Postroom Operator and Visitor Services Assistant</i>		<b>RA Enterprises Ltd, RA Shop</b>	Terry New <i>Head of Fine Art</i>		
		Inger Balderstone <i>Retail Shops Manager</i>	Hilary Oliver <i>Workshop Manager</i>		
			Irina Zaraisky <i>Executive Assistant and PA to the Keeper</i>		

\* Maternity cover

# Appendix 4

## 240th Summer Exhibition Prizewinners

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### The 2008 Royal Academy of Arts Charles Wollaston Award

£25,000 to be awarded by a panel of judges appointed by the President and Council for the most distinguished work in the exhibition

#### JUDGES

Richard Cork, Allen Jones RA, Fiona Rae RA, Andrea Rose

#### WINNER

Cat. 1043, Jeff Koons, *Cracked Egg (Blue)*

#### SHORTLIST

Cat. 554, Michael Craig-Martin RA, *Death*  
Cat. 861, Lord Foster of Thames Bank RA, Model of Spaceport, New Mexico  
Cat. 969, Sigalit Landau, *Barbed Hula*  
Cat. 984, Tatiana Echeverri Fernandez, *Frauleins Christina, Panthea, Zenobia, Semiramis and Guinevere*  
Cat. 1027, William Tucker RA, *Emperor*

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### The Jack Goldhill Award for Sculpture

£10,000 for a sculpture

#### JUDGES

Richard Calvocoressi, John Carter RA, Jack Goldhill

#### WINNER

Cat. 1, Sir Anthony Caro RA, *Promenade*

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### The Hugh Casson Drawing Prize

£5,000 for an original work on paper in any medium, where the emphasis is clearly on drawing

#### JUDGES

Norman Ackroyd CBE RA, Dinah Casson, John Lessore

#### WINNER

Cat. 354, Paul Newland, *Study for That Time of Year*

A special commendation was given to cat. 904, Honor Brogan, *Stackpole Quay, Low Water*

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### The British Institution Awards

Four prizes of £1,000 each are awarded by the Trustees of the British Institution for Promoting the Fine Arts in the United Kingdom. Students entering paintings, works on paper, sculpture and architecture are eligible for the awards

#### JUDGES

Stephen Chambers RA, Ann Christopher RA

#### WINNERS

Cat. 218, Claas Gutsche, *Black Curtain*  
Cat. 463, George Charman, *Modular Living*  
Cat. 954, Petros Chrisostomou, *Spondilos 2008*  
Cat. 1115, Dexter Dymoke, *The Hideout*

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### The Sunny Dupree Family Award for a Woman Artist

£3,500 for a painting or sculpture

#### JUDGES

Georgina Adam, Frank Bowling OBE RA, Aubin Dupree, Louisa Minkin

#### WINNER

Cat. 629, Mali Morris, *Marron Glacé*

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### The London Original Print Fair Prize

£2,000 for a print in any medium

#### JUDGES

Gordon Cooke, Mick Moon RA, Helen Rosslyn

#### WINNER

Cat. 211, Kate Scrivener, *Invisible Systems, London Twigs*

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### The Worshipful Company of Chartered Architects Award

£1,300 donated by the Worshipful Company of Chartered Architects for a drawing (or set of drawings) of a work of architecture. This may be of any age or style and any medium can be used

#### JUDGES

The Master of the Worshipful Company of Chartered Architects, John Ball, David Cole-Adams, Roger France, Dr Mervyn Miller, John Partridge RA

#### WINNER

Cat. 793, Sara Shafiei, *Anamorphic Tectonics: Theatre for Magicians, Longitudinal Section*

# Appendix 5

## Loans from the Collections, 1 September 2007 – 31 August 2008

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

EXHIBITION: 'Dod Procter RA (1892–1972)'

VENUE 1: Penlee House Gallery and Museum, Penzance, 15 September – 24 November 2007

VENUE 2: Djanogly Art Gallery, Nottingham, 5 December 2007 – 17 February 2008

LOAN: Dod Procter RA, *The Pearl Necklace* (03/1025)

EXHIBITION: 'Our Guest'

