



**Royal College of Art**  
Postgraduate Art & Design

2019

2020

Annual Report & Accounts



# ANNUAL REPORT

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# VICE-CHANCELLOR'S FOREWORD



It has been especially inspiring to witness how the creativity and ingenuity of our students shone through while they pivoted their practice into new directions: a ceramicist turned to metalwork as she had access to a fabrication facility; an Innovation Design Engineering student created a new electronic 'white cane' for visually impaired people – building the circuitry and sensors in his flat.

100 years have passed since the world experienced a global pandemic on the scale of Covid-19. Those of us in the affluent Northern hemisphere have become accustomed to vaccines, air travel, greater life expectancy – and increased access to higher education. Covid-19 has changed all of our lives, assumptions, cultural institutions, places of learning and creative communities. It has influenced the way we teach, learn and research – and specialist institutions like the RCA must stay in the vanguard and shape the new paradigm that will evolve in our universities.

On 20 March, the College closed its doors and moved learning online. I am hugely appreciative of the way that students and staff responded. Across the College we have seen extraordinary dedication through unprecedented uncertainty.

As students returned to their home countries, our IT team was diligently supporting faculty delivering teaching in some 60 countries globally. We were required to institute new academic regulations and it is a credit to the expertise of the whole team at the RCA, led by our Deputy Vice-Chancellor Professor Naren Barfield, Head of Quality Assurance Dr Lucy Dawkins, our faculty, and colleagues in Academic Development led by Corinne Smith, that we were able to move so successfully to new teaching models. This template for creative arts education won swift praise from the UK's Quality Assurance Agency which adopted the RCA model as its standard template for creative arts education in England. Similarly impressive was the 'redesign' of our postgraduate research degree requirements, the MRes and PhD, conceived by Dr Catherine Dormor; her template was also singled out by UK Research & Innovation for its excellence.

For students whose practice is medium based, or largely reliant upon our workshops, Covid-19 presented a particular challenge. But it has been especially inspiring to witness how the creativity and ingenuity of our students shone through while they pivoted their practice into new directions: a ceramicist turned to metalwork as she had access to a fabrication facility; an Innovation Design Engineering student created a new electronic 'white cane' for visually impaired people – building the circuitry and sensors in his flat. And an architect turned to woven textiles using copper cabling and other electronic waste to illustrate his project for a safe 'e waste' processing facility in Ghana.

All these projects culminated in an outstanding end to the year. For the first time in our history, the RCA's renowned graduate exhibition took place online as a digital platform, RCA2020. We asked students to enter a competition to design its visual identity. The winners were an interdisciplinary team whose arresting, dynamic identity continues to roll across mobile, lap and desktop screens across the world, as hundreds of thousands of fellow creatives, prospective employers, and critics review the work of 2020.

This richly stimulating body of work created by our international student cohort of around 850 fine and applied artists, designers, techies, architects, writers, curators and historians attracted unprecedented interest from around the world and strong engagement with curated collections from collaborators including Sir Jony Ive, Paola Antonelli, Andreas Gursky, Edward Enninful and Es Devlin. As pressure increases on the world economy and creative industries are hit hard, we know the challenge of finding employment will be very great for all graduating students. We very much hope

that RCA2020 provides our graduates with an instantly recognisable 'business card' which demonstrates to employers just how well an RCA graduate can think in a crisis and produce truly exceptional work.

As we embark on the new academic year the challenges and uncertainties of course remain; the stress, strain, and isolation all took their toll, and I wish to thank all staff particularly those in Student Support, who have helped others during this difficult time.

It is an illustration of the strength of the RCA community that the College has been ranked the number one art and design institution internationally for the sixth consecutive year, by QS World University Rankings by subject, the largest world-wide survey of academic and industry opinion. It's at moments like this, that we have to take stock and appreciate what our small specialist institution is achieving year-on-year.

The essential dialogue between the arts and sciences – where both sectors are strengthened through creative exchange – is central to our vision of the RCA. I was pleased to welcome Dr Ali Asadipour, a computer scientist from the University of Warwick, to join the faculty at the RCA and establish our first-ever, fledgling computer science Research Centre. Dr Asadipour's expertise lies in Intelligent Computer Human Interactions, with a particular focus on realistic (close to natural) multisensory interactions; and he joins Dr Sina Sareh, a Reader in Robotics and other colleagues who demonstrate the interdisciplinary approach which makes the RCA such a unique crucible for innovation, technology and experimentation.

As well as transformations to the RCA's online capabilities, this past year also saw the development of our new campus in Battersea proceed at pace, despite the challenges of Covid-19. The new building, designed by architects Herzog & de Meuron, will be the largest single building ever commissioned by the RCA. It will provide a remarkable vessel in which to foster this collaboration between the arts, science and industry. We celebrated a virtual Topping Out of the new campus in May with a drone fly-through of the construction site. This offered an inside view of the new building, that will provide a bespoke environment to foster collaborative and experimental encounters across disciplines and bring research and industry partnerships into close dialogue with taught programmes. The build will welcome students in October 2021.

High-quality research that redefines how we think, live, work or play continues to be a priority and significant focus for us. This year the College's Helen Hamlyn Centre for Design secured a record grant of £4.9m from Research England to support the establishment of the Design Age Institute. This new research unit will focus on stimulating awareness of the commercial opportunities for well designed products and services within the UK's SME sector. As such, it complements the research-driven agenda of the Helen Hamlyn Centre in which it sits, serving as an accelerator, promoting social and commercial opportunities which exist for British companies. It will comprise part of a national network, working in close partnership with the National Innovation Centre for Ageing at Newcastle University, University of Oxford's Institute of Population Ageing, the International Longevity Centre and Design Museum.

2019/20 was the year in which the RCA's research footprint expanded significantly, with confirmation that the RCA and Hong Kong Polytechnic University would partner on a multi-year research collaboration exploring the role of design and human-centred design in AI applications across sectors ranging from fashion & textiles to transport. This multi-million pound research project is funded by the Hong Kong Bureau for Technology and Innovation and will involve RCA researchers from the schools of design, communication, architecture and Arts & Humanities as well as researchers from our new Materials Science, Robotics and Computer Science, and Intelligent Mobility Centres.

One of the great strengths of the RCA is its convening power. Following the success of our relationship with CERN, the European Laboratory for Particle Physics, over 400 students from the School of Design participated in the Grand Challenge supported by Logitech and CERN. Producing some fantastic projects spanning topics from sound pollution to underwater farming and DNA manipulation, I am particularly delighted that we will be continuing our relationship with Logitech next year.

In terms of finances, the RCA recorded a modest surplus and an enhanced cash position at year end, with a core operating surplus of £4.4m, 7% of core income, which we will invest in student support, estates and digital infrastructure upgrades in 2020/21, as outlined by our Chair of the Planning & Resources Committee, Caragh Merrick in this Annual Report.



A landmark negotiation was also sealed, as we signed a new leasing arrangement on the Battersea North site on which our Dyson, Woo, and Sackler buildings stand. This represents a really significant moment in the history of the RCA: firstly, because it gives the College a new lease on these buildings that will save us some £350 million over 40 years on the terms of the previous lease; secondly, it means that the College will acquire the freehold on the Battersea North site in 2040, in addition to the freehold on Battersea South which we purchased in 2018. Through these long-term strategic investments the College has secured its future, with the security of a freehold home for the first time in 180 years.

Although a world-class physical estate provides us with a roof, it is the people that make the RCA a magnet for talent. The College has committed to improving equity, equality and diversity in the institution by firstly committing to the ambition to become an anti-racist institution.

I would like to thank our Council, in particular the Chancellor, Sir Jony Ive KBE RDI, the Pro-Chancellor and Chair, Baroness Rebuck DBE, and the Chair of Planning & Resources, Caragh Merrick, whose consistent dedication and support are hugely valued. We bid farewell and thanks to John Studzinski CBE, Lady Ritblat OBE, Dame Magdalene Odundo and Catherine Parry who depart Council this year; and we extend a warm welcome to Sudhir Singh who joins as a new member.

In 2020 we lost one of Britain's most influential designers, Sir Terence Conran OM. Sir Terence was closely affiliated with the College, serving as Provost for six years and before that, as a member of our Council; a keen supporter of our work, a philanthropist, and tireless champion for young RCA talent, most notably, Thomas Heatherwick, whom Terence met and mentored during the early years of Thomas's distinguished career.

While 2019/20 has been a year of achievement for the RCA against the backdrop of challenges arising from the Covid-19 pandemic, the contribution that the RCA makes to society, culture, and the economy has never been clearer or more vital. The role of creative designers, entrepreneurs and artists will be central to our recovery as we all seek to 'build back better'. I hope you enjoy reading more about our pioneering students, faculty and partners in this report.

**Dr Paul Thompson**

Vice-Chancellor





<b>Programmes</b>	<b>Number of Applicants 2019/20</b>	<b>Students Enrolled 2019/20</b>	<b>Number of Students 2019/20*</b>
<b>School of Architecture</b>			
MA Architecture	453	87	173
MA City Design	87	12	23
MA Environmental Architecture	105	22	33
MA Interior Design	443	50	97
MRes RCA: Architecture Pathway	10	6	6
Postgraduate Research (MPhil/PhD)	22	4	21
<b>School Total</b>	<b>1,120</b>	<b>181</b>	<b>353</b>
<b>School of Arts &amp; Humanities</b>			
MA Ceramics & Glass	85	33	61
MA Contemporary Art Practice	313	59	105
MA Curating Contemporary Art	120	37	70
MA History of Design	77	30	57
MA Jewellery & Metal	223	44	81
MA Painting	435	63	122
MA Photography	267	53	104
MA Print	106	43	74
MA Sculpture	201	50	97
MA Writing	50	17	41
MRes RCA: Fine Art & Humanities	63	21	21
Postgraduate Research (MPhil/PhD)	132	16	103
<b>School Total</b>	<b>2,072</b>	<b>466</b>	<b>936</b>
<b>School of Communication</b>			
MA Animation	129	42	80
MA Digital Direction	145	27	51
MA Information Experience Design	242	57	106
MA Visual Communication	968	111	171
MRes RCA: Communication Design Pathway	35	11	11
Postgraduate Research (MPhil/PhD)	33	2	32
<b>School Total</b>	<b>1,552</b>	<b>250</b>	<b>451</b>
<b>School of Design</b>			
MA Design Products	479	61	126
MA Fashion	632	79	137
MA RCA/ICL Global Innovation Design	283	21	50
MA RCA/ICL Innovation Design Engineering	403	45	97
MA Service Design	391	76	138
MA Textiles	279	73	135
MRes Healthcare & Design	30	15	22
MRes RCA: Design Pathway	35	11	11
Postgraduate Research (MPhil/PhD)	39	4	35
<b>School Total</b>	<b>2,571</b>	<b>385</b>	<b>751</b>
<b>Research Centres</b>			
MA Intelligent Mobility	110	35	58
Postgraduate Research MPhil/PhD Intelligent Mobility	3	3	6
Postgraduate Research MPhil/PhD Materials Science	32	0	0
<b>School Total</b>	<b>110</b>	<b>35</b>	<b>64</b>
<b>College-wide Programme</b>			
Graduate Diploma in Art & Design	651	146	146
<b>TOTAL</b>	<b>8,076</b>	<b>1,463</b>	<b>2,701</b>

\* Total headcount

Highlights from an unprecedented year that influenced the way we teach, learn and research.

# 365 days

REVIEW OF THE YEAR 2019/20

# AUGUST

## Designs for Real Life

An exhibition at StudioRCA showcased diverse and engaging inclusive design research and projects with industry from the Helen Hamlyn Centre for Design. Also on display were the winning student designs from the Helen Hamlyn Design Awards, an annual competition for RCA graduates that rewards creativity in people-centred design across all disciplines.





## Peter Kennard's visual dissent

Peter Kennard, RCA Professor of Political Art, published the monograph *Visual Dissent* with Pluto Press, celebrating 50 years of his political photomontages. The book showcased Kennard's work from 1969 to the present day, telling a compelling story of major political events, conflicts and social upheavals through his striking visual language.

## BA 2119: The Future of Flight

An exhibition in collaboration with British Airways at the Saatchi Gallery, London, showcased collaborative projects from over 40 students from across the College that imagined the next 100 years of aviation. Their concepts were based on an indepth research report commissioned by British Airways to mark their centenary and took into consideration advanced jet propulsion, hyper personalisation, automation, AI, modular transport, sustainability, health and entertainment. The exhibition travelled to Shanghai in November as part of the RCA's contribution to 'Art & Design Education: FutureLab', an event at West Bund Art Centre in Shanghai.





## Battersea construction milestone

The RCA reached the year's first of two major milestones in the construction of the new flagship campus in Battersea. Constructors Kier poured 135m<sup>3</sup> of concrete on what will be the first slab of the 16,500sqm building.



## RCA innovation workshop in Kyoto, Japan

Helen Hamlyn Professor of Design  
Jeremy Myerson and the RCA's Executive Education team developed and delivered a two-day innovation workshop for Dentsu Inc., which explored how design thinking can be applied to innovation for an ageing society.

## Garfield Weston Foundation £5 million gift

The Garfield Weston Foundation, the family-founded grant making trust, donated £5 million to the College's GenerationRCA campaign, which will be used towards the creation of the new flagship Battersea campus.



## New website homepage, programme pages and My RCA

The College launched the first phase of work on two revitalised digital channels for the College: a new intranet homepage for RCA colleagues and students, with the name 'My RCA', and a new website homepage and programme pages. In the first two weeks, intranet usage among colleagues increased by over 250 per cent and the average time spent on the homepage increased by over 350 per cent. Traffic to the RCA website has grown since steadily, with increased international engagement.

## MRes RCA graduate show

The exhibition *Making Public* marked the culmination of the 12-month MRes RCA programme. The exhibition showcased projects including designs for future human-robot collaborations in the workplace, and was accompanied by a symposium which reflected the ethos of productive overlaps between the four research pathways.







## Beazley Designs of the Year at the Design Museum

Beatrice Galilee, writer, curator and RCA PhD candidate, curated the *Beazley Designs of the Year* exhibition at the Design Museum – which featured 76 nominees and the most innovative designs of the last 12 months. To celebrate the museum’s 30th anniversary, RCA Vice-Chancellor Dr Paul Thompson, who was Design Museum Director (1993–2001), chaired the judging panel. The overall winner was *Anatomy of an AI System*, a research project and infographic map by Kate Crawford and Vladan Joler that brings to life the real-world consequences of voice assistants.



## Future Archive exhibition

A public exhibition in Battersea showcased paintings, photographs, texts, performances and experimental responses made as part of ‘Future Archive’. Led by RCA Reader in Urban Aesthetics and Senior Research Fellow Rut Blees Luxemburg, ‘Future Archive’ is an artistic research laboratory formed by a group of RCA artists, designers, students and alumni responding to the construction of the new Battersea campus.





## Open House London

The College took part in the annual city-wide event opening its doors to the public for tours of the Dyson and Woo buildings in Battersea.



## London Design Festival

Three of the RCA's research centres presented symposia and exhibitions as part of London Design Festival. These events attracted audiences including academics, research funders and business partners. Special presentations were made to Burberry by the Burberry Material Futures Research Group (2018–20), the first phase of the RCA's Materials Science Research Centre, and to Shanghai Automotive (SAIC) by the Intelligent Mobility Design Centre.

## InnovationRCA Launchpad

InnovationRCA hosted 30 RCA graduate projects on its entrepreneurial summer school, Launchpad, from which 11 teams were selected to join the high-growth incubation programme. In total, 45 applications to join the Creative Brand Accelerator were received from a wide range of the College's graduates, with 15 being offered a place on the autumn programme.





## Black History Month

The achievements of black alumni were celebrated in a blog post to mark Black History Month. This included well established leaders in their fields, such as Lubaina Himid (MA Cultural History, 1984), Magdalene Odundo (MA Ceramics, 1982), and Helen Cammock (MA Photography, 2011) as well as rising stars like Bianca Saunders (MA Fashion Menswear, 2017), Ibiye Camp (MA Architecture, 2019) and Nikeisha Nelson (MA Design Products, 2018).





## Denzil Forrester Urgency of the Arts Talk

RCA alumnus Denzil Forrester (MA Painting, 1983) joined Matthew Higgs, Director of White Columns, New York, for a lively discussion at the RCA about his practice, teaching and inspirations. The talk was part of Forrester's public commission with Art on the Underground, for which Forrester also created a painting for Brixton Underground station based on his work *Three Wicked Men* (1982), which he started while he was a student at the RCA.

## Wandsworth Artists' Open House

For the second time, the College teamed up with Wandsworth Artists' Open House to offer bursaries to five young artists aged 16–25. The five winners were supported through mentoring sessions at the RCA and a joint exhibition in the Dyson Gallery.



## The Other Voice

Students and colleagues from the School of Communication's MA Digital Direction won the British Library (BL) Labs Teaching & Learning Award for their project The Other Voice. This major award from the British Library recognises exceptional projects that have used the Library's digital collections and data and particularly commends work that provides quality learning experiences to learners of any age or ability.

# NOVEMBER



## Sharjah Architecture Triennial

Dr Adrian Lahoud, Dean of the School of Architecture, curated the first edition of the Sharjah Architecture Triennial. Titled 'Rights of Future Generations', the triennial was the first major platform for architecture and urbanism in the Middle East, North and East Africa, South and Southeast Asia and offered new spaces for critical reflection that situated the built environment within its complex social, economic and cultural contexts.







## AcrossRCA 2019

This year's AcrossRCA spanned the principles of inclusive design to traditional craft techniques. Students had the opportunity to learn new skills in intensive workshops, gain practical experience through live briefs and make lasting connections working collaboratively with their peers. The workshops drew upon expertise and skills from RCA research centres, external partners such as the V&A and Wellcome Collection, and students, tutors and technical staff.



## Visual Communication collaboration with Arlington House

The results of collaborative workshops run by a group of nine MA Visual Communication students were showcased in an exhibition at Arlington House Homeless Hostel. The performances, drawings, films and installations were the result of the creative conversations that emerged when the students joined Friday afternoon workshop sessions with residents of the hostel.



## Turner Prize 2019

The four Turner Prize 2019 finalists, who included Contemporary Art Practice tutor Tai Shani, alumna and visiting tutor Helen Cammock (MA Photography, 2011), and alumnus Oscar Murillo (MA Painting, 2012), formed a collective with fellow finalist Lawrence Abu Hamden to be jointly awarded the prize. All of their works address urgent social and political issues and forming a collective was a bold expression of commonality and solidarity in divisive times.



## Christmas at the RCA

The College celebrated the festive season with neighbours and the local community, with carols and a tree near Battersea Bridge and the annual SU Christmas Fete in Kensington.



## Gordon Pickard Travel Bursaries exhibition

A self-curated exhibition by Maia Magoga-Aranovich and Eleanor Wemys, recipients of the Gordon Peter Pickard Drawing Travel Bursary, took place in the Hockney Gallery, Kensington. The work touched on the impact that global and environmental shifts are having on the landscape and on wider ecological issues.

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## Computer Science Research Centre

The Computer Science Research Centre – an interdisciplinary, industry-facing, design-driven research centre in computer science – was established. Led by Dr Ali Asadipour, the Centre will explore areas including robotics, artificial intelligence, augmented and virtual reality, and advanced visualisation and simulation.





## Today at Apple

RCA students and graduates delivered seven hands-on sessions at Apple Covent Garden and Regent Street. These ranged from showcasing a futuristic musical instrument to demonstrating a new creative approach to mindfulness and designing objects and characters in augmented reality.

## Writing / Performance Conference

A two-day conference organised by the MA Writing programme and the Performance pathway of the MA Contemporary Art Practice (CAP) programme brought together practitioners in live art, performance, dance and the visual arts with poets, essayists, and historians to consider both broad and specific aspects of writing and performance across disciplines.





## Arts & Humanities Research Council peer review college

Dr Mark Campbell (Senior Tutor, School of Architecture), Dr Eleanor Dare (Head of Programme, Digital Direction, School of Communication), Dr Sam Jacoby (Senior Tutor, School of Architecture) and Professor Teal Triggs (Associate Dean, School of Communication) were appointed members of the Arts & Humanities Research Council peer review college.



## InnovationRCA start-up incubation

Eight RCA graduate start-ups were selected for InnovationRCA's start-up incubation programme. These innovative projects each tackle a pressing issue or social challenge, such as Lucy Soo Min Jung's (MA / MSc Innovation Design Engineering, 2019) wearable device to relieve the symptoms of Parkinson's and other neural transmission disorders, and FreshTag by Rui Xu (MA Textiles, 2019) a sustainable food packaging that dynamically changes colour as food freshness decreases to help reduce food waste.





FEBRUARY

## Winter Convocation

The Winter Convocation at the Royal Geographic Society saw honorary doctorates awarded to a hatrick of RCA alumni in recognition of their achievements in the creative fields: Bridget Riley, Frank Bowling and Asif Kapadi







## Work-in-progress Shows

The RCA work-in-progress exhibitions took place in studios and workplaces across all three campuses. The exhibitions provided a unique insight into the diversity of processes, media, materials, research methods and topics investigated at the College.

## Grand Challenge

400 students from across the RCA's School of Design worked together on the Grand Challenge 2020, which took the theme 'Enhancing the human: capability and performance'. In partnership with Logitech, and with support from CERN, the students worked on a speculative brief to design for humans 180 years from now. The project took students out of their comfort zones, ignited conversations and provided a blueprint for future ways of working.







## QS World Rankings

The RCA was ranked the number 1 university for art and design internationally for the sixth consecutive year according to the QS World University Rankings by subject 2020 – the largest world-wide survey of academic and industry opinion.

## Digital Direction graduate exhibition

This year's graduate projects engaged with diverse topics, from the climate crisis to cultural heritage, spirituality, communal experiences in music and the virtualities of storytelling itself. The works mapped out new storytelling practices in diverse and innovative directions.



## Symposium at MPavilion Melbourne

MA City Design students took part in a week-long symposium at MPavilion, Australia's leading architecture commission and cultural laboratory in Queen Victoria Gardens, Melbourne. At the symposium, Dr Tarsha Finney and the students explored the question of home and domesticity through new approaches to shared housing and the modern family.



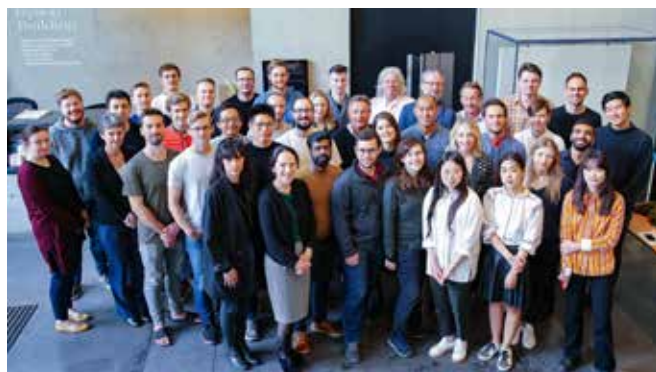


MARCH



## Hidden 2020

A showcase of work from over 80 of our technical and non-academic staff revealed the passion and talent of staff in different departments. From workshop technicians to librarians, IT support technologists and security staff, the exhibition illustrated how the artistic practices of staff are informed and shaped by working in the vibrant and creative atmosphere of the RCA.