VENUE: Rijksmuseum, Amsterdam, 19 September – 16 December 2007

LOAN: John Constable RA, *The Leaping Horse* (03/1391)

EXHIBITION: 'Millais'

VENUE 1: Tate Britain, London, 26 September 2007 – 13 January 2008

VENUE 2: Van Gogh Museum, Amsterdam, 15 February – 18 May 2008

VENUE 3: Kitakyushu Municipal Museum of Art, 7 June – 17 August 2008

VENUE 4: Bunkamura Museum of Art, Tokyo, 30 August – 26 October 2008

LOAN: Sir John Everett Millais PRA, *Souvenir of Velazquez* (03/721)

EXHIBITION: 'John Opie: A Celebration of the "Cornish Wonder"'

VENUE: Royal Cornwall Museum, Truro, 29 September 2007 – 19 January 2008

LOANS: John Opie RA, *Age and Infancy* (03/1085); John Opie RA, *Self-portrait* (03/668);

George Dance RA, *Portrait of John Opie* RA, pencil and chalk on paper (03/2666);

Prince Hoare, *Portrait of John Opie* RA, pastel and paper laid onto canvas (03/569);

funeral card for John Opie RA (03/69)

EXHIBITION: 'J M W Turner'

VENUE 1: National Gallery of Art, Washington DC, 1 October 2007 – 6 January 2008

VENUE 2: Dallas Museum of Art, 10 February – 18 May 2008

VENUE 3: Metropolitan Museum of Art, New York, 23 June – 21 September 2008

LOAN: J M W Turner RA, *Dolbadern Castle* (03/1383)

EXHIBITION: 'Art Treasures in Manchester: 150 Years On'

VENUE: Manchester Art Gallery, 6 October 2007 – 27 January 2008

LOANS: Sir David Wilkie RA, *Boys Digging for Rats* (03/1379); Henry Fuseli RA, *Thor Battering the Midgard Serpent* (03/995); Thomas Daniell RA, *Hindoo Temples at Bindrabund, East Indies* (03/1331); John Flaxman RA, *Apollo and Marpessa*, marble (03/1716); Thomas Banks RA, *The Falling Titan*, marble (03/1673)

EXHIBITION: 'British Vision: Observation and Imagination in British Art 1750–1950'

VENUE: Museum voor Schone Kunsten, Ghent, 6 October 2007 – 13 January 2008

LOANS: John Constable RA, *Study of a Tree with 'The Grove' or Grove House in the Distance*, 1822, oil on paper laid on canvas (03/385); John Constable RA, *Rainstorm over the Sea*, oil on paper laid on canvas (03/1390); John Constable RA, *A Boat Passing a Lock* (03/923); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Eighth Anatomical Table*, pencil and black chalk on paper (03/5715); George Stubbs ARA, *The Anatomy of the Horse: Working Drawing of the Muscles for the Ninth Anatomical Table*, pencil, chalk and ink on paper (03/5732)

EXHIBITION: 'John Ward'

VENUE: Royal Museum and Art Gallery, Canterbury, 6 October – 17 November 2007

LOANS: John Ward RA, *The Twins and Jack in the Studio* (03/618); John Ward RA, *Portrait of Sir Hugh Casson*, pencil, chalk and watercolour on paper (03/578)

EXHIBITION: 'Art in America: 300 Years of Innovation'

VENUE: Guggenheim, Bilbao, 10 October 2007 – 27 April 2008

LOAN: John Singer Sargent RA, *An Interior in Venice* (03/1387)

EXHIBITION: 'Home and Garden: 1960 to the Present'

VENUE: Geffrye Museum, London, 16 October 2007 – 4 February 2008

LOAN: Carel Weight RA, *The Departing Angel* (03/1370)

EXHIBITION: 'Alma-Tadema in Pompeii: The Nostalgic Feeling of the Past'

VENUE: Archaeological Museum, Naples, 18 October 2007 – 31 March 2008

LOAN: Sir Lawrence Alma-Tadema RA, *The Way to the Temple* (03/1021)

EXHIBITION: 'The Holiness of Beauty: G F Bodley (1827–1907) and His Circle'