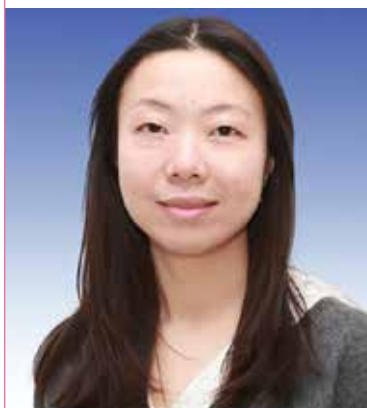


## InnovationRCA recognised as one of top three incubators

An independent report by Beauhurst and Parkwalk Advisors looking into Equity Investment into UK Spin-outs concluded that InnovationRCA came third in terms of number of deals secured by its spin-outs in 2019, behind only Oxford and Cambridge universities. The report also highlighted that InnovationRCA has the largest number of active spin-outs of any UK university incubator.

## Dr Jiayu Wu awarded AHRC Design Fellowship

Dr. Jiayu Wu, Senior Research Fellow in the Intelligent Mobility Design Centre, was awarded a £55k Design Fellowship by the Arts and Humanities Research Council (AHRC) to conduct a systematic review of UK university-led design driven research into mobility innovation. Her research will provide recommendations to support academics, researchers and designers who are contributing to the theme of the future of mobility.



## Dr Heike Brachlow work acquired by V&A

*Limen*, a work by Ceramics & Glass Tutor Dr Heike Brachlow (PhD Ceramics & Glass, 2012, MA 2006) became part of the V&A's world-leading collection, which showcases the development of the design and technology in glass-making over the past 3,500 years. Heike specialises in cast glass sculpture and *Limen* is typical of her work, which focuses on the interaction of colour, form and light in transparent solids.

## RCA campuses close

Responding to the exceptional circumstances brought about by the pandemic and instructions from the UK Government, the RCA's three campuses closed its doors for the remainder of the academic year.



## Responses to a global pandemic

The College rapidly adapted to Covid-19. Staff and students started working remotely and teaching online. Designers and artists from the wider RCA community adapted their skills to help meet the unprecedented demand for vital protective equipment. Design responses included thinking big to help solve Covid-19 challenges and finding inventive and playful ways to keep connected, continue collaborating and stay creative while self-isolating or social distancing.



## CAP launch online festival

As lockdown in the UK continued, MA Contemporary Art Practice (CAP) students created *302\_Redirect*, an online festival showcasing the work of current students. *302\_Redirect* was a four-week series of online events, a multi-disciplinary showcase of work created in immediate response to the students' own exploratory practices, amidst the newly pressing and uncertain, techno-centric art world.

## Intelligent Mobility graduate projects

MA Intelligent Mobility launched a showcase of graduate projects online, asking critical questions about the future of travel and mobility experience. They interrogated a broad range of issues including sustainability and the finite nature of natural resources, the need to rethink how to organise the cities we inhabit and the importance of designing for an increasingly diverse society.





## Thai Textiles research funding

A research project in collaboration with Thammasat University, Thailand, identifying how locally sourced, sustainable raw materials can be more effectively and profitably utilised in Thai rural craft weaving received a second portion of funding from the RCA's quality-related (QR) Global Challenges Research Fund (GCRF) development fund. The project is led by Reader in Material Culture Dr Peter Oakley, with co-investigator Dr Wuthigrai Siriphon, who has a PhD and an MA in Textiles from the RCA.





## Sir Jony Ive online talk

Kickstarting a series of online talks that marked the College community embracing new opportunities for online learning, RCA Chancellor Sir Jony Ive KBE took part in a Q&A, via Zoom, held exclusively for RCA students. The event was hosted by Head of Fashion, Zowie Broach and brought together more than 800 students from over 40 countries. Two special guests – Virgil Abloh, Chief Executive Officer of Off-White™ and Artistic Director Louis Vuitton Men's, and artist Olafur Eliasson – joined Sir Jony to share their thoughts and insights in response to some of the students' questions.

## Gerry McGowan online talk

Continuing a series of online events, over 500 RCA students located in 30 countries joined RCA Alumnus and Land Rover Chief Creative Officer, Professor Gerry McGovern OBE, for a webinar on the business of design.



## PhD student published fashion illustration textbook

Current PhD student, Yu Lun Eve Lin's (PhD Arts & Humanities) book *The Practice of Fashion Drawing*, which will be one of Taiwan's national textbooks for fashion courses and used throughout Taiwan's vocational high schools. The textbook will be used annually by thousands of Taiwanese students studying womenswear tailoring and fashion design courses.



## MRes RCA Communication Design Book Test Unit

Working in partnership with the BT Archives, MRes RCA: Communication Design students created an online publication exploring the future of telecommunication in the age of the pandemic. Available online, the publication was launched with a series of live student-led conversations on the MRes RCA: Communication Design Instagram account.



## CCA graduate projects go live

MA Curating Contemporary Art (CCA) graduating students presented five final projects online in collaboration with leading UK-based art organisations Furtherfield, Gasworks, Open School East, Nottingham Contemporary and Team London Bridge.





## Designing intelligence into our cities

An online, cross-College research symposium hosted by IMDC created a collaborative environment to share visions of the future and bring together an audience of designers, researchers and city-based organisations and communities. The symposium featured speakers from the RCA as well as TfL, University of Cambridge and The University of Tokyo.



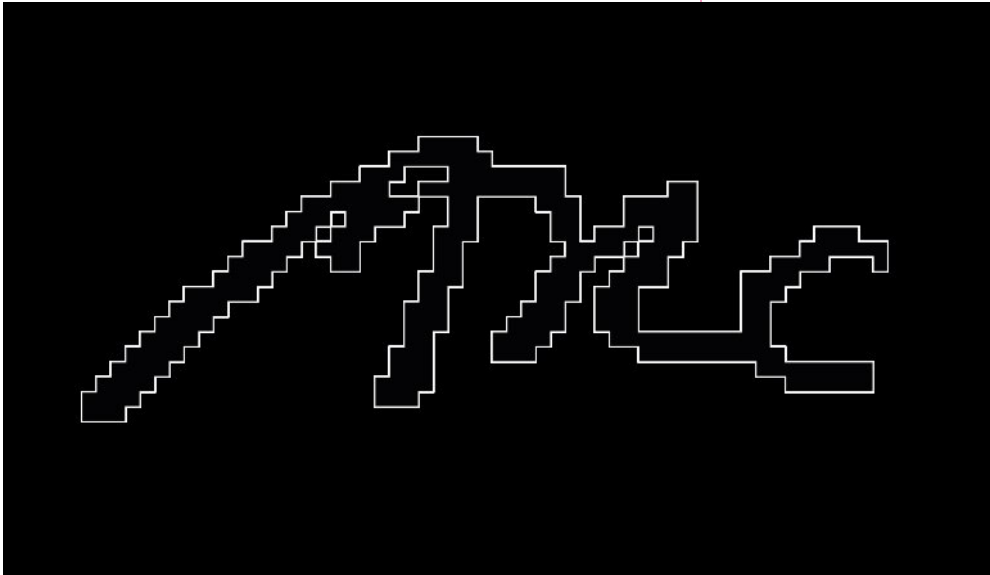
## HHCD Design Age Institute announced

The Helen Hamlyn Centre for Design (HHCD) announced the establishment of the Design Age Institute, a new national initiative aimed at focusing design expertise on the needs of the UK's ageing population. As the world shifts its focus towards innovation in global public health, the Design Age Institute will enable design teams in universities, spinouts and private sector firms across the UK to work on demonstrator projects with older people as part of this new initiative.

JULY

## Writing students re-launch ARC magazine

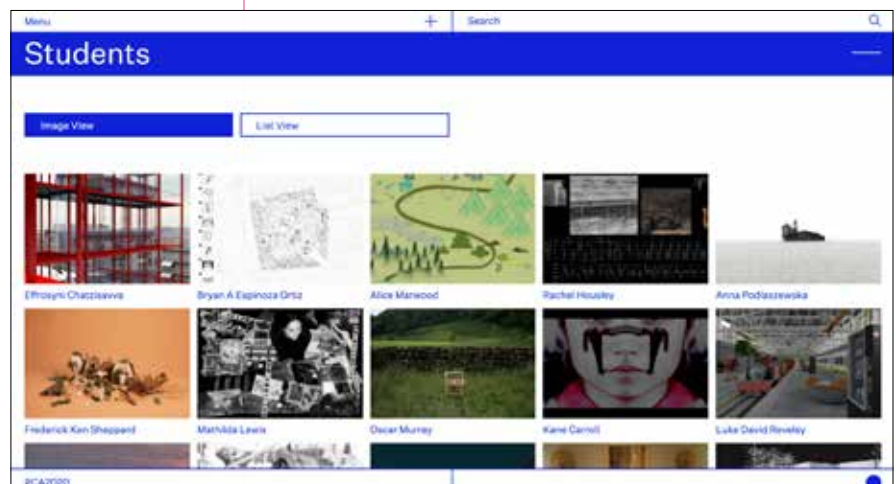
Students from the MA Writing programme relaunched *ARC*, a student led publication with a 50 year history at the College. Available online, *ARC: The Dirty Issue* featured content from students, staff, alumni and special guests dissecting the theme dirty in delightful, desirable and urgent ways.



## RCA2020

For the first time in its history, the RCA's renowned graduate show took place online as a digital discovery platform, RCA2020. Showcasing the work of 836 graduates from across our four Schools, curated collections by RCA luminaries and industry leaders, and with over 250 events that took place via Zoom, Twitch, Instagram and more and saw 5,000 attendees join from 100 countries, RCA2020 was a truly global event.

2020







## Topping out

The College celebrated the significant milestone of 'topping out' with a drone fly-through of the construction site, which offered an inside view of the new building.

## Record enrolment of students in 19/20

The continued excellence and growing profile of our academics and students is reflected by our most successful year for student recruitment. Supported by a new application system and website redesign we had high applications for study. Notably, this includes increased applications from target territories including North America, India, Taiwan, Hong Kong, South Korea and Saudi Arabia.

## Convocation

Degrees were conferred on 26 Doctoral, 3 MPhil, 6 MRes, 826 Master's, 7 PgDip, 2 PgCert, and 65 Graduate Diploma students. Although not able to celebrate in the Royal Albert Hall, many programmes found novel ways to celebrate this occasion digitally with classmates across the globe. The College looks forward to being able to celebrate in person at a future date.







'I believe that the Royal College of Art is a truly unique community; a vital, creative environment where the nature of ideas is explored and nurtured; where the cross-pollination and collaboration of different disciplines are encouraged, uniting diverse groups in pursuit of discovery, and feeding and supporting the momentum which encourages an acceptance of the challenges associated with doing hard things, encouraging the curiosity, openness and care that are at the heart of innovation.'

'I remain completely in awe and completely enchanted by the creative process, so I'm particularly proud to have the chance to represent and help guide this extraordinary institution as Chancellor, as we enter one of the most exciting times in its history.'

**Sir Jony Ive KBE RDI**

Chancellor, Royal College of Art



# World Leader

EMBODYING THE RCA'S VALUES

The enduring excellence of educational experience provided by the RCA was recognised once again by the QS World University Rankings by Subject, which placed the RCA as number one university for art and design internationally for the sixth consecutive year.

The QS University Rankings assesses the best international universities based on three assessment areas: academic reputation, employer reputation and research impact. As a small, specialist research-intensive postgraduate college in the heart of London, this accolade is testament to the quality and commitment of our staff and the enormous talent of our students who are ranked as the best in the world.

The strength of the RCA's creativity, research and pedagogy, the quality and commitment of our staff and the enormous talent of our students all contributed to this ranking in the largest world-wide survey of academic and industry opinion. Maintaining this accolade is testament to the dedication of our staff and the quality of teaching that prepares our graduates with the skills, independence, resilience and creative thinking needed for successful careers as art and design practitioners.





## RCA Grand Challenge 2020

Over 400 students from the School of Design participated in the Grand Challenge 2020 – ‘Enhancing the human: capability and performance’, in partnership with Logitech. This was a speculative design project with a broad brief: design for humans 180 years from now.

Zowie Broach and Anne Toomey, heads of Fashion and Textiles respectively, organised the Grand Challenge programme. Students from programmes including Design Products, Fashion, Global Innovation Design, Innovation Design Engineering, Service Design and Textiles took part. Teams were supported by a training program that involved a lecture series hosted by guest speakers and one-to-one mentoring sessions with senior members of Logitech’s design team and the RCA.

The results were shown in an exhibition and a sneak preview featured in the Evening Standard. Logitech’s CEO, Bracken Darrell, and Chief Design Officer, Alastair Curtis, were joined by senior staff from Logitech, the RCA and CERN to judge the projects. Four winning projects were chosen, spanning topics from sound pollution to underwater farming and DNA manipulation. interdisciplinary teams of students across the College on collaborative projects addressing important global issues from sustainability and the climate crisis to social and economic disparity.





## Today at Apple

Today at Apple partnered with the RCA to deliver a series of creative sessions from the new generation of creatives at the College. An open call asked students to propose short workshops to share their unique skills and perspectives on a topic or specialist field. The call out received 61 applications. The shortlisted students pitched their ideas to the 'Today at Apple' creative team and seven finalists were chosen to run creative sessions for the public as part of Apple's 'Future Makers Festival' throughout January 2020 at Apple Covent Garden and Regent Street.

The students guided participants in hands-on experience sessions where participants could try something new or push their passions forward in a creative, collaborative setting. From showcasing a futuristic musical instrument, to demonstrating a new creative approach to mindfulness, and designing objects and characters in augmented reality.





## The Other Voice with the British Library

Students and colleagues from the School of Communication's MA Digital Direction won the British Library (BL) Labs Teaching & Learning Award for their project The Other Voice. This major award from the British Library recognises exceptional projects that have used the Library's digital collections and data.

Dr Matt Lewis, Tutor of Digital Direction and Dr Eleanor Dare, Reader of Digital Media, worked with Mary Stewart, Curator, Oral History and Deputy Director of National Life Stories at the British Library on this ongoing collaboration. Seven students from the MA Digital Direction course participated in the elective module, learning how to edit and creatively interpret

oral histories, and gaining insight into the complex and nuanced ethical and practical implications of working with other people's life stories. The culmination of the collaboration was a two-day student-curated showcase at the British Library, where the students displayed their own creative and very personal responses to the oral history testimonies.

The collaboration has continued as Mary and Matt ran the elective in spring 2020, where the students adapted to the Covid-19 Pandemic, producing work under lockdown, from different locations around the world.

# GLOBAL INFLUENCE





**The College has continued to be a source of expertise, influence and inspiration, advocating for the vital importance of creative education, and art and design in shaping a future world.**

**An article by Vice-Chancellor Dr Paul Thompson was published in *ArtNet News* advocating for the essential role that art schools play in supporting the medical industry, and asking that the British Government offers greater support to the country's specialist arts institutions. He was also interviewed by *Scratching the Surface* podcast, where he discussed curation, design and education, and a major interview was published in *Nikkei*, the world's largest financial newspaper, with a daily circulation of over three million.**

The expertise of RCA staff was drawn on across various fields: faculty from the School of Architecture featured in an article on climate change in the *Economist*; the Sharjah Architecture Triennial, curated by Dean of Architecture Dr Adrian Lahoud received coverage in *The Guardian* and *Dezeen*; and there was coverage in *Wallpaper\**, *Arch Daily* and *E-flux* of the the Seoul Biennale of Architecture and Urbanism, where Beth Hughes, Head of MA Architecture, curated the Thematic Exhibition. Zowie Broach, Head of Fashion, was quoted about the future of higher education in the *New York Times* and about the influence of Y2K fashion in the *FT Weekend*. The MA Intelligent Mobility programme and Dale Harrow appeared in the *Robb Report*, an American, English-language, luxury-lifestyle magazine.

The work of our students and graduates was celebrated across general and specialist media. There was a multi-page feature about the RCA Ceramics & Glass WIP show in *Emerging Potters* magazine; coverage in *Forbes* magazine featuring MA Intelligent Mobility students; an article in *Vogue Italia* about how RCA Fashion students stayed connected and creative during the lock-down; and two History of Design students were profiled in *Disegno* and the V&A bog in relation to their development of a new platform Design in Quarantine.

*Grazia* showcased the work of several graduating Fashion students, praising the class of 2020's determination to still go out with a bang and Love magazine featured the Fashion Graduates and Zowie Broach (Head of Programme, Fashion).

*The Guardian* featured the work of graduating students Sam Creasey (MA Painting) Shawn Adams (MA Architecture) and Sissel Kärneskog (MA Fashion) in their Class of 2020: *Weekend* magazine graduate special. The opening of the RCA's CCA shows featured in *FAD* magazine.

December saw one of our highest levels of social media engagement, with an instagram post on the Turner Prize 2019 winners receiving a reach of over 19,000.

An RCA film of alumni Christopher and Graeme Raeburn, 'From MA Fashion to responsible design' showcasing the value of their RCA experience, attracted strong engagement across social channels, particularly instagram. In addition to our own campaign, Christopher Raeburn and other alumni and influencers have supported the campaign.

## Launch of new website and unprecedented applications success

This year saw the successful first phase of our website overhaul and the launch of a new student application portal, which delivered unprecedented student application numbers.

The new homepage focuses on heightened user experience and intuitive navigation, with clearer menu shortcuts, a specific focus on the student application journey, and positioning statements that highlight the impact of the College. The reinvigorated programme pages were designed with the journey of prospective students in mind, with key information necessary for application complemented by engaging content on students' work and alumni stories.

In the first month there was an increase in the number of visitors to the website as well as the amount of time spent on pages. The new application portal launched in October 2019 and saw increased applications in train during the first week. Over two rounds of applications using the new system, the College received high numbers of applications for study. Notably this included increased applications from North America, India, Taiwan, Hong Kong, South Korea and Italy, as well as Australia, Indonesia, Mexico, Saudia Arabia and Spain.

# AWARDS AND HONOURS

## Sony Student Photographer of the Year

Ioanna Sakellaraki was named Student Photographer of the Year 2020 in the Sony World Photography Awards receiving a Sony camera to make the work and €30,000 worth of Sony digital imaging equipment for the RCA. Ioanna was awarded the prize for her night-time photographs of solar panels, wind turbines and battery farms that are used across the small island of Tilos in Greece, the first Mediterranean island to run almost entirely on renewable energy.



## Turner Prize 2019

The four Turner Prize 2019 finalists, who included Contemporary Art Practice tutor Tai Shani, alumna and visiting tutor Helen Cammock (MA Photography, 2011), and alumnus Oscar Murillo (MA Painting, 2012), formed a collective to jointly share the prize. All of their works address urgent social and political issues and forming a collective was a bold expression of commonality and solidarity in divisive times. The artists engage diverse media, from performance and installation to sculpture, moving image and painting, exemplifying the variety of art practice supported, explored and deconstructed at the RCA.

At the time Dr Paul Thompson commented: 'this was a powerful statement made by the collective addressing urgent social and political issues. [...] These values of collaboration and solidarity are something the RCA celebrates, fosters and stands behind in all of our teaching, research and community engagement.'



## Max Mara Art Prize for Women

Senior Painting Tutor and alumna Emma Talbot (MA Painting, 1995) won the Max Mara Art Prize for Women. Her winning proposal reimagines Gustav Klimt's 1905 painting *The Three Ages of Woman* to counter prevalent negative attitudes to ageing and the representations of women.



## The Academy Awards

Alumna Jacqueline Durran (History of Design, 1996) won an Oscar for Costume Design for *Little Women* (2019).



## Beazley Designs of the Year at the Design Museum

Beatrice Galilee, writer, curator and RCA PhD candidate, curated the Beazley Designs of the Year exhibition at the Design Museum – which featured 76 nominees and the most innovative designs of the last 12 months. Dr Paul Thompson, who was Design Museum Director (1993–2001) chaired the judging panel to celebrate the museum's 30th anniversary.



# TRAINING THE ARTISTS AND DESIGNERS OF TOMORROW



Our students come from a diverse range of academic backgrounds and bring knowledge and expertise from previous careers. Here, at the College, they find new, creative applications for their skills, develop new ways of working, and go on to demonstrate the impact that art, design and creative thinking can have on the widest range of industries.



## Kyung Hwa Shon (PhD Painting, 2019)

For Kyung Hwa, a PhD at the RCA was a continuation of her education in fine art, building on her MFA in painting and drawing from the Institute of Chicago, and her BFA in painting from Hong-Ik University, Seoul. She is currently a Visiting Lecturer at the RCA and looking forward to an upcoming exhibition in South Korea, her home country.

'The interdisciplinary approaches at the RCA in particular in the School of Arts & Humanities allowed me to create opportunities for the exchange of critical ideas and conversation with other students studying in different disciplines. These active, open discussions were crucial. As an artist, I appreciate others' critical opinions about my practice because input from different perspectives allows me to extend my knowledge, deepen my critical thinking and strengthen my artwork with a variety of experiments.'

## Helene Steiner (ICL/RCA MA/MSc Innovation Design Engineering, 2015)

Helene Steiner is the director and co-founder of OpenCell, which provides affordable lab space to early stage startups working at the intersection of design and biology. Since graduating from the RCA, she has worked on various projects at the intersection of science, design and technology with organisations including Microsoft Research in Seattle and Cambridge, and the Tangible Media Group at the MIT Media Lab.

Helene and a team of researchers from OpenCell and Kings College London developed a low-cost Covid-19 testing laboratory capable of performing 2,400 tests a day. They were awarded an Innovate UK grant for business-led innovation to continue the development of the project.

'One skillset you walk away with is being prepared for almost anything, no matter how challenging or stressful. This is a very useful skill if you decide to run a start-up. IDE truly prepared me for this wild journey. Most importantly IDE taught me how to work in collaboration and with a team with a very diverse set of backgrounds and personalities.'



# BUILDING THE FUTURE





**This year the RCA reached two major milestones in the construction of the new flagship campus in Battersea.**

On 4 September 2019 Kier poured 135m<sup>3</sup> of concrete on what will be the first slab of the 16,500 sqm studio building. The RCA commissioned Simone Mudde (MA Photography, 2019) to capture this milestone moment. The resultant images demonstrate Mudde's unique artistic style, which revisits a nineteenth-century technique of colour separation in order to create coloured images from black and white negatives.

On 24 October we officially named the Rausing Research & Innovation Building at Battersea. At a special event, held on the building site, Dr Sigrid Rausing marked the occasion by making a cement-impression handprint which will go on to be displayed within the brick-work of the building.

In July, the second major milestone of the Battersea building was reached. We celebrated a virtual topping out of the new building with a drone fly-through that marked the building reaching its highest point.



Following the identification of Covid-19 in early 2020, the College established a response team to make continuity plans and prepare for potential disruptions, closely informed by official UK Government and World Health Organization (WHO) advice. Early measures included advising staff and students to avoid non-essential travel, and the cessation of all College-related international travel. Preparations were also put in place to support remote working, including workshops and training in the use of software.

# Covid-19 response

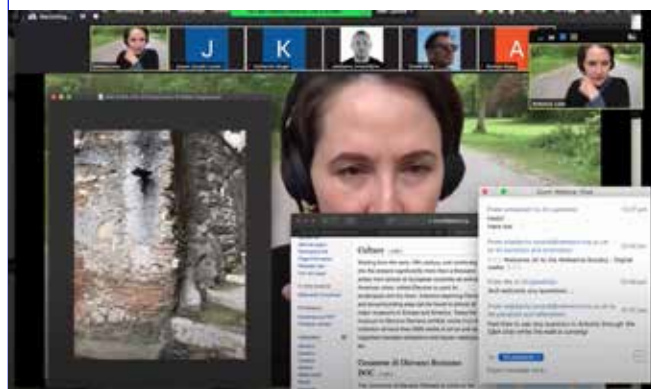
ADAPTING TO AN UNPRECEDENTED YEAR

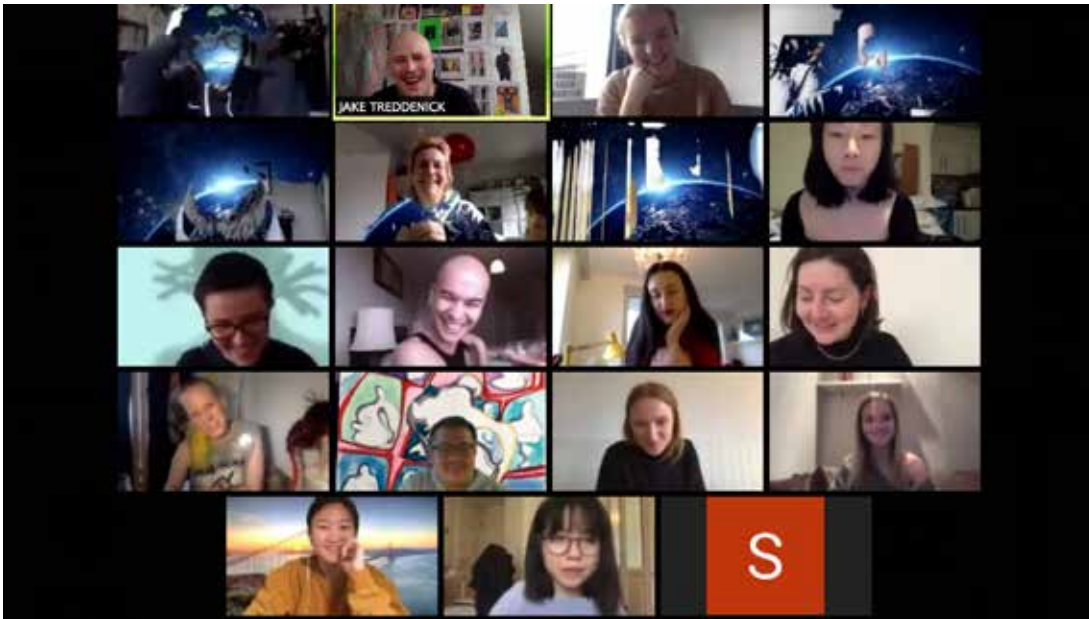


# COVID-19 RESPONSE

Covid-19 was declared a pandemic by the WHO on 11 March 2020. All College buildings were closed from the morning of 20 March and on 23 March the UK Government announced a stay-at-home order.

During this unprecedented and highly unpredictable period, the intranet was a key source of information for staff and students, with at times daily updates on the rapidly evolving situation. The priority throughout was to keep staff and students safe, and to protect students' learning, progression and their right to complete their studies. To ensure equality and parity of experience for all of our graduating students, the decision was made to present the graduate show through an online platform, RCA2020 (see p. 62).





## Academic Options for Students

From 20 March, all teaching and learning provision moved online. The Covid-19 Academic Response Group developed a range of study options to accommodate students' personal circumstances, and to ensure that there was a reasonable and realistic option for all students. These academic options were announced on 25 March, and students had until 1 May to select a route.

Options for second-year MA and 15-month students included:

- moving to online study and graduating in the summer
- accepting an Aegrotat award, if they had successfully completed five out of six terms
- exiting their programme immediately with a Postgraduate Diploma, if they had completed 120 credits

The final two options were not available to MA Architecture, MA/MSc Innovation Design Engineering (IDE) or MA/MSc Global Innovation Design (GID) due to requirements from professional validating body RIBA and partner institution Imperial College London, respectively.

All first-year MA and MRes, including MA Architecture, IDE and GID students, could remain registered and enrolled, and were expected to participate in online teaching and learning for the rest of the academic year. In addition to this, all first-year MA students (apart from MA Architecture, IDE and GID) were given the option to automatically progress to the second year on completion of their spring term assessments.

Graduate Diploma students all moved to online study and postgraduate research students were supported in continuing their studies online.

In addition to the above options, all students were able to opt to take a Short-Term Leave of Absence, for up to three weeks, or a longer Leave of Absence, that could last from one term up to one year for full-time students (or six terms for part-time students).

The Government's Quality Assurance Agency was very impressed by the rigour of the options the RCA offered students. Reflecting this, they decided to use the model developed by Dr Lucy Dawkins and the Academic Development Office as a national template for the creative arts sector in higher education during this period of Covid-19 emergency.

## Remote Teaching and Learning

In a short space of time, academic and support staff adapted efficiently and creatively to the needs of remote teaching. The College invested £1.7m this year in software to support online teaching and learning, and remote working, as well as upgrades to finance and information management systems. In new software for remote working and teaching including updates to Moodle, Zoom and Panopto. Students engaged in remote learning from almost 100 countries around the world.

Staff were supported through ongoing training in new ways of working and teaching remotely, including webinars about home working on Moodle. As all learning moved online, support services for students also adapted to continue offering support remotely.



## Student Support

The Student Support team responded with energy, commitment and great creativity to the rapid change and challenges posed by Covid-19. All areas of work – including welfare, English language and dyslexia support – were immediately reconfigured to enable students to continue accessing support.

Full access to all one-to-one support was replicated online, a purpose built online drop-in facility using Zoom was developed to enable students with more general queries to directly access support and the team developed online group events including specialist sessions on welfare and immigration. The evolving nature of the pandemic led to many complex visa enquiries and the team kept students and colleagues up to date with the latest information.

Applications for hardship funds were adjusted to be managed through a fully inclusive online application form and over £40,000 was distributed to support students who were put into financial difficulty as a result of Covid-19, via the Back on Track emergency fund. £250,000 has been allocated to continuing students to support 2020/21 tuition fees and living costs, via the Continuation Fund.

Although the impact of the pandemic on wellbeing was significant, transferring mental health and counselling one-to-one support online worked well. Guidance on pastoral support for staff was produced and new mental health training was developed for staff working with students. These initiatives were recognised by the Office for Students in their briefing note on supporting students through the pandemic in May 2020. The College also invested in a new, online mental health platform for both students and staff. 'Togetherall' gives users 24/7 access to a clinically supervised community to share concerns and experiences with others, and access self-assessments and a range of online self-help resources.

The English for Academic Purposes (EAP) team made a rapid and successful transfer to online delivery. The eight- and four-week pre-session courses, which involve intensive teaching, were completely redesigned and re-written to be delivered online in July.



## Library

The Library adapted to provide remote research support through email and online, enhanced access to online resources, as well as extending the due date on all library books, and relaxing rules around return of books for graduating students.

The team piloted a live chat service in June, called Libchat, to assist staff and students with library enquiries remotely. This offered a quick and easy way for library staff to help with queries such as problems finding ebooks, navigating the library catalogue or using online resources. Libchat had over 300 sessions with students, with the average session lasting nine minutes. Students and staff really engaged with the immediacy of talking to a real member of the Library team to answer their research questions and find resources.

The A-Z resources page of online resources had 7,052 views by 1,172 users. While the vast majority of this usage has been in the UK, 20 per cent came from users in the Far East, including China, Hong Kong, Taiwan, South Korea, and Japan.

Since lockdown, e-book purchases were prioritised and the library has acquired over 400 new e-book tiles. From the largest e-book supplier 200 unique users accessed e-books, 423 books were downloaded by 120 unique users and 923 chapters were downloaded.

## Technical Services

While access to physical making spaces was not possible during the pandemic, the support of highly skilled specialists continued, enabling students to adapt their skills and complete their studies. Alongside providing remote one-to-one support, the Technical Services team created an extensive series of webinars throughout the summer term and in the lead up to RCA2020. These covered diverse topics – from polishing metal at home with limited tools, to various printmaking techniques without specialist equipment, getting the best results from working with commercial printers, as well as guides, training and enhanced access to a range of software.

Technical Services also supported students making work at home with a list of external suppliers for materials and services and a webinar that introduced working safely at home, including working with scalpels, hazards associated with using power tools, chemical use and storage, and an overview on assessing risks.

In the lead up to RCA2020, Technical Services increased bookable slots across all workshops and provided daily digital drop-ins focused on helping students to present their work online. Every programme was allocated a Technical Services staff member for dedicated RCA2020 platform support.





## The RCA Community

Alongside the formal academic and technical support offer, the RCA community came together and found new ways to stay connected during the lockdown. The Walkative Society, a student-led society emphasising walking as a means of discovery, 'travelled' digitally to Berlin, Cape Town, Stockholm, Toronto and the Marshall Islands. A group of MA Visual Communication students set up ExPort Radio, an experimental radio station, and MA Fashion student Jake Trenddenick hosted Zoom parties that invited students and industry professionals to showcase their work. Textiles students took up strength training with Tutor, Vicki Fong and used Instagram to stay connected and exhibit their work.

Vice-Chancellor Dr Paul Thompson hosted a series of student-exclusive sessions with special guests Jony Ive, who was joined by Olafur Eliasson and Virgil Abloh; Gerry McGovern; and Asif Kapadia.



## Student, Staff and Alumni Responses to Covid-19

The following are a few examples of how creatives in the RCA community responded to the unprecedented challenges posed by Covid-19.

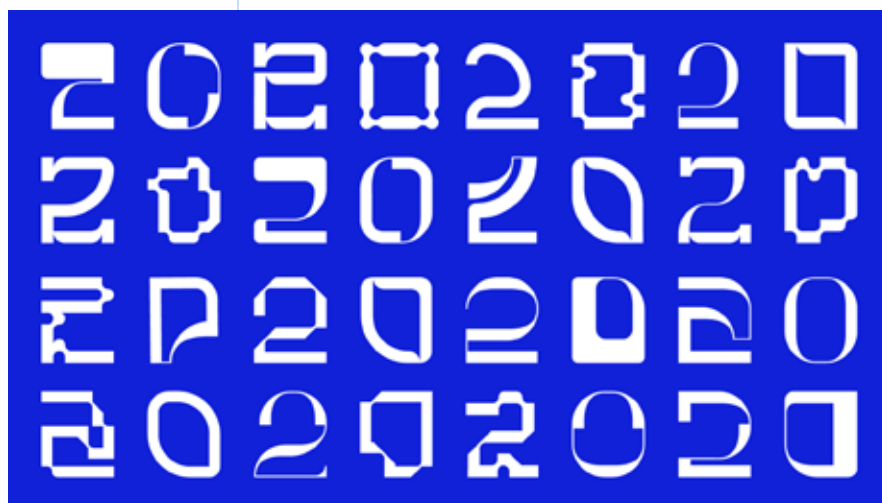
- Sir Peter Blake (MA Painting, 1956) created a moving tribute to London as a symbol of hope for the city, which was shared by the *Evening Standard*.
- As a respite from the news, David Hockney released for publication a new iPad drawing of daffodils, which he titled *Do Remember They Can't Cancel the Spring*.
- OpenCell and Helene Steiner (MA/MSc Innovation Design Engineering, 2015) designed a Covid-19 rapid testing lab, which was awarded an Innovate UK grant for business-led innovation.
- The Helix Centre designed a series of toolkits with Central North West London NHS Trust and Bangor University for end of life care.
- The Helen Hamlyn Centre for Design helped make drive-through testing kits easier to use with Public Health Wales, and designed signage and maps for University College Hospital, London.
- History of Design students Anna Talley and Fleur Elkerton established Design in Quarantine, an archive to document design responses to the Coronavirus pandemic, which received international and UK coverage including in the *Financial Times* and the *New York Times*.
- Danielle Elsener (MA Fashion Menswear) released an open source pattern for a 'Zero Waste Scrubs Set' that won an iDesign Fashion Awards Grant. Following this, she also won a \$50,000 sustainability Activate Movement grant.





With less than three months between campus closures and the expected opening of the annual graduate exhibition, students and staff worked together with unprecedented effort and creativity to produce RCA2020. The digital discovery platform of mammoth scale showcased a cohort of 836 emerging artists, designers, architects and creatives from their spaces around the world.

Alongside graduate work, a two-week programme of digital events featured talks, performances, workshops and discussions with students, staff and guests, while collections of work were curated by RCA alumni and creative leaders.



‘RCA2020 – what a great year!  
A hugely thoughtful use of media  
and work that is not constrained by  
this odd time and all very impressive.’

**Dr Gus Casely-Hayford OBE**  
Director of V&A East



## Co-created with Graduates, for Graduates

A truly collaborative effort, workshops were held with students and staff across the College's four Schools to establish requirements that informed the digital platform hosting RCA2020.

This year was the first time that current RCA students from across the College were invited to pitch to design the visual identity of the graduate exhibition. Sean Steed, George Dutton and Philip Jay Veech, students of the MA Visual Communication programme, won the commission with a design concept aimed at creating an identity representative of the diversity of people and practices at the RCA.

Before lockdown, the team designed a set of stencils that students across disciplines and Schools could use to design the glyphs '2' and '0' to form '2020'. Using these stencils in design workshops, students dreamt up hundreds of variations of '2's and '0's, digitised versions of which formed the basis of the visual identity. Following lockdown, the team's focus shifted from a collaborative workshop-led design process to working with College staff and digital agencies to design the user interface of the RCA2020. In doing so they wanted to 'ensure that the students' work is the main focus of the platform by making sure the site design is complementary to the work, not overbearing.'

'We needed to rethink the concept for a digital environment. That said, our desire to create a visually diverse identity representative of the student body remained at the core of the project.' George Dutton, MA Visual Communication, 2020.

## A Global Programme of Events

Between 16 and 31 July, over 250 events took place through channels including Zoom, Twitch, Instagram and more, and saw 5,000 attendees join from 100 countries. Highlights included:

- A conversation between 2017 Turner Prize winner, Professor Lubaina Himid CBE (MA Cultural History, 1984) and Dr Omar Kholeif (Curating Contemporary Art, 2011), Director of Collections and Senior Curator for the Sharjah Art Foundation.
- Dr Adrian Lahoud and students from the School of Architecture in discussion with Sir David Adjaye OBE (Architecture and Interiors, 1993), world-leading architect and RCA alumnus.
- A special Q&A with Evan Spiegel, Co-Founder and CEO of Snap Inc., moderated by Head of Fashion, Zowie Broach.

## Curated Collections

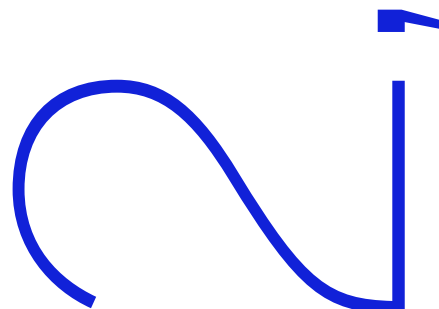
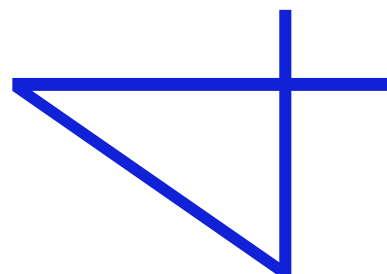
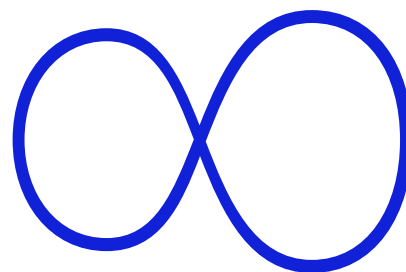
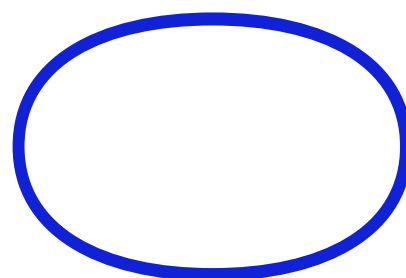
Creative leaders from across the world curated 77 selections of student work that allowed visitors to dip their toe into the inspiring, innovative and affecting work showcased. Edward Enninful, editor of British *Vogue*, curated New Frontiers, a collection that drew in work from graduates of Fashion, Architecture and Painting. Designer ES Devlin's Towards a Digital Placeness brought together work from 'artists, thinkers and makers who might become the builders and cultivators of digital "placeness"'. I Graduated From My Bedroom, a curation from Victor Wang, Artistic Director and Chief Curator of the M WOODS Museums, Beijing, China, which highlights graduate work that he felt offers 'a fresh perspective on the symbols, spaces, and futures to come'.

'Like so many of us during this time the students have had to pivot, in the ways in which they work and in how and what they were creating.'

**Edward Enninful**  
Editor, British *Vogue*



77 CURATED COLLECTIONS  
FROM INDUSTRY LEADERS



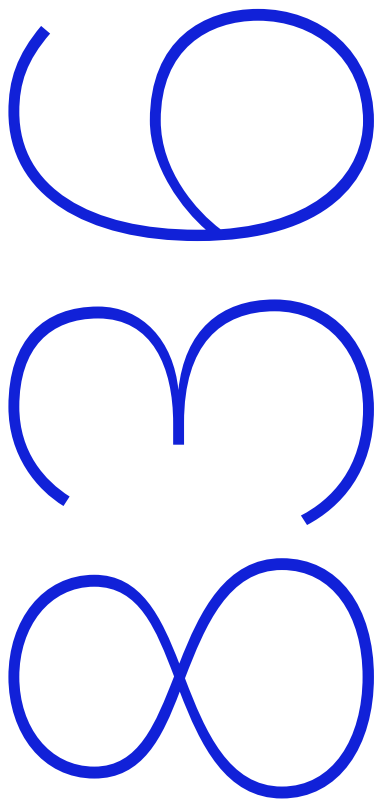
2,480 PNGS



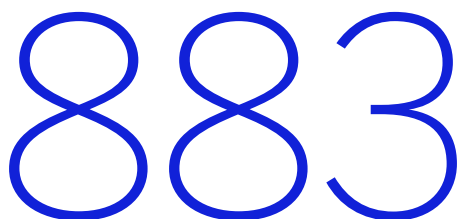
'Wandering through the virtual exhibition was delightful, thought provoking and a welcome respite during this surreal time.'

**Denise Ream**  
Associate Producer, Pixar





836 FEATURED  
GRADUATES



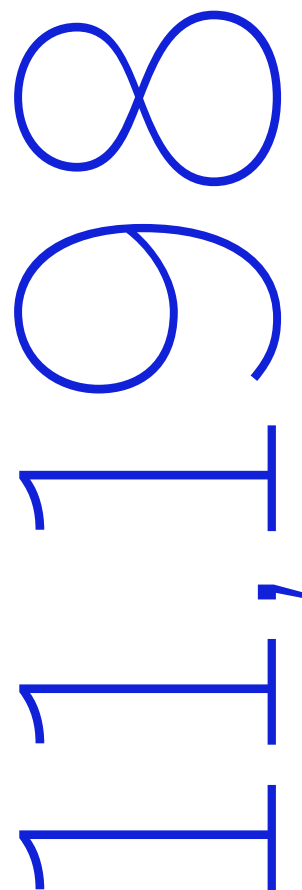
883 GIFS

## RCA2020 in the News

The incredible output and achievements of our students attracted press coverage in a wide range of international titles, including: *The Guardian*, *FT Weekend*, *Evening Standard*, *Business Insider*, *The Art Newspaper*, *Emerging Potters*, *The New Indian Express*, *Design Week*, *1 Granary*, *Axis Magazine Japan*, *Lux Magazine*, *Creative Review*, *Grazia*, *LOVE* and *Disegno*.

'I am astonished by the calibre of the work produced by the 2020 RCA Graduates, particularly considering the circumstances in which they have had to work.'

**Dame Magdalene Odundo DBE**  
Ceramicist



11,198 MEDIA  
ITEMS

Research, Knowledge Exchange & Innovation at the RCA continues to grow in scale and scope. In addition to the research carried out by academic staff in our four Schools, we now boast four research centres. The newest, the RCA's Computer Science Research Centre, was launched in early 2020, joining the Helen Hamlyn Centre for Design, the Intelligent Mobility Design Centre, and the Burberry Material Futures Research Group, as well as the Robotics Lab.

InnovationRCA successfully launched a creative brands accelerator and a scale-up programme to complement its flourishing incubator programme for RCA start-ups. Meanwhile, the number and range of businesses engaging with the College through our knowledge exchange, consultancy and executive education opportunities similarly continues to expand. And the Helen Hamlyn Centre for Design has won a major government research grant to scale up and commercialise its research into inclusive design for healthy ageing.

# Work together

RESEARCH, KNOWLEDGE EXCHANGE & INNOVATION



## Crafting Futures

In 2019 the RCA was appointed as a partner in the British Council-sponsored project Crafting Futures, alongside the University of Leicester, the Union of Artisans of Kazakhstan, and the Resource Center in Kyrgyzstan of the Central Asian Association for the Support of Crafts (CACSARC). The project drew on an interdisciplinary team of RCA researchers, including Dr Rathna Ramanathan, Dr Eleanor Dare and Tom Simmons from the School of Communication, and Professor Peter Oakley from the School of Arts & Humanities.

In October 2019, the researchers travelled to Kyrgyzstan and Kazakhstan to meet with local crafts leaders, crafts people and policymakers. Following this scoping visit, a report was published on the current craft industry, describing further measures to improve the quality of business education among beginners and already experienced artisans. The next stage of the three-year project hopes to conduct training sessions for industry leaders and practicing artisans.



## Crafting Technology for Textiles

This AHRC-funded project, led by Dr Elif Ozden Yenigun, Senior Tutor in Textiles, brings RCA researchers and Istanbul Modern Museum with a network of scholars, artists and craftspeople from Turkey and the UK. The research aims to move textiles, as used throughout crafts and art, closer to contemporary technology by creating avant-garde technology and design products.

The project engaged craftspeople working in the fields of traditional textile craft and art, and young communities of textile art and research, to focus on knowledge transfer and best practice. In an effort to explore what can happen when the fields of craft, textile design and technology collide, the project offers new fabrication skills and co-designing methodologies towards the development of bespoke crafted products, across fashion, textiles and wearables.



## Challenges of the Future Mobility

Dr Jiayu Wu, Reader in Intelligent Design in the RCA's Intelligent Mobility Design Centre, was appointed Arts and Humanities Research Council (AHRC) Design Fellow to conduct a thorough review of UK university-led design driven research into mobility innovation.

The aim of the review was to better understand the role of design research in this challenging area, the economic and social impact of design research and provide recommendations about how to support design researchers in academia, highlighting their contributions to the country as a whole.