VENUE: Victoria and Albert Museum, London, 1 November 2007 – 17 February 2008

LOAN: George Frederick Bodley RA, *Chapel of St Mary the Virgin, Clumber, Nottinghamshire*, pencil and watercolour on paper (03/4185)

EXHIBITION: 'Sidney Nolan: A New Retrospective'

VENUE 1: Art Gallery of New South Wales, Sydney, 2 November 2007 – 3 February 2008

VENUE 2: National Gallery of Victoria, Melbourne, 22 February – 18 May 2008

VENUE 3: Queensland Art Gallery, Brisbane, 6 June – 28 September 2008

LOAN: Sir Sidney Nolan RA, *Self-portrait of Sidney Nolan* RA (03/823)

EXHIBITION: 175th Anniversary of the Travellers' Club, Pall Mall

VENUE: The Travellers' Club, London, 6 December 2007

LOAN: Sir Charles Barry RA, *The Travellers' Club, Pall Mall, London: South Front*, pencil and watercolour on paper (03/4151)

EXHIBITION: 'Return of the Gods: Neoclassical Sculpture in Britain'

VENUE: Tate Britain, London, 28 January – 10 June 2008

LOANS: John Flaxman RA, *Apollo and Marpessa*, marble (03/1716); Thomas Banks RA, *The Falling Titan*, marble (03/1673); John Gibson RA, *Narcissus*, marble (03/1918)

EXHIBITION: 'The Whiteness of Paper'

VENUE: Wimbledon College of Art, London, 1 – 15 February 2008

LOANS: C R Cockerell RA, *The Professor's Dream*, pencil, pen, ink and wash on paper (03/4195); C R Cockerell RA, *Imaginary View of the Temple of Jupiter Capitolinus, Rome*, watercolour on paper (03/998); Sir T G Jackson RA, *Barge for Oriol College, no. 1*, pen and ink with wash on paper (04/747); Sir T G Jackson RA, *Barge for Oriol College, no. 2 (section)*, pen and ink with wash on paper (04/748); John Yenn RA, *Section of a Town House*, pen and wash on paper (03/4157); Sir Colin St John Wilson RA, *The British Library, St Pancras, Long Section*, pencil, pen, ink and wash on paper (03/1547); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Third Skeleton Table*, pencil on paper (03/5718); E F Burney, *The Antique School at New Somerset House*, pen and ink with watercolour on paper (03/7484); Thomas Stothard RA, *Life Drawings of a Reclining Male Nude*, pen and ink on paper (05/3146); Thomas Stothard RA, *Life Drawings of a Reclining Male Nude*, pen and ink on paper (05/3143); Thomas Stothard RA, *Life Drawings of a Reclining Male Nude*, pen and ink on paper (05/3140); Thomas Stothard RA, *Two Sketches of a Standing Female Nude*, pen and ink with watercolour on paper (05/3124); John Flaxman RA, *Hector's Body Dragged at the Chariot of Achilles*, pencil with pen and ink on paper (03/3255); John Flaxman RA, *Hercules Dragging Cerberus*, pencil with pen and ink on paper (03/3283); Benjamin West PRA, *Death on the Pale Horse*, ink with wash on paper (03/6169); Benjamin Robert Haydon, *Musculature and Bones of the Lumbar Spine, Pelvis and Thighs, 28 June 1805*, ink and wash on paper (02/277); Sir Edwin Landseer RA, *Chalk Study of the Hand of the Laocöon*, chalks on paper (07/4244); Frederic Lord Leighton PRA, *Nude study for Romeo and Juliet in The Reconciliation of the Montagues and the Capulets*, black chalk with white paint on paper (04/499); Sir George Clausen RA, *Compositional study for Fisher Girls on the Beach*, chalk over pencil on paper (04/522); Sir John Everett Millais PRA, *Study for the portrait of Candida, Marchioness of Tweeddale*, chalks on paper (02/214); Dame Laura Knight RA, *Sketch of a Ballerina in a swooning Pose*, crayon on paper (07/4270); Sir Frank Brangwyn RA, *Portrait of A H Mackmurdo, 1 May 1945*, chalk on paper (03/34); John Bratby RA, *Collie*, pencil and chalk on paper (03/5801); Thomas Banks RA, *Portrait of John Malin*, chalk on paper (04/3423); Robert Medley RA, seven sketchbooks (07/5039; 07/5043; 07/5044; 07/5045; 07/5046; 07/5047; 07/5048); Benjamin West PRA, three sketchbooks (07/5053; 07/5054; 07/5055); George Romney, sketchbook (03/1231); Richard Doyle, sketchbook (07/4448); Sir George Clausen RA, two sketchbooks (06/843; 06/2962); Sir Frank Brangwyn RA, sketchbook (07/5059); Dame Laura Knight RA, two sketchbooks (07/4975; 06/4635)