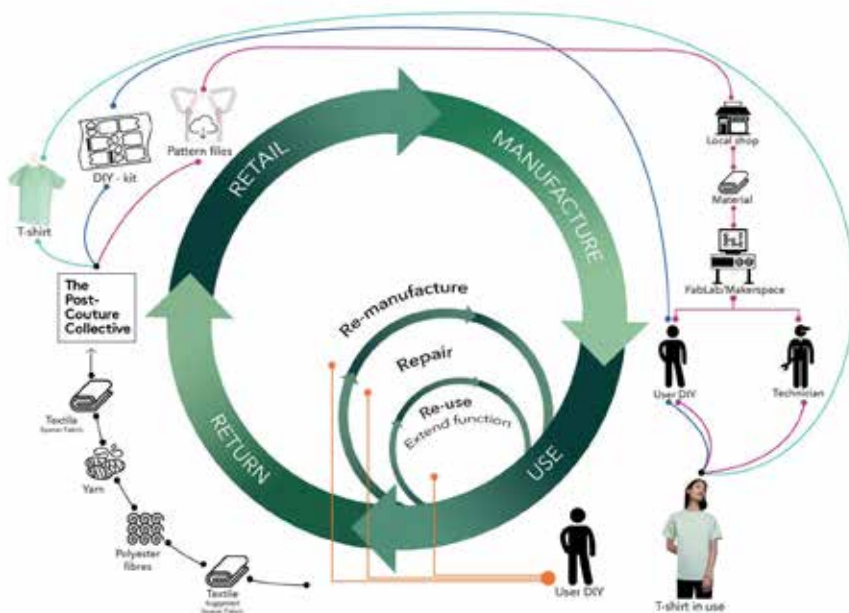
This resulting report was published in 2020, and provides key insights through the lens of design professionals about design research in the context of the Future of Mobility, including collaborations between design and other disciplines, the commercial value of design research, and skill-sets required by mobility design researchers.



# POSTGRADUATE STUDENT RESEARCH

Research students at the RCA form a vibrant, creative community, working across the full range of disciplines in the four Schools and the research centres. Our doctoral students continue to benefit from funded research studentships provided by UKRI (particularly via the three London-based Arts & Humanities Research Council doctoral training partnerships in which the RCA is involved) and by industry partners, and from attending intensive cross-College doctoral training weeks, which provide a mixture of research training, research career development opportunities, inspiring talks from international speakers and practitioners, and community-building activities.

Our MRes cohort continues to grow, as increasing numbers of students join the RCA to undertake this year-long degree that prepares them for the next stage of their career in research roles in university and other professional settings.







## Katrine Hesseldahl, 'Closing loops: Designing garments and consumer experiences for the circular economy'

Funded by the Burberry Foundation and supervised within the RCA's Materials Science Research Centre, this practice-based PhD project aims to establish a strategy for designing garments and consumer experiences that contribute to a circular economy by inviting and empowering consumers to participate in closing the material circles.

The fashion industry is one of the largest contributors to the global environmental crisis. The circular economy is set to offer a sustainable alternative to the current wasteful, linear economic model. But moving towards a circular economy requires a fundamental change in how value is created and maintained.

Katrine's research explores how the relationship between designers and users may be transformed within the circular economy context and aims to establish a strategy for designing garments and consumer experiences that contribute to a circular economy by inviting and empowering consumers to participate in closing the material circles.

Her design strategy is developed through designing a collection of key garments which map out key moments in a product's lifecycle where users can contribute to the circular flow and addresses the need for real-world, living experiments that help the industry to follow through with theoretical developments.

## Helen Hamlyn Centre for Design

The Helen Hamlyn Centre for Design continued a wide array of Inclusive Design projects such as: Spaces, Places and People with the Guinness Partnership Trust, looking at the UK housing to develop new, age-inclusive interventions; GameChange, a Virtual Reality treatment for people with psychosis, with Oxford University; a project with a major Asian airline and Tata Consulting Services to improve the airline's operational control centre; and the launch of the Public Toilet Research Unit, building on the Centre's built environment and public health research.

### Design Age Institute

The Centre won £4.9 million from Research England to establish a new initiative focusing design expertise on the needs of the UK's ageing population. Partnering with the University of Oxford, the National Innovation Centre for Ageing, the International Longevity Centre and the Design Museum, the institute will support the UK Government's Ageing Society Grand Challenge and position the UK as a global leader for the longevity economy. By applying specialist expertise from academia and industry, it will go beyond intervention at the point of medical crisis to designing the products and services that will allow people to live well for longer.

Include 2019, the tenth edition of the international conference in Inclusive Design, took place at the College of Creative Studies in Detroit, its first time in the USA. Centre work was further presented at partnered conferences, the European Healthcare Design congress, Healthy City Design and the International Association for Universal Design 7th Annual conference in Bangkok.





## Materials Science Research Centre

The Burberry Material Futures Research Group has continued to explore the major challenges of new and sustainable materials, approaches to manufacturing and supply chain processes, and innovation in consumer experience and product interaction for the benefit of both the fashion industry and the wider community. The Centre's first PhD student joined in September 2019: Katrine Hessedahl is investigating 'Component wear and consumer experience for the circular economy'.

Research funding was awarded by the British Academy Global Challenges Research Fund (GCRF) to set up A Brazil-UK Network for Natural Polymers derived from Local Food Industry By-Products with the University of São Paulo and Universidade des Belas Artes, Brazil. Funding was also won through a partnership with the Centre for Novel Agricultural Products at the University of York: BBSRC funding for Biomanufacturing Textile from Waste; and BBNET proof of concept funding for Novel High-Performance Textiles Composites.

The Group has been active nationally and internationally, presenting to academia, industry and government. In September 2019 they showcased their work at an afternoon symposium and exhibition as part of the London Design Festival. In February 2020, the team travelled to Brazil to work with the University of São Paulo on the British Academy GCRF project.





## Intelligent Mobility Design Centre

The Intelligent Mobility Design Centre has established itself as an interdisciplinary centre of excellence with a mission to create a new mobile future through experimenting, prototyping and evaluating new mobility concepts. Uniquely, the Centre incorporates the Intelligent Mobility MA programme, bringing together researchers and students to deliver excellent research and design outputs.

The Centre worked on projects across its core themes of Humanising Technology, People and Places, and Automotive Transitions. Examples include projects with Ford, Desirability of Automotive Design; SAIC (China), Prisms: Perspectives on Design for China; the RAC, Mobility and the Future of Rural Communities; Hyundai Kia, MORPH: Mobility | Ownership | Relationship | Personalisation | Hospitality; GAC (China), The Minimalist Car; and Bentley, Design to combat motion sickness.

New research funding was awarded: AHRC for Challenge of the Future 2020, from EPSRC Ecofitting – whole-life design upgrading cars to zero emissions, and an AHRC LAHP Doctoral Studentship for Inclusive Design for Shared Autonomous Vehicles, starting September 2020 with Tata Motors. A consortium including Transport Planning Society and Chartered Institute of Highways & Transport is collaborating on Our future places, Our future journeys – Engaging communities in sustainable placemaking and mobility planning.

The Centre hosted an online Symposium in July 2020, considering Designing Intelligence into our Cities, with attendance from academia, industry and policy-makers over three interactive sessions.





## Computer Science Research Centre

The Computer Science Research Centre launched with the appointment of an academic lead, Dr Ali Asadipour. Furthering the RCA agenda of linking Science, Technology, Engineering and Mathematics subjects with Art & Design (STEAM), this new centre will develop new opportunities for interdisciplinary research. Dr Asadipour is building an international reputation in pioneering research involving the application of immersive, interactive and intelligent technologies in priority research areas such as Computer Graphics and Visualisations, Smart and Interactive Technologies, Artificial Intelligence, and Information Systems. All research themes encourage interdisciplinary research with academic and industrial partners.

# KNOWLEDGE EXCHANGE





Throughout 2019/20, the RCA continued leading the agenda of cross-disciplinary innovation and the enabling role of creativity in technological disruption. The RCA delivered insights and solutions collaborating with research and development teams from a wide range of companies including OPPO, International Flavours & Fragrances, Shandong Ryui, Envisage, JP Morgan, NSG, and British Land. The RCA's knowledge exchange portfolio expanded to new forms of partnership and co-creation, including collaborations with industry, the UK and international universities, small and medium-sized enterprises, as well as public and community engagement.

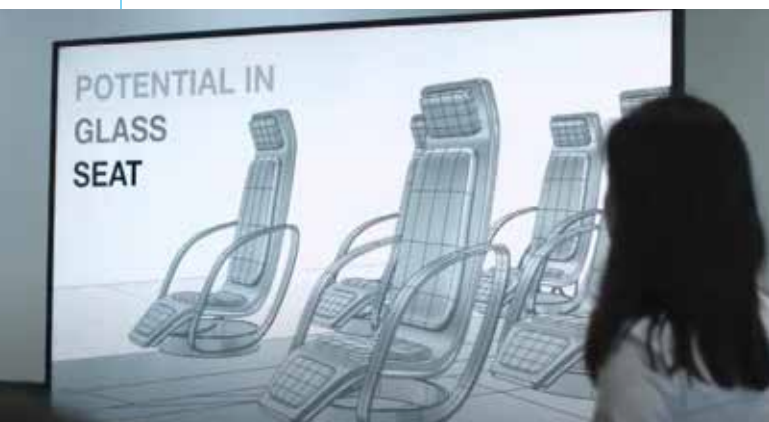
The Covid-19 pandemic drew a tremendous response from the RCA's researchers and students, many of whom swiftly responded to the challenges designing and prototyping facial coverings, personal protective equipment, bespoke maps and signage for hospitals, artwork to bring London together and mobile testing facilities. Speaking about the RCA's response to the pandemic at the XVIII International Triple Helix conference in June 2020, the RCA's Head of Knowledge Exchange, Tatiana Schofield, highlighted the important role of creativity and design in tackling the crisis and co-creating the 'new normal'.

## Glass in a Connected World: Partnership with NSG

The potential uses of glass go far beyond buildings, glassware and electricals. How might glass-based products be designed to add aesthetic appeal, functionality and performance to both interior and exterior of future connected and autonomous vehicles? The RCA's Textile and Intelligent Mobility programmes partnered with NSG/Pilkington to explore, challenge and create emerging concepts based on the use of glass in vehicles. Run as a three-day hackathon, the challenge generated innovative solutions, concepts, blue sky scenarios and opened new horizons for research and development.

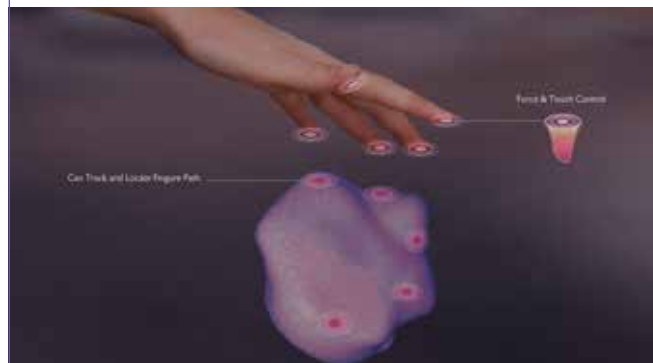
James Campbell, Automotive Commercial Strategy Director at NSG Group shared: 'Coming from a commercial and global perspective, it's interesting to look at the ideas and relate them not just to some of the 21st-century problems but to some of the global issues we see around sustainability and transportation in the developing countries'.

Commenting on the outputs, Su Varma, R&D Incubator Programme Director at NSG Group said: 'We've really been inspired with talking to students and seeing what thought provoking creative ideas can come out of the Royal College of Art's students, which we could work with into the future'.



## MedTech SuperConnector

The RCA's early career researchers continued to benefit from the MedTech SuperConnector (MTSC) acceleration programme. Funded by the Research England Connecting Capability Fund, MTSC is a consortium of eight London-based universities, bringing together cross-disciplinary expertise from science, engineering, arts and design. The MTSC is an open experiment to develop new solutions for health and wellbeing, which works closely with the NHS, patients and industry partners. The fourth and final cohort, which launched in July 2020, focused on 'the future of pain' and was supported by GSK Consumer Healthcare Next/Beyond.



## The RCA-IIS Tokyo Design Lab

Building on the work of the RCA–IIS Tokyo Design Lab – a partnership between the RCA and the University of Tokyo's Institute of Industrial Sciences – the Design Lab team continued to develop collaborations with Japanese businesses. In May 2020, Forbes JAPAN interviewed the RCA's Deputy Vice Chancellor and Provost Professor Naren Barfield for their flagship publications *WORKMILL*. In its sixth issue in June, *WORKMILL* asked 100 people from creative industries to reflect on the pandemic and share their visions for the future.

## ASPECT

In summer 2020, the RCA was invited to join the ASPECT programme led by the London School of Economics and Political Science (LSE) as Associate Member. Funded by the Research England Connecting Capability Fund, the ASPECT programme focuses on commercialising social science research. The RCA brings its world-renowned capabilities in design, arts and innovation joining the consortium of universities including universities of Bristol, Cardiff, Glasgow, Manchester, Oxford, Sheffield, Sussex and York.

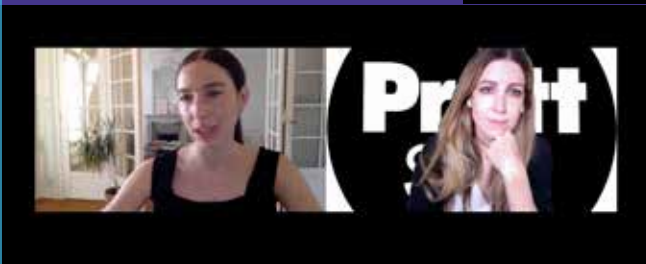


# EXECUTIVE EDUCATION

Not long after the start of the 2019/20 academic year the RCA had delivered over 20 Executive Education courses in four months, welcoming 930 delegates from 52 countries. As a result of the Covid-19 pandemic and the resulting economic uncertainty, however, most of the open and custom courses scheduled to be delivered during the spring and summer months and into the new academic year had to be cancelled or postponed. The team has rapidly rethought the offer, though, and by the end of the academic year had won a number of custom projects for delivery online, and developed the Executive Education Masterclasses into an online format.

## Going Digital: IN SESSION Talks

Launching the IN SESSION series of free online talks has been a significant milestone in reconnecting with existing Executive Education alumni and an opportunity to widen the College's audience. Eight inspiring talks were delivered online weekly in June and July, each attracting an average of more than 500 people from over 61 countries, with John Thackara, Ezio Manzini, Harriet Harriss and Tim Marlow (Director and CEO, Design Museum) among the guest speakers hosted by members of RCA staff.



'How compelling and inspiring I found the session last week. I am not directly involved in teaching so was out of my comfort zone – what a great place to be to learn. Thank you for offering these lectures.'

**IN SESSION: Design Curricula  
for Climate Crisis attendee**  
July 2020



## Custom Courses

Custom courses for business clients and global universities accounted for 75 per cent of the College's Executive Education income in 2020, with courses delivered both at the RCA in London and internationally in locations including Tokyo, Shanghai and Singapore. 60 per cent of the organisations we worked with were returning participants, including the Korean Institute of Design Promotion, Bertelsmann, European Broadcasting Union and Shanghai University. New clients for 2019/20 included Dentsu, Fudan University and selected organisations from China, bringing cohorts of students on bespoke summer courses.



## Dentsu

RCA Executive Education developed and delivered a two-day innovation workshop for Dentsu Inc. which explored how design thinking can be applied to innovation for an ageing society. Over 300 of Dentsu's major clients attended the keynote lecture by Professor Myerson at Kyoto University of Art and Design, followed by an innovation workshop with 60 participants.

'We received very positive feedback, the impact has been that participants want to keep practicing back in their organisations and are using what they have learned at work with colleagues.'

**Yoshihiro Kudo**

Dentsu Inc., Kansai, Japan



## Fudan

We held a two-day executive level masterclass-workshop on design-led and disruptive innovation for 35 EMBA delegates from various Chinese organisations at the Kensington campus. Among the highlights of this project was inviting Esteban Palazzo, Principal Designer of McLaren Automotive Ltd as a guest speaker and showcasing his design of Senna GTR at the Jay Mews reception. Fudan University wants to work with the RCA for the next three years.



'Thank you very much for welcoming us at the RCA for the masterclass on Global Disruptive Innovation. The delegates and the Fudan Professors had a great experience this year and we look forward to working together again on future courses.'

**Zheng Xiaofeng**

Fudan EMBA Program, Fudan School of Management

## Bertelsmann

Continuing a collaboration with Bertelsmann that began in 2017, Executive Education delivered a two-day Design Thinking & Innovation workshop in February 2020 for selected delegates from their media companies. The workshop provided a toolkit to help the 24 participants better manage the pace of change by focusing on innovation and design thinking methodologies, pitching and communication, as well as how to frame issues and solve them in a business context.

‘The presentations were international, focused, clear and full of impact in their delivery and design. What a privilege to study here at the RCA.’

### Bertelsmann Delegate

February 2020



## Shanghai University Research Workshop

This five-day workshop aimed to introduce Chinese academics to research assessment systems including the REF (Research Excellence Framework). More than 17 RCA academics and senior management members were involved in the project delivery. Through a combination of presentations, workshops, field trips and one-on-one surgeries, 20 delegates had the opportunity to work on their research projects and enhance their portfolio.



InnovationRCA continued to focus on backing graduates, helping them create seven new spinout companies during the year. These included three Medtech companies: Charco Neurotech, developing a wearable to improve movement in people with Parkinson's; Revive Innovations+, developing an improved auto-injector for people with allergies; and Inhaler+, developing a better inhaler to improve medical efficacy for asthma sufferers. Also included in the line-up is equestrian wellbeing company, Cavamo, developing wearable technology that tracks stress in horses; a Fintech company, Quirk Money, that tailors personal finance to the user's personality; a food technology company, FreshTag, which is developing non-plastic food packaging that alerts users to food spoilage; and Pentaform Computers, which is developing accessible modular computers for emerging markets. With these new companies, the size of InnovationRCA's portfolio grew to 66 companies.

Through its new scale-up programme, First50, InnovationRCA supported a number of its companies to advance their growth strategies and raise funds. In the year, InnovationRCA companies generated sales and exports of £33 million, with the total of investments raised reaching £64 million. This was recognised in the recent Parkwalk-Beauhurst 'Equity Investment into UK Spinouts' report, which showed that the Royal College of Art has the largest number of active university spinouts, coming in third place after Oxford and Cambridge, and these attracted significant investment.

InnovationRCA also continued to provide intellectual property support to staff and students, filing six patents during the year including one for TheTyreCollective to capture micro-plastic pollution from road transport, a significant air pollutant.

InnovationRCA's Creative Brands Accelerator supported twelve young fashion, jewellery, interiors, animation, stationary and film brands, teaching them the fundamentals of growing a brand over a six-month period. The planned pop-up shopping event at the end of the Accelerator had to be cancelled and InnovationRCA's operations moved online in response to the Covid-19 lockdown. Nevertheless, it successfully delivered a new online deal platform for investors to engage with its start-ups, and also organised a number of angel investor webinars helping its companies secure seed funding.

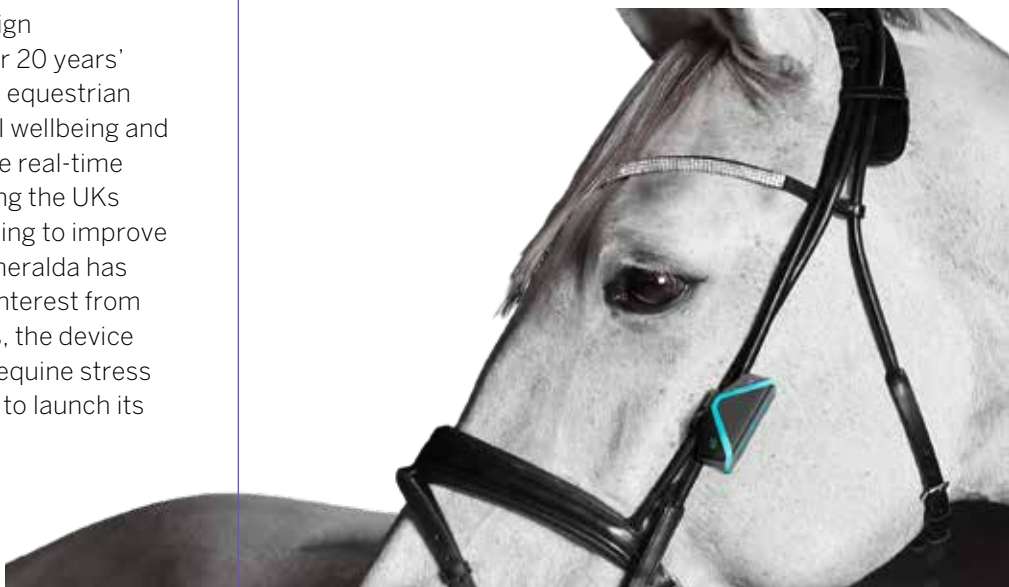


## Earwig

Earwig is developing a labour marketplace platform for the construction sector. It allows workers to find the best jobs and share knowledge about worksites, contractors and agencies. Construction contractors subscribe to access these worker-led insights, enabling them to identify under-performing subcontractors and ultimately reduce worker churn, attracting and keeping the best talent. The company was founded at InnovationRCA, as a result of its Future of Work themed 'Our Place in the World' challenge, by Contemporary Art Practice student Harrison Moore based on his 15 years' experience as an electrician. Earwig has carried out paid pilots at two of the UK's largest construction contractors and secured investor backing to build the business.

## Cavamo

Founded by RCA Global Innovation Design alumna, Esmeralda Tuomi, based on her 20 years' showjumping experience, Cavamo is an equestrian technology company focused on animal wellbeing and performance. It is developing a wearable real-time stress monitor for horses and is targeting the UK's £4.7 billion equestrian market and working to improve equine wellbeing and performance. Esmeralda has secured collaborations and significant interest from top equestrian UK coaches and trainers, the device has been deployed successfully in four equine stress academic trials and Cavamo is on track to launch its product commercially in 2021.



## Jiva Materials

Jiva Materials is developing the world's first fully recyclable Printed Circuit Board (PCB) based on its patent-pending invention Soluboard™. This a non-hazardous and fully biodegradable flax based substrate delaminates when immersed in hot water, so when used in circuit boards in place of the non-degradable fibreglass and epoxy it allows the circuit board's electronic components to be recovered from the safely disposable or compostable flax solution. Soluboard was invented by Jack Herring, during his Master's degree in Design Products as he chose to tackle the fastest growing waste stream in the world, with an estimated 50 million tonnes of waste electrical and electronic components disposed of a year. The markets being targeted initially are the white goods and domestic appliances sectors including dishwashers, fridges and washing since the manufacturers of these products have well established recovery schemes in place, allowing for Soluboard PCBs to be removed and recycled. Jack has successfully secured £1 million in funding from investors and grants to bring the product to market.



## Thank you

The Royal College of Art would like to express its gratitude and deepest thanks to the individuals, trusts, foundations, corporations and alumni who have donated and pledged £8.8 million in philanthropic support to the GenerationRCA campaign during 2019/20.

During the unprecedented times that we have all faced this year, this campaign will help us to secure the future of the College and enable our students, researchers and academics to continue to pursue creative excellence, innovation and entrepreneurship – which we now need more than ever. None of which would be possible without the RCA's generous supporters.

# Generation A

DEVELOPMENT & ALUMNI RELATIONS

In November 2019, the Spiegel Family Fund pledged a landmark gift to RCAUSA Inc, challenging the College to raise matching funds. The aim being to raise the endowment value of the GenerationRCA Fund for scholarships to at least £10 million by the end of 2021.

This support from the Spiegel Family Fund ensures that the most talented students, regardless of socio-economic background, will continue to be able to access the world-leading education available at the RCA, and go on to take their extraordinary ideas and unique visions into the world.

This Challenge Grant builds on the RCA's already strong relationship with global technology company Snap Inc, born out of a shared belief in the importance of access to creative education. Last year we brought you news on the partnership between the RCA and Snap Inc to help support the Snap Design Academy. The experience raised important questions in terms of ways to continue investing in the futures of the Snap Design Academy Scholars after graduation, and also how the RCA can continue to open up access to its world class education. After the great success of this partnership, the RCA and Snap Inc were thrilled to announce the Snap Design Academy RCA Scholarship Programme, with two Snap Design Academy Scholars being awarded a scholarship for the RCA Graduate Diploma for Art & Design in Spring 2020.

The aim of these initiatives and future plans, is to create a pathway not only through the RCA but to the RCA.



**In many ways, 2019/20 has been an inspiring year for philanthropy at the RCA. While we were incredibly proud to celebrate the one year anniversary of the launch of the GenerationRCA campaign in February, the events of the pandemic which ensued shortly thereafter called our global community to action: to adapt, to adopt and to collaborate.**

This is what the College and every member of GenerationRCA was made for: the opportunity to innovate and to give back – boldly addressing the world's biggest questions with both the talent and humility to answer them.

Which is why, despite the extraordinary challenges of the last six months, we are thrilled to marvel not only at the level of creativity – and opportunity through adversity and restraint – that one might expect from the world's leading institute of art and design, but also at the extraordinary generosity of a community of supporters who have demonstrated a firm and continued belief in the importance of art and design education.

At the end of an unprecedented academic year, we would like to thank each and every one of our exceptional alumni, donors and friends. Not just for supporting this incredible institution during such challenging times, but also in all that you have enabled for art, design, culture, and for society at large.

Right now, our future needs GenerationRCA more than ever – and for that, we are all incredibly grateful, and extremely proud.

Thank you.

**Helen Protheroe**  
Director, Development & Alumni Relations



## Topping out

Normally at this stage in a build, the RCA would be welcoming back friends and our most generous supporters to celebrate the significant milestone that is 'topping out' – the traditional marker of a new building reaching its highest point.

Sadly, due to Covid-19, the College was unable to welcome people on site for this achievement and instead held a virtual celebration for this momentous occasion in July 2020.

The RCA is looking forward to opening the doors on the new Battersea campus, affirming our transformation into a dynamic STEAM-focused postgraduate university (science, technology, engineering, art and mathematics). It will provide space for ten new programmes and the expansion of research and knowledge exchange centres, including computer science, the impact of the digital economy, advanced manufacturing and intelligent mobility. These areas of research and learning are critical to the UK economy, and the RCA has already attracted partnerships with world-leading businesses, including collaborations with Hyundai-Kia and the Clore Duffield Foundation.

The new campus will also house a Visualisation Lab, providing an immersive visual and acoustic virtual cocoon capable of modelling complex constructed environments and digitally capturing the real world. RCA projects such as those involving designing new approaches to safety for Thames river pilots (School of Design), or using virtual reality to prepare young children for complex medical procedures (School of Communication), as well as innovative new designs for the London taxi and ambulance (Intelligent Mobility Design Centre, Helen Hamlyn Centre for Design) are examples of the work that could be developed more rapidly and more effectively with this state-of-the-art facility in place.







## Second Pokémon Scholars

Pokémon and the RCA were proud to announce the second ever cohort of Pokémon Scholars in August 2019.



'In the future, I believe that fashion designers will extend their roles by adapting and allowing new technology into their practices. Without The Pokémon Company's support I would not have been able to achieve what I have so far. The scholarship has made an incredible difference in my work and has given me the opportunity to wholeheartedly focus on my practice. With my ongoing work I am bringing worlds closer together to blend the digital identity with the physical.'

**Pokémon Scholar Marie Isaccson**  
(MA Fashion Menswear)





## GRoW @ Annenberg, Annenberg Foundation

Gregory Annenberg Weingarten, a Vice President and Director of the Annenberg Foundation, founded GRoW @ Annenberg, a philanthropic initiative of the Annenberg Foundation. GRoW supports a broad range of innovative projects and organisations that address social and cultural issues, meet urgent community needs, and offer inspiration and collaboration – all with the goal of improving the quality of life in communities around the world. Supporting art institutions and colleges is a large part of GRoW's philanthropic work.

Gregory's philanthropic efforts have earned him several honours, including France's highest and most prestigious award, the Légion d'Honneur, as well as the Chevalier dans l'Ordre des Arts et des Lettres and the Les Grands Mécènes de la Culture for creating a vibrant partnership between France and the United States.

Gregory, an accomplished artist himself, and his wife, Regina, whom he considers his philanthropic partner, hosted Vice-Chancellor Dr Thompson and RCAUSA Trustee Lady Grainge for lunch in the autumn of 2019 at their home in Los Angeles to learn more about the RCA. After that lunch, Gregory was so impressed with the work at the RCA, that he decided to support the College, directing a meaningful contribution through GRoW @ Annenberg.

'We need more creative thinkers in the world right now, and RCA remains a leader in educating the great artists and visionaries of tomorrow.'

**Gregory Annenberg Weingarten**

## Emergency Fund

In Spring 2020, the College launched the RCA Emergency Fund (Back on Track), with our alumni and friends rallying to help mitigate the devastating impact from Covid-19 faced by RCA students, giving everything from £1 to £1,000 and raising a total of £40,362.

As many of us adapt to new ways of living and working, so have our students, with online teaching and video conferencing taking place around the world. However, many are still struggling financially, due to falling through the cracks of Government support as they were working on a zero hours contract.

In just the first month it was clear to see the impact of the gifts made, as – alongside many other examples – the College was able to award:

- £1,000 to help relocate two separate vulnerable students who were being forced to live in a shared room despite being in a vulnerable group.
- £500 to several students to allow them to return home to the EU so as to self-isolate with and support a vulnerable parent.
- £500–750 has helped numerous students who were suddenly without income afford to buy essential food and pay their rent for a month.

In many of these cases, it's not just the students who have been impacted, but also parents, carers, siblings and partners, leaving many people without their usual safety nets.

Thank you to everyone who contributed, you have directly helped save #GenerationRCA.





## RCA X Logitech



The RCA would like to give special thanks to Logitech – committed supporters of GenerationRCA and a valued industry partner and friend – who have not only generously gifted to the Battersea campus developments, but this academic year, sponsored the School of Design's flagship Grand Challenge project on the future of product design. Logitech's CEO, Bracken Darrell, and Chief Design Officer/RCA alumnus, Alastair Curtis were among the judging panel, flying over from California to help mentor, advise and evaluate the design teams. Mr Curtis said: 'We are at an inflection point in product design where new technologies like artificial intelligence will be woven into everything we touch. This partnership is a challenge for both Logitech and RCA students to continue pushing the envelope.'

## RCA2020 Collections

As part of RCA2020, special collections of student work were chosen and curated by world renowned RCA alumni and special guests. Including Sir Jony Ive, Dame Magdalene Odundo DBE (MA Ceramics & Glass, 1982), Christopher Bailey CBE (MA Fashion Womenswear, 1994), Andreas Gursky, Francesca Amfitheatrof (MA Jewellery & Silversmithing, 1993), Paula Antonelli, Edward Enninful OBE, Ian Griffiths (Fashion MA Design, 1987), Joyce Wang (MA Architecture, 2007) and Es Devlin OBE.

These carefully curated collections showcased the burgeoning talent in our unique class of 2020, helping to create valuable opportunities for future creative leaders, so they can continue to push the boundaries of art, design and innovation globally.



## Naming Celebrations

In the autumn of 2019 the College hosted two very special naming events at our Battersea campus.

In September, the RCA and friends celebrated the naming of the Gorvy Kiln room. The College's kiln room, 'The Engine Room', is at the heart of the ceramics and glass facilities on the Battersea campus. In addition to bringing 10 new MA programmes onto the College's curriculum over the course of the next few years – focusing on the future challenges of the digital age – the RCA is proud to champion, with equal importance, the traditional arts disciplines and processes the College was founded on. The generosity of friends such as Manfred and Lydia Gorvy ensures this can continue.

In October, the College marked a significant milestone in the Battersea campus developments, inviting friends and supporters to witness the official naming of the Rausing Research & Innovation Building. The building has been named in recognition of a truly transformational £15 million donation by the Sigrid Rausing Trust to the GenerationRCA campaign – marking the single largest philanthropic gift in the history of the College. At this special hard-hat event, held on the site for the new Battersea campus, Dr Sigrid Rausing marked the occasion by making a cement-impression handprint which will be proudly displayed within the brick-work of the building. In her speech, Dr Rausing said: 'What we see here is the effect of the unbelievably hard work of many people. Everybody at this institution wants to engage in the world, sharing the creative spirit and critical rigour of the RCA. This building, this expansion, is part of that drive. I am delighted to have been able to make this gift to the RCA.'





## Clare Waight Keller Master Class

In February 2020, the College's Fashion programme welcomed back alumna and celebrated designer Clare Waight Keller (MA Fashion Knitwear, 1993). Clare delivered this exclusive masterclass for RCA students in the fashion studios, sharing insights from her illustrious career and showcasing pieces from her own collection.

## Virtual Events

Throughout the spring and summer, the College hosted a series of exclusive student events with alumni and friends. These online opportunities featured some of the most influential names in art and design, including Sir Jony Ive, Professor Gerry McGovern OBE, Asif Kapadia, Evan Spiegel, Professor Lubaina Himid CBE with Dr Omar Kholeif, Virgil Abloh and Sir David Adjaye OBE. The RCA can't thank our committed supporters enough for the time and expertise which they have given in recent months.







**With active alumni communities worldwide, the College regularly reaches out to over 20,000 alumni residing in more than 70 countries. Every year alumni are recognised around the world as innovators and leaders in their field, and 2019/20 was no different.**

In December 2019, the Turner Prize was awarded to all four shortlisted artists as a collective. This is the first time in its history that all four shortlisted contenders won and the College is incredibly proud that this groundbreaking group included RCA alumni Oscar Murillo (Painting, 2012) and Helen Cammock (Photography, 2011), alongside RCA tutor Tai Shani.

AlumniRCA gatherings kicked off with a January 2020 reunion of the Animation, Graphic Design and Illustration graduates of 1988, 1989 and 1990. Alumni came together to celebrate 30 years since their graduation in the RCA's Senior Common Room, with former classmates and tutors.

In February 2020 a curator's talk and drinks reception by RCA alumnus Professor Jeremy Myerson, Chair of the Helen Hamlyn Centre for Design, was held at the Pratt Gallery in New York. Attended by over 30 alumni, this was a fantastic opportunity for our friends on the East Coast to gather.

Also held in February, the RCA winter Convocation celebrated the brilliant minds of our most recent cohort, as 220 students were awarded postgraduate degrees. During this occasion celebrating great achievements, honorary doctorates were also awarded to RCA alumni artists Sir Frank Bowling OBE RA (Painting, 1962) and Bridget Riley CH CBE (Painting, 1955), and documentary filmmaker Asif Kapadia (Film & Television, 1997), in recognition for their significant contribution to culture and the arts, both internationally and in the UK.

The world then came to a standstill with Covid-19 and, as everyone adapted to new ways of living and working, so did the RCA with the help of our own alumni who have supported a host of online events and activities.

RCA alumni from all generations continue to play an instrumental role in defining the impact that art and design has on society. We have seen this more than ever with RCA alumni being at the forefront of innovation in response to Covid-19. Designers from the RCA community are adapting their skills to help meet the unprecedented demand for vital protective equipment – whether it's 3D-printing face shields, donating equipment, prototyping new solutions, or adapting manufacturing businesses to help meet demands for Personal Protective Equipment (PPE).

In June 2020, Edward Enninful unveiled 14 special covers for Vogue's August issue, the first project of its kind for Vogue. These covers featured Britain's greatest living image-makers – including RCA alumni artists Lubaina Himid and David Hockney. An auction of the original prints of these images will be held later this year, donated by the artists, in aid of Covid-19 relief charities.

And July saw a further 935 graduates join AlumniRCA as the RCA Class of 2020. Hailing from 56 different countries, this group of students pulled together across the world and collaboratively adapted their practices during an uncertain time for all. While it was disappointing not to be at the Royal Albert Hall for convocation, they celebrated digitally in creative and resourceful ways and the College looks forward to celebrating this momentous occasion with them in person in 2021.

## Alumni Council

Sir David Adjaye OBE  
(MA Architecture, 1993)

Frank H Auerbach  
(ARCA Diploma Class I Painting,  
1955)

Christopher Bailey CBE  
(MA Fashion Womenswear, 1994)

David Constantine MBE  
(MDES Computer Related Design,  
1990)

Sir James Dyson CBE, OM  
(MDes Furniture, 1971)

Tracey Emin CBE  
(MA Painting, 1989)

Lady Hamlyn  
(DesRCA Diploma Fashion, 1955)

Thomas Heatherwick CBE  
(MA Furniture, 1994)

David Hockney OM CH RA  
(ARCA Diploma Class I Painting,  
1962)

Alison Jackson  
(MA Photography, 1999)

Asif Kapadia  
(MA Film & Television, 1997)

Orla Kiely OBE  
(MA Knitted Textiles, 1992)

Professor Magdalene Odundo OBE  
(MA Ceramics & Glass, 1982)

Professor Gerry McGovern OBE  
(MA Vehicle Design, 1978)

Dame Zandra Rhodes DBE  
(DesRCA Diploma Class I Textile  
Design, 1965)

Peter Schreyer  
(MA Vehicle Design, 1980)

Sir Ridley Scott  
(ARCA Diploma Graphic Design,  
1961)

Emma J Shipley  
(MA Textiles, 2011)

Clare Waight Keller  
(MA Fashion Knitwear, 1993)

## RCA USA\*

Chair: Tim Brown  
(MDes Industrial Design, 1987)

Treasurer: Tony Jones

Francesca Amfitheatrof  
(Jewellery & Silversmithing, 1993)

Caroline Baumann

Alastair Curtis  
(Industrial Design Engineering,  
1992)

Lady Caroline Grainge

Peter Russell-Clarke  
(MA Industrial Design, 1993)

Dr Paul Thompson

\*RCA USA is a 501(c)(3) tax-exempt organisation (recognised by the US Internal Revenue Service) which seeks gifts to benefit the Royal College of Art. In compliance with IRS regulations, the Board of Directors of RCA USA maintains complete discretion over allocation of the gifts it receives. Gifts to RCA USA qualify for an income tax deduction to the full extent allowed by law.





Royal College of Art  
**ALUMNI**RCA

#GenerationRCA





# HONORARY DEGREES

## Honorary Doctors

Sir Frank Bowling OBE RA  
*Artist*

Bridget Riley  
*Artist*

Asif Kapadia  
*Filmmaker*



RCA Vice Chancellor Dr Paul Thompson with guests Asif Kapadia, Bridget Riley and Professor Ben Bowling (representing his father, Sir Frank Bowling)

# APPOINTMENTS

Dr Ali Asadipour  
*Academic Lead in Computer Science*

Dr Albert Demargne  
*Head of Commercialisation, InnovationRCA*

Kerry Hayes  
*Deputy Director, Buildings & Estates*

Clive Grinyer  
*Head of Service Design*

Professor Ken Neil  
*Dean, School of Arts & Humanities*

Aoife Shanley  
*Head of Research Centres*

Alexandria Smith  
*Head of Programme, Painting*

John Worne  
*Chief Operating Officer*

James King  
*Head of ICT*



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Orene Joyce Robinson  
Stanley Tucker  
Anne E Tyrrell MBE  
Linda Ward  
Annie Woodford-Taylor  
Elizabeth Varley

\* Gifts to RCA USA Inc

## RCA Fund

Running throughout the year, the RCA Fund ensures that the best students can access an RCA education regardless of their background or financial circumstances. It focuses on the greatest area of need at the College, providing a long term, sustainable source of income that is used to support a range of projects benefiting students.

Zoe Acketts  
Giulia Adams  
Susan Andrews  
Fian Andrews  
Steven Appleby  
Sylvia Ayton  
Nicola Bayley  
Daniel Becerra  
Elizabeth Beel  
Aimee Betts  
Susan Bevan  
James Beveridge  
Cristina Bilsland  
Martin Blacher  
Brian Bolger  
Derek Boshier  
Roger Breakwell  
Stephen Buchanan  
Nicholas Byrne  
Lucy Chick  
Teresa Churchill  
Elizabeth Clark  
Chudamani Clowes  
Wendy Coates-Smith  
John Coleman  
Georgia Collett  
Dallas Collins  
Kenneth Cox  
Emma Coyte  
Maureen Crutch  
Paola Cumiskey  
Natasha Daintry  
Robert Davies  
Suzanne Deakin  
Stephen Dixon  
Shirley-Ann Dixon  
Mevlit Djafer  
Richard Doust  
Karin Dunbar  
Helen Eger  
David Field  
Anthony Finkelstein  
Clare Finn  
Matthew Flintham

James Flower  
Anna Freeman Bentley  
John Gallally  
Stephen Gavin  
Janet Gilbert  
Katherine Goodridge  
Zara Gorman  
John Grainger  
Howard Greenhalgh  
Sally Halls  
Martin Hardingham  
Tom Hatfield  
Kuan Chi C Hau  
David Hayward  
Anthony Heaton  
Fergus Heron  
Suzanna Holland  
Shelley Hugh-Jones  
Edward Hutchison  
Mara Johnstone  
Jonathan Keep  
Victoria Kelley  
Eric Kemp  
Martin Kemp  
Robert Kilvington  
Audrey Levy  
Emma Light  
Laurie Lindey  
Stephen Little  
Bridget Lloyd  
John MacLachlan  
Luise Martin  
Brenda Martin  
Richard Mawle  
Frances May  
Lucy McMullen  
Norman McNally  
James Merry  
Lucy Miller  
Sarah Morris  
Lisa-Dionne Morris  
Derek Morton  
Karen Nicol  
Carl Nordbruch

Sheila Osborn  
Nathan Pass  
Edward Payne  
Mark Phillips  
Edwin Pouncey  
Oliver Poyntz  
Tony Pritchard  
Tobias Revell  
Vincent Roberts  
Karen Robins  
Mellany Robinson  
Lewis Ronald  
Gemma Ross  
Jane Rutherford  
Paul Rutter  
Katherine Sharp  
Jennifer Shellard  
Julie Speechley  
Samuel Stanger  
Jason Steel  
Andrew Stevenson  
Lucy Strachan  
David Sudlow  
John Summers  
Justine Tabak  
Nicky Thomson  
Luke Trybula  
Jaakko Tuomivaara  
Keiron Vital  
Diane Waller  
Max Wehebrink  
Christine Westwood-Davis  
Sharon Whitehurst  
Alexander Young

In addition, one donor has given to the RCA Fund this year who wishes to remain anonymous.



## RCA Emergency Fund (Back on Track)

The RCA Emergency Fund (Back on Track) was launched in April 2020 to support students facing extreme financial hardship due to the global Covid-19 crisis.

Giulia Adams  
Marjorie Allthorpe-Guyton  
Evelyn Arup  
Helen Auty  
Christopher P Bailey  
Gillian Baker  
Julie Barnes  
Elizabeth Beel  
Sophie and Michael Birshan  
Janet Brady  
Clare Buckle  
Mark Bullimore  
Kane Cali  
Arthur Carabott  
Tan-Chi Chao  
Lin Cheung  
Michael Cheung  
Kathryn Dale  
Caitlin Davies  
Xavier De Clippeleir  
Filippo Del Carlo  
katharine Dowson  
Annoushka Ducas  
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Michael Eden  
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Andy Ewan  
Jan Fellstrom  
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Geoffrey Harcourt  
Peter Henson  
Lubaina Himid  
Robin Howell  
Tom Hulbert  
Alexander Kalogroulis  
Maja Kecman  
Omar Kholeif  
Jewon Kim  
Bosung Kim  
Justina Klybaite Guerreiro  
Robert Lambourne  
Oscar Lhermitte

Mary Maguire  
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Miriam Mawle  
Behroz Mewawalla  
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Frankie Ng  
Sehun Oh  
Zoo hyun Park  
Dan Phillips  
Safia Qureshi  
Wendy Robin-Stanton  
Torsten Sachse  
Daphne Sanderson  
Maria Angela Schluter  
Emrah Sevimlisoy  
Niall Sloan  
Julie Speechley  
Kinya Tagawa  
Annick Tapernoux  
Peter Town  
Teresa Treffry  
Elizabeth Valenti  
Karl Vodrey  
Rosanna Wan  
WESLDE Trust  
William Wilson  
Josephine Winther-Sørensen  
Sebastiaan Wolzak  
Sohui Won  
Laurence Wood  
The Worshipful Company of  
Glaziers & Painters of Glass  
O Zhang

In addition, 10 donors have given to the RCA Emergency Fund who wish to remain anonymous.

Despite a challenging year including Covid-19 and Brexit, the RCA has continued to demonstrate financial resilience, having achieved an improved core operating surplus and strong net cash inflow from operating activities, which includes a high-level of cash from donations.

# 2019/20 accounts



# KEY FINANCIAL HIGHLIGHTS

£66m

14%

CORE INCOME OF £66M,  
14% FROM FUNDING  
COUNCIL GRANTS\*

£8.8M OF DONATIONS  
AND ENDOWMENTS  
INCOME (CASH  
RECEIVED) IN YEAR

£8.8m

25%

£18.7M NET CASH INFLOW FROM OPERATING  
ACTIVITIES, 25% OF TOTAL INCOME

£18.7m

# £52m

£52M OF CAPITAL INVESTMENT  
INCLUDING £42.5M INVESTED IN  
BATTERSEA SOUTH

# £42.5m

CORE UNDERLYING  
OPERATING SURPLUS\*\*  
OF £4.4M, 7% OF  
CORE INCOME

# 7%

£9.5M OF CASH AND  
£3M (REVOLVING  
CREDIT FACILITY)  
LOAN AT YEAR END

\* Core income is defined as Total Income before  
Donations and Endowments.

\*\* Core underlying operating surplus is defined as  
Unrestricted Comprehensive Income for the year.

# TREASURER'S REPORT



**Caragh Merrick**  
Treasurer

Let me begin my report by recognising the immense achievements of our academic, technical and professional services staff in overcoming the many [financial] hurdles they have faced. I draw particular attention to the strict cost control that was put in place whereby we achieved some £6m of cost savings in non-student facing activities, while still preserving investment in the student experience. I know I speak on behalf of my fellow Council members when I say that we acknowledge the great debt of gratitude we owe to the leadership and staff of the RCA. Their commitment and dedication have been second to none.