EXHIBITION: 'The Lure of the East: British Orientalist Painting'

VENUE 1: Yale Center for British Art, New Haven, 7 February – 28 April 2008

VENUE 2: Tate Britain, London, 4 June – 31 August 2008

VENUE 3: Pera Museum, Istanbul, 23 September 2008 – 4 January 2009

VENUE 4: Sharjah Art Museum, UAE, February – April 2009

LOAN: Henry William Pickersgill RA, *The Oriental Love Letter* (03/1364)

EXHIBITION: 'The Clarity of Four'

VENUE: J Gallery, Northampton, 22 February – 28 April 2008

LOAN: Will Alsop OBE RA, *Fog is an Urban Experience*, collage on paper (07/3179)

EXHIBITION: 'Turner to Monet: The Triumph of Landscape'

VENUE: National Gallery of Australia, Canberra, 14 March – 9 June 2008

LOAN: John Constable RA, *The Leaping Horse* (03/1391)

EXHIBITION: 'Laura Knight at the Theatre: Paintings and Drawings of Ballet and Stage'

VENUE 1: The Lowry, Salford, 22 March – 6 July 2008

VENUE 2: Castle Museum and Art Gallery, Nottingham, 14 July – 7 October 2008  
LOAN: Dame Laura Knight RA, *Compositional Study of an Ice-skater Wearing a Conical Hat, with Audience during Applause*, black crayon on paper (07/4054)

EXHIBITION: 'Essex Paints London'

VENUE: Guildhall Art Gallery, London, 21 April – 15 June 2008

LOANS: Sir George Clausen RA, *Portrait of Mark Fisher RA* (03/245); Frank Dobson RA, *Study for the Head of Pax*, bronze cast with gilded patina finish and polished stone base (03/1712); John Nash RA, *The Barn, Wormingford* (03/1020); Sir Walter Westley Russell RA, *Studland Beach* (03/1175); Mark Fisher RA, *An Orchard in Spring* (03/248); Sir Frank Brangwyn RA, *Portrait of A H Mackmurdo*, chalk on paper (03/34); Sir Winston Churchill HON RA, *Cap d'Ail, Alpes-Maritimes* (03/483); Haydn Mackey, *Portrait of Florence Mackey*, watercolour on paper (03/87); Haydn Mackey, *Jacke of Newberye 'Himself likewise in complet armour on a Goodley Barbed House'*, print (03/54); Haydn Mackey, *'Let the French Beware for They Shall Find Me a Devil'*, print (03/53); Haydn Mackey, *'I'll Tell You a Secret'* for frontispiece to Gerald Bullet's *Remember Mrs Munch*, drawing (07/5280); Haydn Mackey, *'I'll Tell You a Secret'* for Gerald Bullet's *Remember Mrs Munch*, line-block illustration (07/5168); Haydn Mackey, *Mr Petula and Mr Miniver* for Gerald Bullet's *Remember Mrs Munch*, line-block illustration (07/5172); Haydn Mackey, *The Sickle Road and The Password* for Gerald Bullet's *Remember Mrs Munch*, line-block illustration (07/5170); Haydn Mackey, *The Dokus and Mrs Munch* for Gerald Bullet's *Remember Mrs Munch*, line-block illustration (07/5171); Haydn Mackey, *Mrs Munch*, linocut based on the hare in Gerald Bullet's *Remember Mrs Munch*, unsigned proof on japan paper (07/5167); Haydn Mackey, *By-products*, dummy for a proposed book containing touched proofs of colour linocuts (05/3009); Haydn Mackey, *The Raw Materials I: Land or the Earth*, print (07/5277); Haydn Mackey, *The Factories I: The Preparing Shop*, print (07/5278); Haydn Mackey, *By-products – Exhibit no. 11: Mr and Mrs X and Friend*, print (07/5279); Haydn Mackey, *Pelicans*, linocut (03/4156)