In the 2019/20 financial year, the College achieved a core operating surplus of 7%, which was broadly in line with the prior year and continued to generate sufficient net cash inflow from operating activities to support its ongoing investment activities (2019/20: £18.7m, 25% of total income, 2018/19: £24.1m, 32% of total income), including £8.8m of cash from donations and endowments (2018/19: £16m). We had a record year for student recruitment with over 12,000 applications for study, most notably with increased applications from territories such as North America, India, Taiwan, Hong Kong, South Korea and Saudi Arabia. We invested in a new application system to streamline the application process, redesigned our website and enhanced our marketing activities in target recruitment territories. This range of investments was an important part of our strategy to diversify our income and ensure we did not become overly reliant on any one income stream. We made good progress this year, but we will continue the drive to broaden and diversify our student applications in the coming years.

1 Core operating surplus is defined as Unrestricted Comprehensive Income for the year. Further details can be found on p. 127.

2 Core income is defined as Total Income before Donations and Endowments. Further details can be found on p. 116.



This year at the Royal College of Art has been one without precedent. So much of our time and attention has been dominated by the teaching and remote working challenges posed by the pandemic, that it would be easy to lose sight of the no less significant financial achievement represented by the strong financial results for 2019/20 which we now present.

Research is central to the RCA; informing teaching, bringing new insights to industry and creating knowledge across diverse fields. The College had £3.5m of research income in 2019/20 (2018/19: £3.3m) and now has four research centres, with the Computer Science Research Centre launched in early 2020. Our researchers continue to attract significant income and external investment. Significantly this year the Helen Hamlyn Centre for Design secured a record grant of £4.9m from Research England to support the establishment of the Design Age Institute.

The RCA's Knowledge Exchange portfolio has grown over the past few years to include new forms of partnership and co-creation, supporting our income streams and contributing to the College's surpluses. During the year, income fell to £1.3m (2018/19: £2.3m) due to Covid-19, however a number of collaborations with industry delivered insights and solutions to a wide range of companies including OPPO, International Flavours & Fragrances, Shandong Ryui, Envisage, JP Morgan, NSG and British Land.

The future growth and sustainability of the College centres on the transformation of our physical campus as well as the development of our digital infrastructure. Significant investments have been made this year in the development of our estate with £52m of capital additions, including £42.5m for the new campus development at Battersea. A further c. £8m was incurred on refurbishment, fit out of a new space at White City and other estates-related projects. Additionally, we invested £1.7m this year in our digital and technical infrastructure including software to support online teaching and learning, and remote working as well as upgrades to finance and information management systems.

The College's financial strategy is formulated to support two key objectives. The first is the generation of sufficient cash resources to fund the College's operations and to provide funding to deliver its strategic objectives. Significant strategic initiatives funded this year are discussed fully in the Vice-Chancellor's Report and I will not repeat them here. I would like to give more emphasis in my report this year to the second objective of our financial strategy namely, ensuring the long-term financial sustainability of the College. In this regard, our financial strategy has been scrutinised this year as never before. Much remains uncertain over government funding, future student numbers, the long-term impact of the pandemic on the ways we will deliver teaching and research in the future.

Notwithstanding the pandemic, the funding challenges of the UK educational landscape I have discussed in previous reports, have continued. In 2019/20 funding from the Office for Students (OfS) and Research England represented 13% of core income (2018/19: 15%). A key element of our funding from the Government is Institution Specific Targeted Allocation (ISTA), which is the additional OfS funding stream the College receives as a small specialist institution. ISTA funding amounted to £4m or 6% of our core income in 2019/20. The OfS has indicated that it will shortly be issuing for consultation, proposals to revise ISTA funding. While we remain confident that we will at least maintain our current levels of funding, the continuation of this income stream will remain uncertain until such time as proposals are finalised by the OfS.

As we enter a second lockdown in the UK, it is not clear what the progress of the virus will be. Brexit, deal or no deal, is still uncertain though it has been confirmed

that EU students will lose home status from January 2021. The short, medium and long-term implications for our student numbers of the pandemic and Brexit are unclear but our financial sustainability is highly sensitive to our student numbers. What is already emerging is a likely change to the way students may choose to learn in the future. I have already mentioned that we have sought to reduce our dependence on any one territory for overseas student applications. We are also looking at developing new academic offers that will be implemented in the coming years. Both of these approaches are seeking to mitigate risk and exploit opportunities but nevertheless there remains a higher degree of uncertainty over our future student numbers, particularly in the next two years, than is usual for us.

The development of the new flagship building in Battersea, despite momentary challenges due to the pandemic, remains on schedule. Delivery of this building is a critical element of our strategy, not least for our new academic offers, but it represents the largest capital project undertaken by the College in its history. Every significant capital project carries inherent risks associated with funding, construction and fit out. We have put in place very robust governance procedures for the Battersea project drawing on, inter alia, the construction expertise of certain members of our Council. We secured Government funding in excess of £50m and we are confident of meeting our fundraising target having secured some c. 70% in donations received and pledged by the end of 2019/20. While mitigated, the inherent risks in such a large project remain.

In response to these significant uncertainties, the College undertook an extensive scenario planning exercise in the spring. We modelled a range of different scenarios with varying degrees of optimism and pessimism and have used them to guide our decision making since the onset of the pandemic.

When formulating our financial plans for the next five years we have continued to model different scenarios reflecting major variables in student numbers, government funding levels and variations to the cost of our capital plans. We are developing a strategic workforce, digital and estate plans to guide decisions on where we should invest and where we need to save as conservation of our surplus cash to fund ongoing investment will remain a key objective. This work has enabled us to stress test the cash headroom and loan covenant compliance under the more pessimistic scenarios.

During 2019, our revolving credit facility was increased from £28m to £33m to support our capital investments. We remain confident from our scenario planning that this funding remains sufficient to cover the cost of our new Battersea building even during a period where operating cash surpluses may be under pressure. While we continue to have strong assurance, from our stress testing, of the College's long-term financial sustainability we decided to boost our short-term financial resilience to manage potentially difficult scenarios should they arise in the next two years when the levels of uncertainty over the impact of the pandemic are at their highest. To that end we secured a £10m Coronavirus Large Business Interruption Loan (CLBIL) from HSBC. Since the year end we have drawn down £5m of that facility as a precaution until we had more assurance on student numbers for the academic year 2020/21. I am pleased to report that student numbers have held up well and are only very slightly down on 2019/20.

The College's future planning has proved robust – with mitigations first put in place in 2015/16 – and have been tested again alongside other key delivery risks and sensitivities as part of the 2020–25 financial plan update.

The RCA's – which was ranked the world's number one university for the sixth year in a row – continued ability to deliver world-leading art and design research and education is demonstrated by the financial statements that follow. I hope you enjoy taking the opportunity to learn more about the work of this dynamic and unique institution through the accompanying review.



**Caragh Merrick**  
Treasurer

	2017/18	2018/19	2019/20
Core Operating Surplus as % of Core Income	2.5%	6%	7%
Net Cash Inflow from Operating Activities as % of Total Income	24%	32%	25%
Capital Investment (£m)	10.3	18.7	52.0
Cash and cash equivalents (£m)	7.8	20.2	9.5
Borrowings (£m)	–	–	3.0
Net Assets at year end (£m)	122	146	158

## Overview of the Year

Despite a challenging operating environment, the College generated a core operating surplus of £4.4m, 7% of core income (2018/19: £3.6m, 6%). This outcome was largely driven by the delivery of £6m of annualised, non-academic/student facing cost savings, which were used to fund additional investment in online learning and student support, and offset lower surpluses from executive education and consultancy due to the impact of Covid-19.

The delivery of these savings, coupled with a proactive focus on cash management, enabled the College to protect its short-term cash position. As a result, net cash inflow from operating activities was £18.7m (25% of total income), compared to £24.1m (32% of total income) in 2018/19. This result reflects the College's continued strength in student recruitment, further cash from donations (2019/20: £8.1m, 2018/19: £14.2m) linked to the College's new Battersea campus development and a persistent focus on operational efficiency savings and cost control.

Cash generation is an important part of the RCA's financial strategy, as the College continues to invest in extending and enhancing its physical, digital and technical services infrastructure as part of its ambition to develop a world-class campus and facilities.

During the year, the RCA signed a new £43m loan facility agreement with HSBC. This brings together the College's existing 10-year Revolving Credit Facility (RCF), which was increased from £28m to £33m at the end of 2019, with a new 3-year £10m Coronavirus Large Business Interruption Loan (CLBIL). These changes are part of the RCA's response to managing, and mitigating against, the risks of Covid-19 and the completion of the College's new Battersea campus, which remains on track to open for the 2021/22 academic year.

The College ended the year with £9.5m of cash, and £3m of borrowings from the revolving credit facility. As specific milestones for the new Battersea campus development are achieved in the coming year, the RCA expects to start drawing down on the RCF. Details of the capital commitments can be found under Note 23 of the accounts (see p. 160). The College borrowed £5m of funding from the CLBIL facility after year end, as a short-term cash protection measure, against a potential fall in student numbers linked to Covid-19.

All of these measures have been planned and tested as part of ongoing work to ensure we are alert to changes in the risk profile, and can develop long- and short-term measures to mitigate risk and protect against major adversity in varying market conditions. Scenario planning work is considered to be a vital element in our work to ensure the long-term financial sustainability of the College.



## Total Income

Total income for the year of £74.8m (2018/19: £74.8m) included £8.8m of cash from donations and endowments (2018/19: £16m). The College was very fortunate to receive its biggest ever gift in 2018 in the form of a pledge of £15m (second £5m received in 2019/20) from the Sigrid Rausing Trust. To date, £24.1m (c70%) of the £35m pledged donations for the new Battersea campus have been received.

## Core Income

Core income grew 12% during the year to £66m (2018/19: £58.8m). This growth was largely driven by an increase in student numbers and associated tuition fee income, in particular linked to Master's programmes in the School of Communication and School of Design.

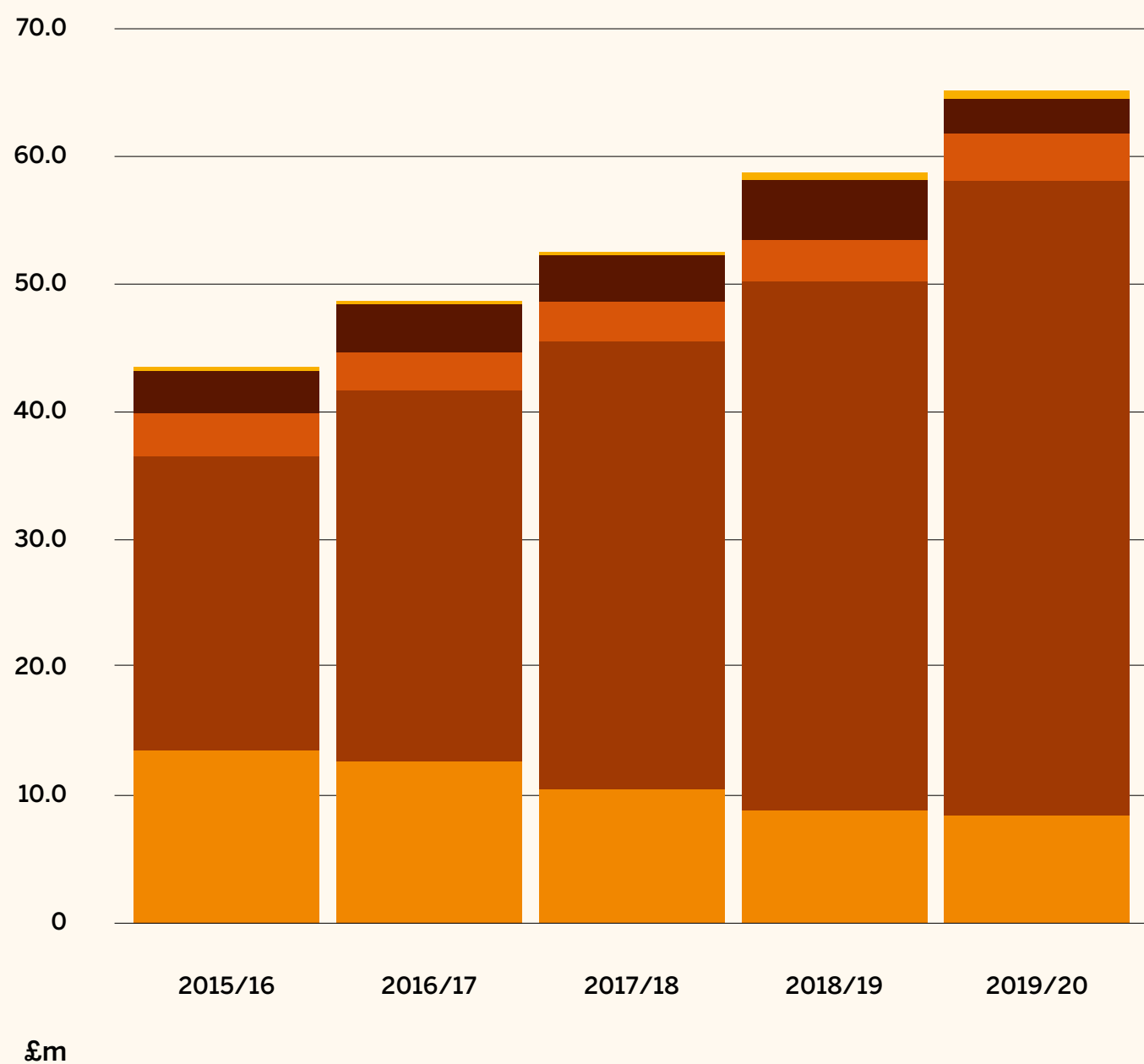
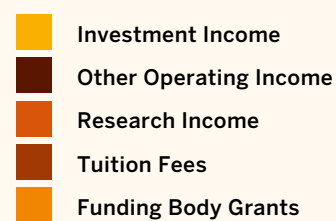
Income from tuition fees grew 21% to £49.8m (2018/19: £41.3m), representing c. 75% of the College's core income compared to 53% in 2015/16. The College continues to develop its postgraduate taught programmes, with 2,328 full-time equivalent (FTE) students registering in 2019/20 (excluding Graduate Diploma), 60% of whom were from outside the EU (2018/19: 2,054 FTE, 50% overseas). 84 Graduate Diploma students were enrolled during the year.

Applications for places at the College remain strong despite unprecedented times; however we cannot be complacent regarding the uncertainty created by a number of factors including: Covid-19, Brexit, the cost of those living and studying in London, increasing international competition and the financial pressures on UK students through student loan debt. One thing that this year's pandemic has brought, was the need for swift action in the way that we teach. With the College buildings closed for several months, we invested in a new teaching and learning model taking our programmes online. Despite this new teaching and learning environment, our focus continues to be on improving the student experience, launching new learning initiatives, including accelerated programmes, and identifying and delivering further efficiencies in our professional services.

Income from funding body grants fell by £0.3m in 2019/20 to £8.6m, driven by a £0.6m reduction in teaching grants from the Office for Students following the withdrawal of the postgraduate taught supplement in 2018/19. This reduction was partially offset by the receipt of £0.4m of funding from the government's Covid-19 furlough scheme.

As a result of the pandemic, and the College's buildings being closed from March to the end of the financial year, income generated from high-quality research, knowledge exchange and executive education declined, with these activities generating a total of £5.4m of income in 2019/20 (2018/19: £5.7m). Funding from research grants, contracts and other forms of knowledge exchange (consultancy, studio projects) totalled £4.2m (of which £3.5m was research grants and contracts). Income from executive education totalled £1.2m, which was in line with prior year.

## Core Income



## Total Expenditure

Total expenditure increased by 11% to £62.9m (2018/19: £56.9m), reflecting the growth in student numbers, investment in online learning and student support linked to Covid-19, and spending to support the College's Strategic Plan 2016-2021.

Staff costs increased 14% to £28.1m (2018/19: £24.6m), partly driven by a growth in Academic, Research and Technical staff costs. The College's Estates & Campus Operations team, formerly called Buildings & Estates, was reorganised during the year, with the addition of a number of new posts linked to the opening of new space and adapting our campuses and providing extra safeguarding of students and staff in response to Covid-19. To support the College on its digital journey, and in response to the move to online teaching and learning during the year, further investment was made in posts connected to fixed term digital and transformation projects. There was also investment in posts to support strategic workforce planning and the recruitment of specialists in reward and employee experience.

Other operating expenditure of £30.7m was 8% above prior year. Premises costs increased 11% to £9.8m following the addition of new student space in White City (The MediaWorks) and Battersea (Matt's Gallery), and the short-term lease of new space for the College's professional services staff. Other costs increased 7% driven by an increase in international student recruitment costs, third party fees and student welfare support, offset by the suspension of travel, conferencing and other activities, plus the identification and delivery of a number of non-student facing cost savings.

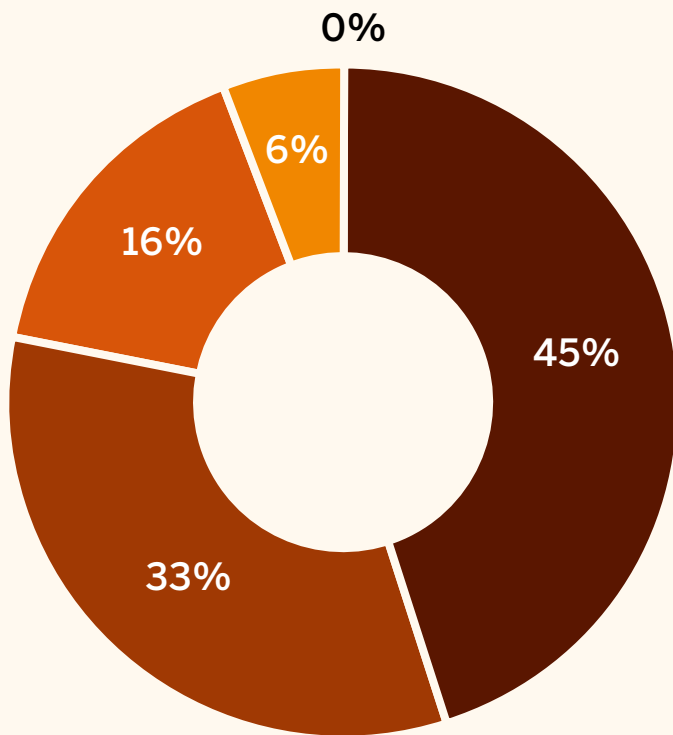
Depreciation and amortisation charges increased to £3.9m (2018/19: £3.6m) following the fit-out of new space and continued digital investment.

## Bursaries and Scholarships

Following the withdrawal of the HEFCE-funded bursary scheme in 2015/16, the College continues to pursue avenues through which it can secure new funding. During the year, the College distributed just over £1.8m of funding for named scholarships, benefiting students in each of its academic Schools. These named scholarships were mainly awarded during the programme application process, enabling talented applicants to take up places that they would otherwise have had to turn down for financial reasons. Additionally, the College dispersed c. £0.2m to enrolled students to help enable those in financial difficulty to complete their studies. This was mainly allocated via the Continuation Fund, which ran as an open-call for all continuing students, the Back on Track Fund and the new Covid-19 Fund which exists to help students out of crisis situations. A further £0.9m of fee bursaries and funding was provided to Research students studying via part-funded studentship programmes.

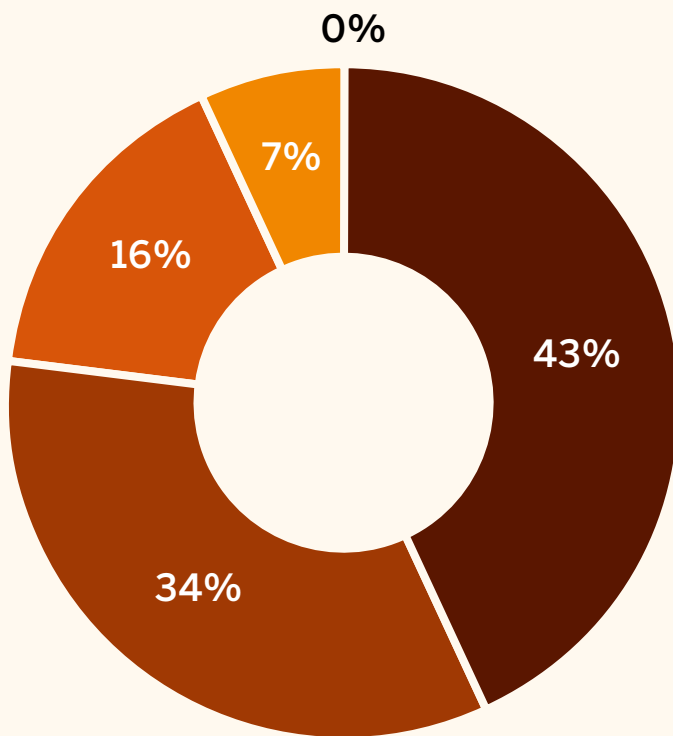


## Total Expenditure



2019/20

- Staff Costs £28.1m
- Other Operating Expenses £21.1m
- Premises £9.8m
- Depreciation and Amortisation £3.9m
- Interest and Other Finance Costs £0.2m



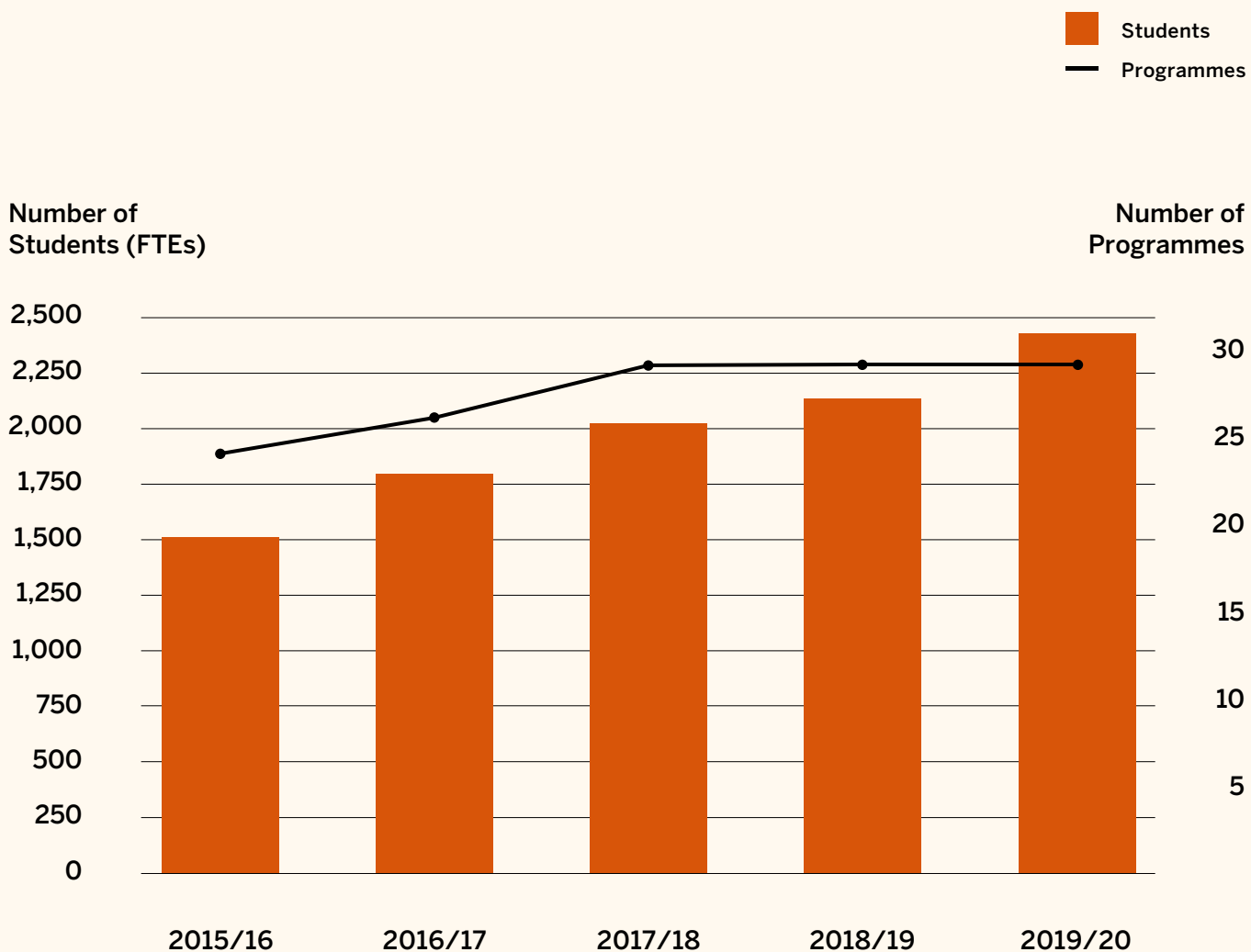
2018/19

- Staff Costs £24.6m
- Other Operating Expenses £19.7m
- Premises £8.8m
- Depreciation and Amortisation £3.6m
- Interest and Other Finance Costs £0.1m

## Goal 1: To advance art and design education

The Strategic Plan 2016–2021 outlines the roadmap for the development of the College's taught programmes. Over the planning period, the College will develop more flexible teaching models to meet the needs of students and employers.