EXHIBITION: 'Romantic Encounter: John Constable and the Eckersberg School'

VENUE: Ny Carlsberg Glyptotek, Copenhagen, 24 April – 22 June 2008

LOANS: John Constable RA, *Landscape Study: Cottage and Rainbow*, oil on paper, laid on board (03/686); John Constable RA, *Hampstead Heath Looking West Towards Harrow II*, oil on paper, laid on canvas (03/485); John Constable RA, *Landscape Study: Figures by a Clump of Trees*, oil on paper, laid on board (03/484); John Constable RA, *Seascape Study: Boat and Stormy Sky*, oil on paper, laid on board (03/830); John Constable RA, *Rainstorm over the Sea*, oil on paper, laid on canvas (03/1390)

EXHIBITION: 'Stubbs and Whistlejacket in York'

VENUE: York Art Gallery, 26 April – 31 August 2008

LOANS: George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Ninth Anatomical Table*, drawing on laid paper (03/5706); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Twelfth Anatomical Table*, drawing on laid paper (03/5707); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Eleventh Anatomical Table*, drawing on laid paper (03/5708); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Sixth Anatomical Table*, drawing on laid paper (03/5709); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Seventh Anatomical Table*, drawing on laid paper (03/5710); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Fourteenth Anatomical Table*, drawing on laid paper (03/5711); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Fifteenth Anatomical Table*, drawing on laid paper (03/5712); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Thirteenth Anatomical Table*, drawing on laid paper (03/5714); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Eighth Anatomical Table*, drawing on laid paper (03/5715); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Second Skeleton Table*, drawing on laid paper (03/5716); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Tenth Anatomical Table*, drawing on laid paper (03/5717); George Stubbs ARA, *The Anatomy of the Horse: Finished Study for the Third Skeleton Table*, drawing on laid paper (03/5718)

EXHIBITION: 'Catching the Light: The Sunshine Paintings of Henry Scott Tuke'

VENUE: Falmouth Art Gallery, 3 May – 12 July 2008

LOAN: Henry Tuke RA, *July Sun* (03/710)

EXHIBITION: 'Catching the Light: A Retrospective of Henry Scott Tuke'

VENUE: Royal Cornwall Museum, Truro, 10 May – 12 July 2008

LOAN: Henry Tuke RA, *A Bathing Group* (03/258)

EXHIBITION: 'Goya and Italy'

VENUE: Zaragoza Museum, 31 May – 15 September 2008

LOAN: Henry Fuseli RA, *Thor Battering the Midgard Serpent* (03/995)

EXHIBITION: 'High Society: American Portraits of the Gilded Age'

VENUE: Bucerius Kunstforum, Hamburg, 5 June – 31 August 2008

LOAN: John Singer Sargent RA, *An Interior in Venice* (03/1387)

EXHIBITION: 'The Old Order and the New: P H Emerson and Photography 1885–1895'

VENUE 1: National Media Museum, Bradford, 13 October 2006 – 4 February 2007

VENUE 2: The J Paul Getty Museum, Los Angeles, 27 March – 8 July 2007

VENUE 3: Chrysler Museum of Art, Norfolk, Virginia, 2 July – 9 November 2008

LOANS: P H Emerson, *Wildlife on a Tidal Water No. 20*, album (RA 5710-10A); P H Emerson, *Pictures of East Anglian Life*, portfolio edition (RA 5709-36C); Frank Short, *Walberswick Pier, Sept 1890*, soft-ground etching (06/2980)

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#### New Long-term Loans

BORROWER: Jesus College, Cambridge

DATES: 1 September 2007 – 30 September 2009

LOAN: David Nash RA, *Crack and Warp Column*, oak (07/2355)