The Grand Challenge provides a fantastic example of interdisciplinary collaboration. Following the success of our relationship with CERN, the European Laboratory for Particle Physics, over 400 students from the School of Design participated in the Grand Challenge 2020 supported by Logitech and CERN. The outputs covered topics from underwater farming to sound pollution and is set to continue through next year.



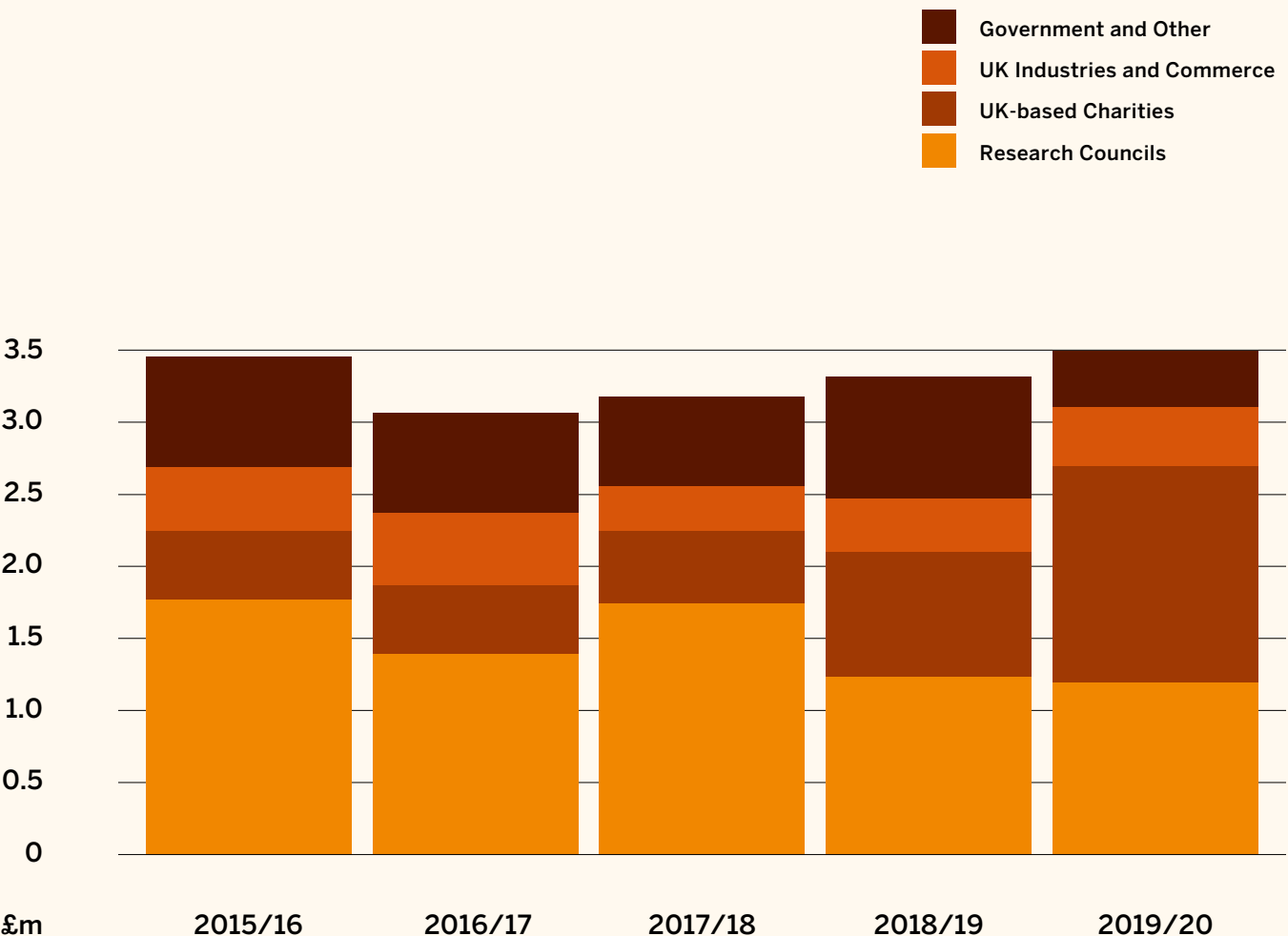
Goal 2: To create new knowledge in art and design through research and scholarship

Academic and research staff in the RCA's Schools and Research Centres continued to apply for and win new research grants and contracts during the year, although the global pandemic caused some disruption to both research activity and research funder timescales. Despite this, we were able to secure research grants awarded by major funding bodies including UKRI (including from the Arts & Humanities, Biotechnology & Biological Sciences, and Engineering & Physical Sciences Research Councils), the British Academy, the British Council and EU funding schemes.

The College also appointed its first Academic Lead in Computer Science; and launched the Design Age Institute in the Helen Hamlyn Centre for Design (HHCD), which, having been awarded a high-profile

c.£5m grant in the summer of 2019, is now established and operational. After a successful international search, Colum Lowe was appointed as the Director, Design Age Institute.

Industry-funded research similarly suffered some inevitable disruption and reductions in business partners' ability to commit to planned projects. Nevertheless, collaborations were secured with partners across sectors including the RAC, British Land, Rainbird and EY covering transport and automotive, technology, social innovation and healthcare



### Goal 3: To enhance knowledge exchange and foster innovation

Consultancy and studio projects were delivered during the year with partners including OPPO mobile phones, NSG-Pilkington glass, RAC, Ford, JP Morgan, International Flavors & Fragrances (IFF) and others. We were delighted to secure the College's first ever Knowledge Transfer Partnership (KTP) award for a project based in the Helen Hamlyn Centre for Design (HHCD). KTPs are awarded by UKRI to businesses that want to improve their competitiveness and productivity by collaborating with a university research team. The HHCD KTP is a collaboration with the architectural firm Cartwright Pickard to explore new approaches to low-cost housing models for an ageing population.

As well as causing considerable disruption to research, knowledge exchange and innovation activity, Covid-19 provided opportunities for some researchers to be part of the UK's pandemic response. The HHCD team, for example, provided inclusive design expertise for University College Hospital London, Public Health Wales, and Great Ormond Street Hospital as they prepared staff and buildings for the pandemic.

All the custom and open Executive Education courses scheduled for delivery between March and August 2020 had to be cancelled because of Covid-19. In their place, the Executive Education team developed a series of online 'in-conversation' events involving speakers from across the Schools and Research Centres, which ran throughout the summer. These proved very popular, with the first session alone attracting 700 registrations from 59 countries. We have substantially been able to reconfigure our paid-for Executive Education Masterclasses for online delivery. We have also been awarded, after a competitive tender process, the contract to deliver the Leaders Open Innovation Programme with London & Partners and the Mayor of London this autumn.

A report by Beauhurst-Parkwalk (Equity Investments into UK Spinouts, 2020) showed that InnovationRCA has the largest number of active spinouts among UK universities, placed third (behind Oxford and Cambridge) in terms of deals secured by its spinouts in 2019. Our female entrepreneurs are also well represented with over 20 of our current start-ups led by women.



## Enabling Strategy 1: Institutional positioning

The College continues to drive its institutional positioning through its own ongoing external communications and marketing activities as well as through its own channels.

In line with the College's Strategic Plan 2016-21, we continue to pursue a range of activities relating to institutional positioning. For the sixth consecutive year, and despite the institution's small size compared to its competitors, the RCA maintained its position as the world's leading art and design university, in the QS World University Rankings by Subject 2020.

The RCA website received nearly 6 million views, up almost 3% compared to last year. Social media engagement has grown across all channels, with followers now standing at 236,000 (versus 150,000 this time last year).

External collaborations and partnerships also cemented the RCA's position as a leader in art and design. Intelligent Mobility students partnered with the Royal Automobile Club and the RAC Foundation. While students from the Service Design programme used AI to develop banking apps for vulnerable customers.

The College's stakeholder outreach programme included a number of high profile visits to the College. With the new Battersea Campus development set to further the College's education provision, a series of events which included media from arts, architecture and construction were invited for tours and to meet architects, Herzog & de Meuron. Battersea also opened its doors to members of the local community who were hosted by representatives of the College.

The year culminated in RCA2020 (see p. 62), taking for the first time our end of year graduate exhibition online. Driven by the pandemic, graduates were able to present their work in a non-physical format. Supported by alumni and luminaries' own curated collections of student work, RCA2020 drew wide attention from the world's media, including Fashion featuring in the *New York Times*. *The Guardian Weekend Magazine* also featured the lock-down studios and work of five RCA students. A major story was placed in the *FT Weekend* magazine and included an interview with RCA Dean of Communication, Dr Rathna Ramanathan. As part of the RCA's regional recruitment campaign, a story on one of our India students, Rakhee Shenoy (MA Textiles), appeared in 20 publications across India. US publication, *Business Insider*, saw Jony Ive's curated collection for RCA2020 featured.

## Enabling Strategy 2: Estates and infrastructure

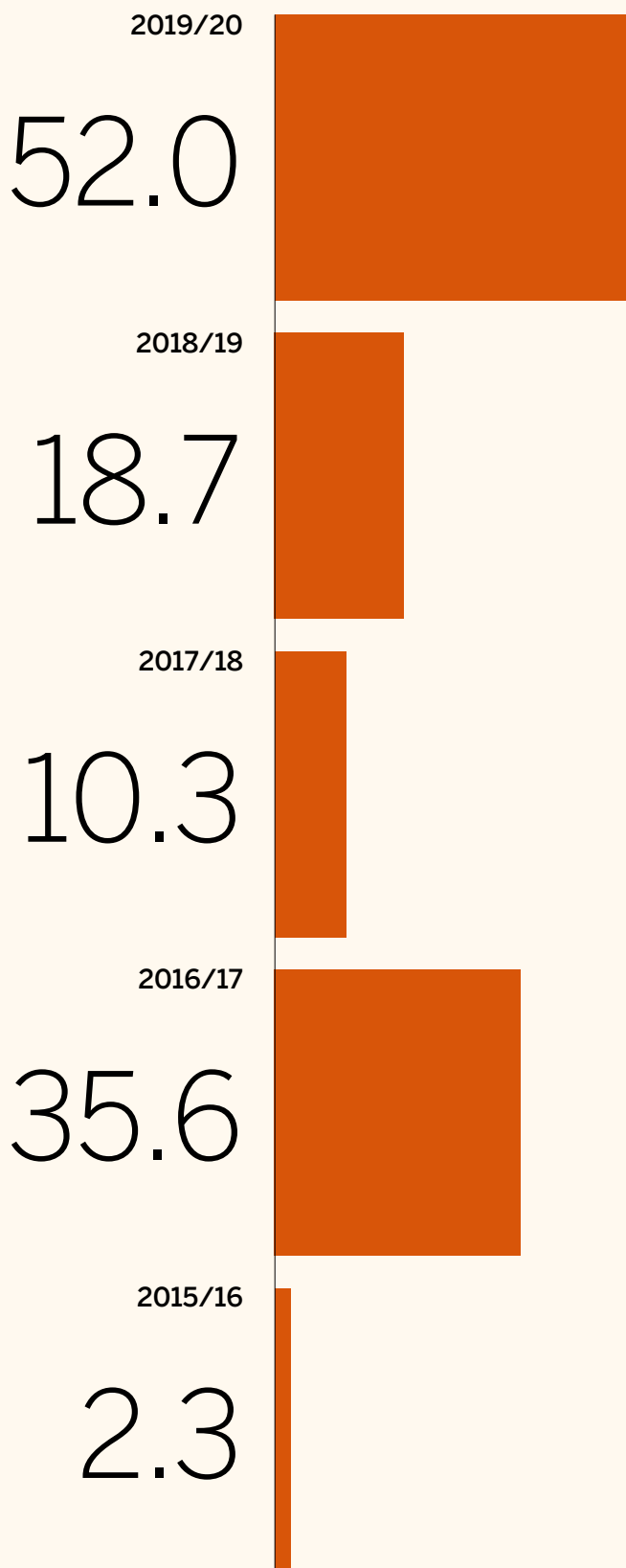
The RCA has invested c. £119m over the last five years in the development of its estate and other infrastructure improvements, which is part of the College's ambition to develop a world-class campus. Over the next five years, this investment will further increase as we look to complete work on the new campus building at Battersea, and start the refurbishment of our Kensington campus.

In 2019/20, the College spent £52m on capital additions, which included £42.5m on the new campus development at Battersea (2018/19: £18.7m, which included £14.6m of Battersea-related expenditure). The Battersea project was originally 50% match-funded by the Government to a total of £54m, of which £45.3m has been drawn to date. The project has since been expanded to cover improvements to the College's existing Battersea buildings and as a result Council has approved an overall budget of c. £136m.

As well as investing in the new campus, during the year the College leased new space at White City (The MediaWorks), which cost £1.9m to fit-out, invested £3.5m in refurbishment works for the Darwin building and spent a further £2.4m on other estates-related projects.

Additionally, the College invested over £1.7m in IT systems, software and technical equipment. This included further funding for the College's website (phase 2), which started rollout during August 2020, and investment in a new Research system; the first phase is due to go live January 2021.

## Capital Investment (£m)



**Total Five-Year Spend: £118.9m**

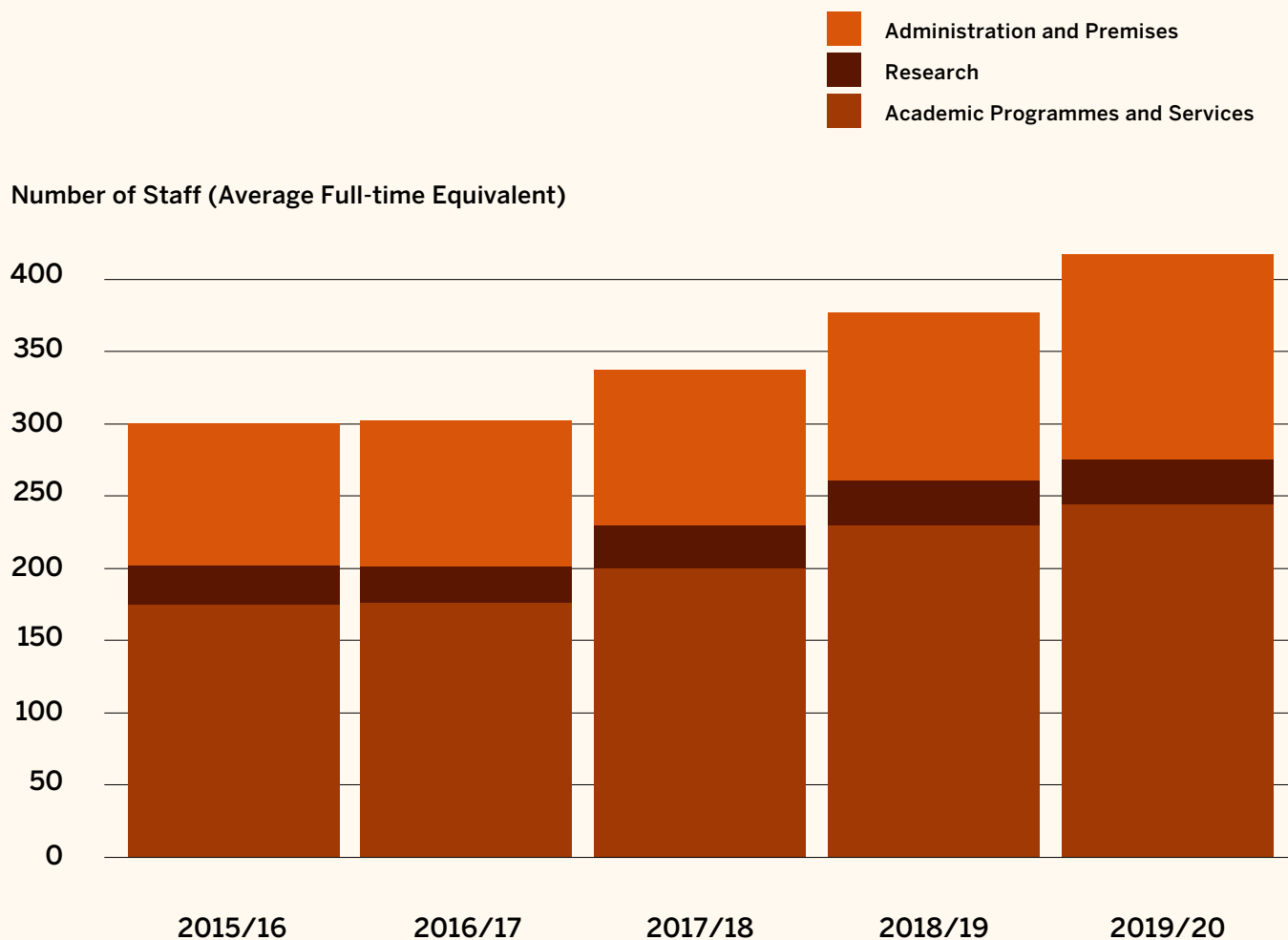
## Enabling Strategy 3: People

In 2019/20 the RCA employed 504 permanent staff over the course of the academic year, supported by visiting lecturers. The average number of FTE permanent staff was 418 (2018/19: 377). Total staff costs, including spend on visiting lecturers and casual/agency staff, totalled £33m, which was 52% of total expenditure (2018/19: £29m, 51%).

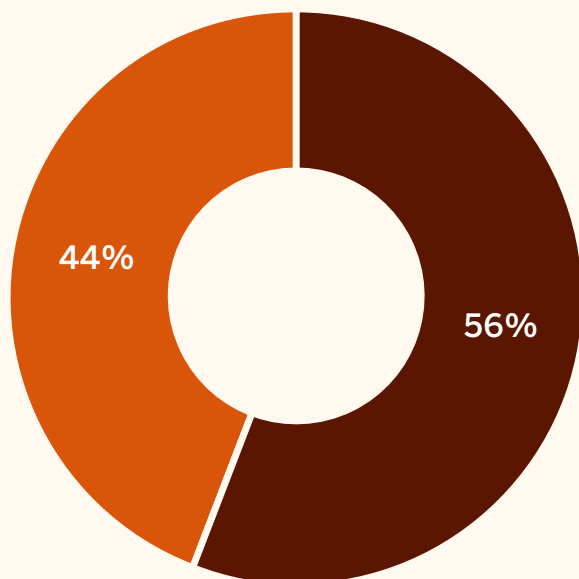
As of June 2020, gender representation among contracted staff stood at 56% female and 44% male. The RCA's median gender pay gap for March 2019, reported in 2020, was 4.6%, down from 10.9% the previous year. In the same period, 71% of contracted staff identified as White, 19% as Black, Asian or other ethnic minority, and 10% preferred not to say. While steps are already underway to improve diversity and representation, and our gender pay gap shows improvement, there is more to be done.

The College prides itself on its ability to recruit the very best researchers and practitioners to join the academic staff. It is essential to the unique quality of teaching and research that the College continues to attract and retain world-leading academic staff as well as inspirational practising artists and designers and a large number of highly specialised technicians.

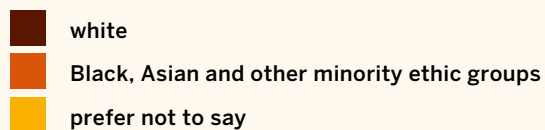
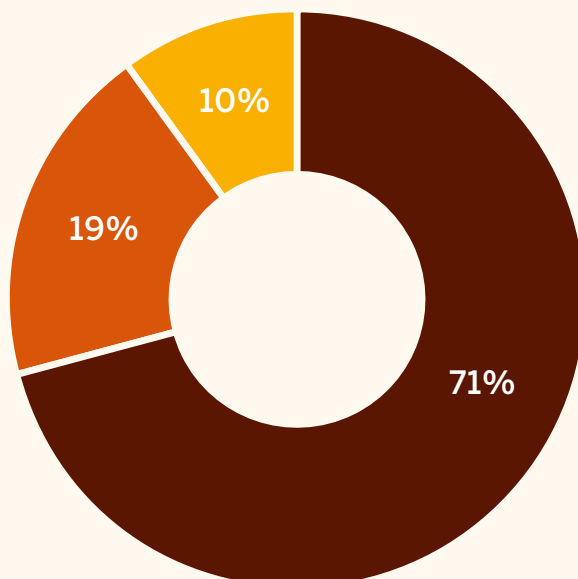
Work on the RCA Strategic Workforce Plan is progressing, capitalising on proposals to develop a more flexible academic model and encompassing a review of professional services, both critical components in defining and developing a workforce that is fit for the future and supports the achievement of the College's strategic aims.