BORROWER: Oxford and Cambridge Club, London

DATES: 1 January 2008 – 31 December 2009

LOANS: Sir James Thornhill, *Peter and Barnabas at Lystra* (03/1100); Sir James Thornhill, *Peter and John Curing the Lame Man* (03/1102)

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#### Long-term Loans Renewed

BORROWER: Cheshire Military Museum, Chester

DATES: 1 June 2007 – 30 June 2009

LOAN: George Jones RA, *The Battle of Hyderabad, 24 March 1843* (03/1228)

BORROWER: British Academy, London

DATES: 1 February 2008 – 1 February 2010

LOAN: Sir James Thornhill, *Christ's Charge to St Peter* (03/1221)

# Appendix 6

## Acquisitions, 1 September 2007 – 31 August 2008

### September 2007

Chris Orr MBE RA

All works presented by the artist

58 original prints, 1967–2006 (details available from the Curator of Works on Paper)

*Arthur: A Story*, 1978

Twelve lithographs

*Looking at Fairies*, 1997

Pencil and wash

*The Funeral of Eduardo Paolozzi*, 2005

Watercolour

*The Resignation of Michael Sandle*, 1997

Brush and ink

*The Royal Academy Dinner*, 1997

Pencil

### November 2007

Veronica Smirnoff

*Sudarynia*, 2007

Egg tempera on panel

Purchased through the Ellerman Fund

### December 2007

Norman Ackroyd CBE RA

*Shannon*, 2007

Ten etchings (portfolio)

Presented by the artist

Tony Bevan RA

*Head and Neck*, 2007

Acrylic on canvas

Diploma work

Michael Craig-Martin CBE RA

*Self-portrait (aqua)*, 2007

Acrylic on aluminium

Diploma work

Antony Gormley OBE RA

*Plant*, 2002

Cast iron

Diploma work

F R Pickersgill RA

34 studies and sketches for paintings and murals (details available from the Curator of Works on Paper)

Various media

Purchased through the Ellerman Fund

### January 2008

Humphrey Ocean RA

All works presented by the artist

*Check Chair*, edition 11/30

Aquatint

*Black Love Chair*, artist's proof 3/5

Aquatint

*House*, edition 37/40

Aquatint

### February 2008

Uli Nimsch RA

180 life drawings and studies, c. 1920–50 (details available from the Curator of Works on Paper)

Purchased from Mrs S J Nimsch through the Ellerman Fund

### March 2008

Jennifer Dickson RA

*Branching Staircase, the Garden of Flora, Villa Torrigiani di Carmigliano, near Lucca*

Cibachrome photograph

Presented by the artist

Eva Jiricna CBE RA

*The Orangery, Prague Castle*, 1998

Transparencies mounted on lightbox

Diploma work

Michael Kidner RA

*Relay*, 1978

Oil on board

Diploma work

David Mach RA

*Gargoyle*, 2003

Fibreglass, stainless steel and fire-hose reel

Diploma work

Humphrey Ocean RA

*Home*, 2007

Oil on canvas

Diploma work

Alison Wilding RA

*Stealth 2*, 2001

Machined mild steel, ink on Japanese paper

Diploma work

Bill Woodrow RA

*Fingerswarm*, 2000

Bronze, gold leaf

Diploma work

### May 2008

Diana Armfield RA

*Winter at Llwynhir*, 2008

Transfer lithograph

Presented by the artist

*Sheep Sheltering Beside a Copse in Winter, Llwynhir*, 2008

Transfer lithograph

Presented by the artist

Peter Coker RA

*Self-portrait (in Studio Mirror)*, 1988

Oil on canvas

Presented by Mrs Vera Coker

R B Kitaj RA

*Self-portrait: Hand on Chin*, 1983

Etching

Purchased through the Olive Petit Fund

### June 2008

Gabriel Hartley

*Fly*, 2008

Mixed media on canvas

Purchased from the artist through the Ellerman Fund

### July 2008

Georg Baselitz HON RA

*'Freund 66' (Remix)*

Oil on canvas

Presented by the artist

Alexander McIntyre

Black and white photograph of Tadao Ando HON RA at the Royal Academy

Presented by the artist

Black and white photograph of Dominic Perrault at the Royal Academy, 2004

Presented by the artist

# Appendix 7

## Royal Academy Schools Premiums 2008, Schools Show 2008, and Other Trusts

### Prize List: Premiums 2008

<i>Sponsor/name of award</i>	<i>Award winner</i>	<i>Total amount (£)</i>
Peter T Rippon Travel Scholarship	Timothy Ellis	1,250.00
Peter T Rippon Travel Scholarship	Alex Knell	1,250.00
Edna Rose Weiss Award, for working in a figurative style	Catherine Story	500.00
Armitage	Julian King	379.53
Vincent Harris	Caline Aoun	379.53
Vincent Harris	Joanna Bryniarska	379.53
Vincent Harris	Nicola Carvell	379.53
Landseer	Nick Goss	379.53
Landseer	Robert Leech	379.53
Landseer	Robert Pratt	379.53
Landseer	Benjamin Pritchard	379.53
Landseer	Katherine Thomas	379.53
Landseer	Maria Zahle	379.53
Michael Moser	Alana Lake	379.53
Sir Frank and Lady Short	Eem Yun Kang	379.53
Solomon J Solomon and various small prizes	Jack Newling	379.53
Tony Smith, Celia Walker (£100 for landscape, £100 for print) and Geoffrey Ball	Peter Busk	379.53
RASA (cheque for £270 given separately) and various small prizes	Barbara Wolff	109.53

### Prize List: Schools Show 2008

<i>Name of award</i>	<i>Award winner(s)</i>	<i>Total amount (£)</i>
Deutsche Bank Pyramid Award	Carla Busuttill	8,000 (given first instalment of £4,000 only) + Congratulation
Selina Chenevière Fellowship	Caroline Gorick	7,000.00
Patricia Turner	Appau Junior Boakye-Yiadom	3,500.00
Patricia Turner	Alexander Scarfe	3,500.00
May Cristea	Thomas Livesey	1,000.00
Dunoyer de Segonzac Gold Medal	Gabriel Hartley	926.58
Dunoyer de Segonzac Dover Art Club award	Alexander Hoda	926.58 500.00 cheque
Dunoyer de Segonzac The Royal Academy Schools Alumni Prize	Zara Schofield	926.58 500.00 cheque
Dunoyer de Segonzac Hugh Merrell Books Award	Liz Waller	926.58 250.00
Dunoyer de Segonzac	Petros Chrisostomou	926.58
Dunoyer de Segonzac	Stewart Cliff	926.58
Dunoyer de Segonzac	Chris Daniels	926.58
Dunoyer de Segonzac	Natsue Ikeda	926.58
Dunoyer de Segonzac	Jill Mason	926.58
Dunoyer de Segonzac	Joanna Phelps	926.58
Dunoyer de Segonzac	Richard C Thomas	926.58
Nicholas and Andre Tooth Award	Angus Sanders-Dunnachie	926.58
Highly Commended for dissertation	Stewart Cliff, Caroline Gorick, Alexander Hoda, Liz Waller	

### Other Trusts

The Royal Academy remains responsible for several trust funds which were too large to be merged with the assets of the Royal Academy Trust

<i>Fund</i>	<i>Award in year (£)</i>	<i>Recipient</i>
Agnes Ethel MacKay Fund	6,807.00	Various travel awards were made to final-year students in the Royal Academy Schools
Jack Goldhill Sculpture Fund	10,000.00	This award was made to Sir Anthony Caro RA in the Summer Exhibition
Pitchforth Scholarship Fund	7,128.00	£1,950 was awarded as maintenance to students in the Royal Academy Schools with the remainder supporting student fees
Sir John Reeves Fund	8,961.50	£4,500 for the painting <i>Sudarynia</i> (2007) by Veronica Smirnoff; £750 for drawings by Uli Nimptsch RA; £1,111.50 for drawings by F R Pickersgill RA; £75 for a letter written by J F Lewis RA; £1,500 for the painting <i>Fly</i> (2008) by Gabriel Hartley; £1,100 for the etching <i>Self-portrait: Hand on Chin</i> (1983) by R B Kitaj RA
Charles Wollaston Fund	25,000.00	This award was made to Jeff Koons in the Summer Exhibition