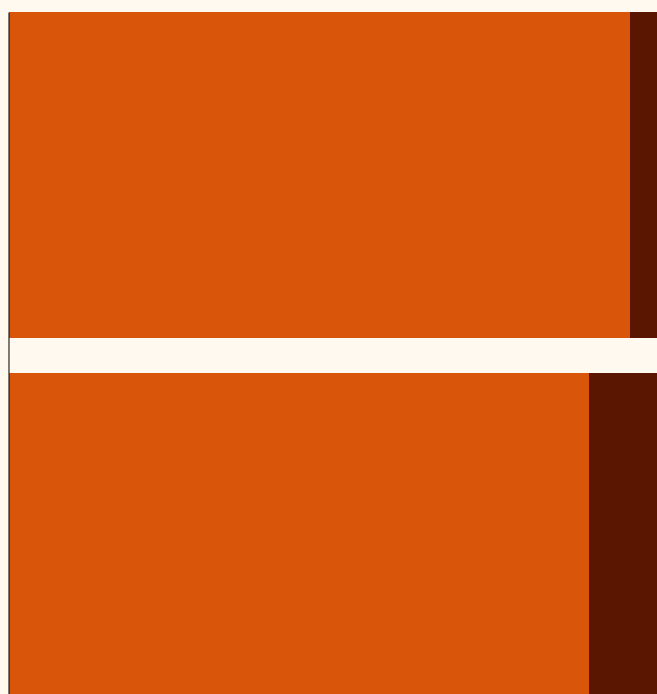
Gender, all contracted staff



Ethnic origin, all contracted staff



Median gender pay gap



2019/20

4.6%

2018/19

10.9%



## Enabling Strategy 4: Finance – indicators of financial strength

### Surplus for the Year

Core surplus was £4.4m, 7% of core income (2018/19: £3.5m, 6%). The majority of the growth represents the flow-through of higher tuition fee income and a reduction in costs. Following an assessment of the potential financial risks of Covid-19 in March 2020, the College agreed to target operational savings [of £6m] which were successfully delivered within the year helping to protect the College's financial position.

### Cash Flow from Operating Activities

Net cash inflow from operating activities was £18.7m (25% of total income) in 2019/20, compared to £24.1m in 2018/19 (32% of total income). This was driven by movements linked to the new Battersea campus.

### Borrowings/Cash and Cash Equivalents

At the end of the year, the College held cash of £9.5m (2018/19 £20.2m). The year-on-year reduction is linked to the use of restricted cash donations for the College's new Battersea campus.

In July 2020, the College signed a new £43m loan agreement with HSBC, which brings together the College's existing Revolving Credit Facility (RCF), which was increased from £28m to £33m at the end of 2019, with a new £10m Coronavirus Large Business Interruption Loan (CLBIL). The College had drawn £3m of the £33m RCF at the end of the year. The purpose of the facility is to assist with the financing of, and cash flows relating to, the RCA's [project building a] new campus at Battersea. The RCF is for a 10-year term (from February 2017 to January 2027). The CLBIL facility, which was undrawn at the end of the year, is for a three-year term. Drawdowns for both loans are subject to quarterly interest rate repayments, and there is no charge over the RCA's assets.

The RCA is required to maintain a minimum cash balance of £5m or 40 liquidity days, whichever is higher. Any excess cash will be used to minimise the College's debt position, thereby reducing the level of interest repayments.

### Net Assets

The RCA's Balance Sheet remains strong: net assets have increased to £158.1m (2018/19: £145.7m). The main reason for the movement was an increase of c. £47m in the College's fixed assets, primarily linked to spending on the Battersea campus. Accrued income (included within Debtors) increased as government match-funding (per the agreement) is due monthly in arrears from Wandsworth Council. Short-term creditors grew £6.4m as a result of an increase in accrued construction costs, while long-term creditors grew £22.8m due to an increase in the level of deferred income for capital projects, mainly Battersea. These are released over the life of the related fixed asset.

### Current Ratio

The ratio of Current Assets to Current Liabilities measures an organisation's ability to pay its short term creditors. The College's ratio went from 1.1 to 0.6 during the year as the RCA's cash policy is to use cash reserves to repay debt. The College can redraw debt from the revolving credit facility as required. Therefore cash/current asset levels can be increased when needed.

The RCA remains fully committed to the prompt payment of its suppliers' invoices, and aims to pay in accordance with contracted conditions, or where no such conditions exist, within 30 days of receipt of invoice or of the goods or services concerned.

### Endowment Assets

The RCA's investments are overseen by the Investment Committee (a subcommittee of the Planning & Resources Committee), which is charged with setting investment policies for the College's endowments and cash reserves, and monitoring their implementation. The College recognises that the investments it makes should reflect the values of the College, its staff and student body, alumni and supporters. The College therefore adopts a socially responsible approach to investment allowing ethical considerations to be taken into account whilst ensuring there is no significant detrimental impact on the investment return.

As at 31 July 2020, Close Brothers, the College's Investment Managers, were holding £22.3m which is the value of total endowments at year end.

## Risks

The RCA has a well-developed strategic risk register, which is reviewed by the Audit & Risk Committee at each of its meetings.

There is still significant risk relating to Brexit. Regardless of the deal scenario, key Brexit risks include a reduction in the number of EU students studying at the College (2019/20: 19%), an impact on the willingness of academic staff to consider UK-based appointments, and the potential withdrawal of access to EU-funded research projects. The RCA's strategic plans on internationalisation, new models of flexible learning (and degree choices), the strengthening of recruitment activities outside the EU, and the modernisation of the College's support services include future year changes aimed at mitigating these key risks.

Due to the pandemic, the College updated the strategic risk register and created a second risk register specific to the impact of the pandemic on the College. The College reacted quickly and decisively to the lockdown measures that were introduced by the government and ensured the health and safety of students and colleagues was the primary focus. Government guidelines were followed, business continuity plans were implemented and the financial position was reviewed, requesting targeted operational savings of c£6m. The 2020/2021 budget was set at a low level due to uncertainties surrounding the potential impact of a significantly lower intake of overseas students, reflecting the challenges of travel and study during the Covid-19 pandemic. As a result a number of additional cost and income contingencies were included in the projections to reflect the unpredictability of the year ahead.

The financial implications of these risks crystallising have been part of comprehensive stress-testing to ensure the College has the ability to take mitigating actions and continue as a going concern. The College has a number of levers it can use to mitigate the impact of potential downside risks such as a reduction in the levels of planned operating and capital investment, use of the College's investment reserves (£6m) and increased borrowing (within its pre-agreed £43m loan facility).

The development of the Battersea campus is a huge opportunity for the RCA, but also presents significant risks which could be exacerbated around a decline in student numbers due to Brexit and the pandemic as both affect the wider economy. Financing for the new campus was originally on a match-funded basis, with the College responsible for funding £54m; however the project cost has increased, leaving the College to fund c. £77m, including through donations. The College has received £24.1m of the £35m fundraising pledges. The level and phasing of future donations remains a project risk.

Other important risks include the ongoing investment needed to ensure that the College's physical and digital infrastructure continue to develop in line with innovations in teaching and learning, and research and innovation. Maintaining and enhancing a high-quality student experience will be a key focus for the Senior Management Team during a period of growth and change. Action is being taken to mitigate these and other risks identified in the College's strategic risk register, and both Council and the Senior Management Team will continue to monitor the position closely.

Further information about the College's risk management process is set out on p. 134.

## Subsidiaries

The RCA owns the following subsidiaries: RCA Angel Investor Club Ltd, to handle investment opportunities for incubator companies supported by InnovationRCA, and Postural Support Ltd, set up to develop intellectual property to determine spine health and enabling the design of improved mattresses and seating solutions for people with back problems. Neither of these subsidiaries has been consolidated in the accounts as both were dormant during the year.

## Conclusion

Amidst the backdrop of a global pandemic the Higher Education sector is subject to, more than ever, financial pressure nationally and internationally. Despite the challenges, the rapid transition to online learning modes and a predominantly disparate workforce and student community, the College remains in a strong market position in postgraduate teaching and world-leading research. This is reflected in the College maintaining its number one position as the QS World University Rankings in art and design, held for the sixth year in 2020. The Strategic Plan 2016–21 remains a critical path for the future, to ensure the RCA remains amongst the best in the world.

To support the sustainable development and growth ambitions of the College, an important part of our financial strategy will be to preserve and continue to build on our surpluses and operating cash flow, to ensure we have funding to remain agile and responsive to change, and to invest accordingly.

## Scope of the Financial Statements

The RCA is an exempt charity which operates under the terms of a Royal Charter. The College has no shareholders and it does not distribute profits. Any surpluses which arise on its income and expenditure are reinvested in the RCA's infrastructure, teaching and research activities.

The trustees of the charity are the current Council members (see p. 136). The current Charter was granted in 1967, although the RCA was originally founded in 1837 – at that time it was called the Government School of Design.

The RCA has governance arrangements which are similar to those of most pre-1992 English universities. It is regulated by the Office for Students (OfS), which also acts as the College's regulator under the terms of the Charities Act 2011. The College's accounts are required to follow the format laid down in the Statement of Recommended Practice: Accounting for Further and Higher Education (SORP).

The objectives of the RCA are set out in its Charter: to advance learning, knowledge and professional competence, particularly in the field of fine art, in the principles and practice of art and design in their relation to industrial and commercial processes and social developments and other subjects relating thereto through teaching, research and collaboration with industry and commerce.



## Public Benefit Statement

The Royal College of Art is an exempt charity under the terms of the Charities Act 2011. As regulator the Office for Students (OfS) requires the exempt charities which it regulates to publish an annual public benefit statement having regard to relevant Charity Commission guidance.

### Education

The RCA provides postgraduate programmes in art and design on a non-profit-making basis. Fees charged to UK and EU-domiciled students do not cover all the costs of teaching those students; some of these costs are subsidised by OfS grants. Fees charged to non-EU domiciled students are set at a full cost level. As noted in previous sections of this report, the College provides bursaries and hardship grants to some of its students, which widen participation and help students of limited means to study at the College. The College continues to review its offer of taught programmes and to develop more flexible options to widen access and ensure that the most talented students continue to benefit from its specialist, high-quality programmes.

The College's vision is to be the world's most influential art and design university, training the world's most prominent artists and leading designers and developing them more than any other higher education institution. The College offers a transformative experience to students who go on to transform the world, and many graduates hold prominent positions in the arts and creative industries.

### Research

The RCA undertakes world-leading research in art and design. A particular emphasis is placed on design for an ageing population, including through the Helen Hamlyn Centre for Design and the Design Age Institute. Much of the research carried out at the College is funded by charities and UK Research Councils and is undertaken in order to advance knowledge and understanding. In some cases research is carried out on behalf of commercial sponsors or partners. These projects are conducted on the basis of full cost recovery, with any surplus remaining when the direct and indirect costs of this work have been met being reinvested in the College's infrastructure, teaching and research activities, where permissible by the funder.

### Other Activities

The RCA organises public exhibitions, seminars, lectures and conferences which enable students to show their work and also enable the public to engage with the work of the College. All College exhibitions and lectures are free of charge to members of the public and any charge which might be made for conferences or seminars is designed primarily to cover costs. The College also operates a significant and well-regarded community engagement programme, which runs workshops, exhibitions and other opportunities for our local communities, schools and young people to work with RCA staff and students. In addition, the College runs collaborative projects with partners, including importantly the local communities around its campuses in Battersea, White City and Kensington.

### Policies and Operations

The RCA has adopted policies on environmental and ethical issues and makes every effort to operate in a sustainable and responsible way. These policies are available on the College's website.

# Corporate Governance Statement

The following statement provides information about the College's governance procedures. The RCA is committed to best practice in corporate governance, including through its adoption of the CUC Higher Education Code of Governance (2020) and regular monitoring of the RCA's adherence to OfS Public Interest Governance Principles.

Council is the governing body of the College, and comprises a majority of independent members together with staff and student members. All members are appointed under the College's Statutes. The roles of Chair and Vice-Chair of Council are separated from the role of the College's Chief Executive, the Vice-Chancellor. Council is responsible for the College's ongoing strategic direction, approval of major developments and receiving regular reports from executive officers on day-to-day operations.

The College is committed to best practice in terms of governance, and in this context the Council established a sub-committee to review its Charter, Statutes and Ordinances. The sub-committee was tasked with ensuring that the College's Charter, Statutes and Ordinances meet OfS Public Interest Governance Principles, reflect the recommendations of the College's 2018 review of Council effectiveness, and meet current legislative requirements. The work was carried out with the assistance of Pinsent Masons and has been informally approved by the Privy Council. Formal approval is due in Spring 2021. Key changes are:

- Council will gradually reduce in size over the next two years, from the current 34 members to a maximum of 24, as outlined in CUC guidance.
- A new Statute 10 will replace the old Statute 23, to comply with current employment legislation.
- The Court will no longer appoint members of the Council.

## Search for Chair of Council

During the year, the Council has established a Search Committee, chaired by an independent member of the Council, to oversee the search for a Chair of Council to succeed Baroness Rebuck at the conclusion of her final term in March 2022. The College has engaged executive search firm Odgers & Berndtson, to lead the search.

## OfS Regulatory Framework

The regulatory framework for higher education in England requires institutions to apply to the OfS for registration as a recognised provider. The College submitted its application for registration in April 2018, including a self-assessment of how its management and governance arrangements meet OfS requirements to ensure it continues 'to meet its ongoing registration conditions, provide stability, deliver the courses students have signed up for, manage students' and taxpayers' money appropriately, demonstrate accountability and meet its commitments to other stakeholders'. The College's application was approved by the OfS, and it was formally added to the register with effect from 30 October 2018.

In March 2020, the OfS announced a series of sector-wide measures in response to the pandemic to monitor provider sustainability and protect student outcomes. Senior officers of the College have been meeting OfS representatives regularly for update sessions on key financial indicators and Covid-19 operational activities over the last six months.

## The College's Governance Structure

Council delegates a number of functions to subcommittees. A number of these subcommittees are statutory, including an Audit & Risk Committee, a Remuneration Committee and a Nominations Committee. Other subcommittees, such as the Planning & Resources Committee, play a key role in supporting Council to fulfil its responsibilities under the regulatory framework and demonstrate good governance in accordance with the CUC Code and OfS Public Interest Governance Principles. All Council subcommittees are formally constituted, with terms of reference agreed by the Council, and include a majority of independent members.

## Planning & Resources Committee

The Planning & Resources Committee is responsible for monitoring long-term, medium-term and short-term planning to ensure the alignment of all aspects of the College's strategy and planning. The Planning & Resources Committee meets four times a year.

### **Audit & Risk Committee**

The Audit & Risk Committee is responsible for monitoring audit findings and considering detailed internal audit reports and recommendations for the improvement of the College's systems of internal control, together with management's response and implementation plans.

The Audit & Risk Committee also receives and considers assurance and internal control reports from the OfS and other funders, and monitors adherence to regulatory and funding requirements. The Committee reports annually to Council and to the OfS on the operation of the College's internal control procedures, risk management, value for money, the management and quality assurance of data and other relevant matters. While Senior Management Team members attend meetings of the Audit & Risk Committee as necessary, they are not members of the Committee. At each meeting the Committee offers the internal and external auditors the opportunity of private meetings with the Committee members without officers present.

### **Nominations Committee**

The Nominations Committee keeps under regular review, membership of Council and Council subcommittees, making recommendations for appointment. The Nominations Committee ensures robust succession planning and skills analysis. A key consideration for the Nominations Committee is ensuring diversity on Council and subcommittees.

### **Remuneration Committee**

The College has adopted the CUC Higher Education Senior Staff Remuneration Code. The Remuneration Committee determines the remuneration of the Vice-Chancellor and senior staff. The Committee is chaired by a lay member of Council, and includes the Chair of Council and Treasurer. The Vice-Chancellor is not a member of the committee. The Remuneration Committee considers any matters related to senior staff pay in the context of: charity law (namely the obligation for trustees to use charity funds and assets only to further their charitable purposes), CUC guidance and principles set out by the Association of Chief Executives of Voluntary Organisations. It also ensures it complies with the OfS Accounts Direction and with other OfS guidance on senior staff remuneration issued from time to time.

The Remuneration Committee takes into account a range of indicators in considering whether reward proposals for senior staff are justified. These include but are not limited to:

- performance in support of the College's strategic objectives in areas such as teaching, research, management and administration, leadership of staff partnerships and external relations and major initiatives and projects
- comparative benchmark data, for example across the higher education sector in the UK and internationally
- the size, complexity and international reach of the College
- the RCA's global brand and ranking
- salary increase awards for the wider workforce.

The Vice-Chancellor's performance objectives are agreed each year with the Pro-Chancellor. These are considered and endorsed by the Remuneration Committee. The Pro-Chancellor undertakes an annual appraisal discussion with the Vice-Chancellor and then makes a recommendation to the Remuneration Committee on the Vice-Chancellor's remuneration for the coming academic year. In considering the Pro-Chancellor's recommendation, the Committee reviews a range of data and information including:

- the Vice-Chancellor's salary history
- comparative benchmark data, for example across: the HE sector in the UK and internationally and across similar organisations of size, complexity and global standing
- how the Vice-Chancellor's current salary compares to that of other staff in the College
- the Vice-Chancellor's and College's performance over the review period.

The Vice-Chancellor's remuneration is set out in Note 7 to these accounts.

An annual report on the Remuneration Committee's work during the year, together with outcomes, will be presented to Council at its meeting in November.

The Senior Management Team recommends the College's annual revenue and capital budgets to the Planning & Resources Committee. The Senior Management Team advises Council on the College's overall objectives and priorities, and the strategies and policies required to achieve them.

### **Risk Management**

On behalf of Council, the Audit & Risk Committee has appointed BDO as the College's internal auditors. The internal auditors review the effectiveness of the College's systems of internal control, including risk management, and their findings are considered by management and reviewed by the Committee.

The Audit & Risk Committee is also responsible for the oversight of the College's policies and procedures for risk management, in accordance with guidelines issued by the OfS. The Senior Management Team maintains a clear framework for managing risk. This links key risks to the objectives set out in the College's Strategic Plan, and documents the actions taken and further actions planned to manage and mitigate each risk. This approach to risk management has been endorsed by the Audit & Risk Committee and Council, and both committees receive termly reports highlighting the current status of strategic risks, and any developments in the external or internal environment affecting these risks.

### **Register of Interests**

The RCA maintains a Register of Interests completed by Council members and senior managers and these declared interests are updated annually. Additionally, agendas at all meetings of Council and its subcommittees have 'declaration of interests' as the first substantive item. Members and officers are asked to declare any interest in business to be considered by the meeting.

### **Internal Controls**

The Audit & Risk Committee, on behalf of Council, has reviewed the effectiveness of the College's system of internal control. Any system of internal financial control can, however, only provide reasonable, but not absolute, assurance against material misstatement or loss. The maintenance and integrity of the RCA's website is the responsibility of the Council; the work carried out by the auditors does not involve consideration of these matters and, accordingly, the auditors accept no responsibility for any changes that

may have occurred to the financial statements since they were initially presented on the website.

A professional internal audit team has an annual risk-based programme which is approved by the Audit & Risk Committee. The College's arrangement for risk management control and governance, and economy, efficiency and effectiveness are adequate and effective. This does not mean that all aspects are adequate and effective, but there are no indications of a material weakness in them. A material weakness is defined as one that could lead to a significant impact on the business, operations or standing of the College.

The College has anti-bribery, anti-money laundering and counter-fraud policies in place. These were reviewed by management and approved by the Audit & Risk Committee in 2020.

### **Primary Roles and Responsibilities of Council**

1. To approve the mission and strategic vision of the RCA, the Strategic Plan (including long-term academic and business plans and key performance indicators), and to ensure that these meet the interests of stakeholders;
2. To ensure that processes are in place to monitor and evaluate the performance and effectiveness of the College against the Strategic Plan and approved key performance indicators, which should be – where possible and appropriate – benchmarked against other comparable institutions;
3. To delegate authority to the Vice-Chancellor, as Chief Executive for the academic, corporate, financial, estate and human resource management of the institution within the terms of the Strategic Plan and the budget as agreed by Council. And to establish and keep under regular review the policies, procedures and limits within such management functions as shall be undertaken by and under the authority of the Vice-Chancellor;
4. To ensure the establishment and monitoring of systems of control and accountability, including financial and operational controls and risk assessment and procedures for handling internal grievances and for managing conflicts of interest;



5. To establish processes to monitor and evaluate the performance and effectiveness of Council itself;
6. To conduct its business in accordance with best practice in Higher Education corporate governance and with the principles of public life drawn up by the Committee on Standards in Public Life;
7. To safeguard and promote the good name and values of the College;
8. To appoint and remove the Vice-Chancellor as Chief Executive, and to put in place suitable arrangements for monitoring his/her performance;
9. To appoint and remove the Chancellor, the Pro-Chancellor and Chair of Council, the Vice-Chair of Council, the Treasurer and other senior appointments as determined by Council currently and in the future;
10. To appoint and remove a Secretary to Council and to ensure that, if the person appointed has managerial responsibilities in the institution, there is an appropriate separation in the lines of accountability;
11. To be the employing authority for all staff in the institution and to be responsible for oversight of the human resources strategy;
12. To be the principal financial and business authority of the College, to ensure compliance with the OfS terms and conditions of funding for Higher Education institutions, that proper books of account are kept, to approve the annual budget and financial statements, and to have overall responsibility for the College's assets, property and estate;
13. To be the College's legal authority and, as such, to ensure that systems are in place for meeting all the College's legal obligations, including those arising from contracts, legal commitments made in the College's name and legal obligations in relation to charity law, equality and diversity and health and safety;
14. To receive assurance that adequate provision has been made to uphold the quality of the student experience;
15. To receive assurance that academic governance is effective;
16. To act as trustee for any property, legacy, endowment, bequest or gift in support of the work and welfare of the College;
17. To ensure that the Students' Union operates in a fair, democratic, accountable and financially sustainable manner;
18. To ensure that the RCA's Charter, Statutes and Ordinances are followed at all times and that appropriate advice is available to enable this to happen.

Council are also responsible for ensuring that:

- funds from whatever source administered by the College for specific purposes have been properly applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the Office for Students and Research England have been applied in accordance with the terms and conditions attached to them;
- ensuring that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources; and
- securing the economical, efficient and effective management of the College's resources and expenditure.

## Council & Committee Members

The following served as members of Council during the year:

### **The Chancellor**

Sir Jony Ive KBE RDI, is invited to attend from time to time.

### **Ex-officio Members**

#### **The Chair and Pro-Chancellor**

Baroness Rebuck of Bloomsbury DBE

#### **The Vice-Chancellor**

Dr Paul Thompson

#### **The Treasurer and Vice-Chair of Council**

Caragh Merrick

#### **The Deputy Vice-Chancellor and Provost**

Professor Naren Barfield

#### **The Co-President of the Students' Union**

Lucy Bird (from 1 August 2019 to 31 August 2020)

Aleksandra Stanek (from 1 September 2020)

### **Independent Members**

Michael Birshan

Professor Rachel Cooper OBE

Jennifer Duvalier

Mike Forster

Dr Tristram Hunt

Dr Anne-Marie Imafidon MBE

Alan Leibowitz

Professor Magdalene Odundo OBE (until 31 March 2020)

Richard Petrie

Patrick Plant

Dr Sigrid Rausing

Sudhir Singh (from 15 June 2020)

Lady Ritblat OBE (until 31 March 2020)

John Studzinski CBE (until 31 March 2020)

Tom Van Oss

Ed Williams

### **Members appointed by the Senate**

Professor Paul Anderson

Professor Graeme Brooker

Dr Rathna Ramanathan

Dr Sarah Teasley (until 24 July 2020)

Dr Emma Wakelin

Rama Gheerawo (from 1 November 2019)

### **One Student elected by the Students**

Chenyu Shen (from 1 August 2020)

### **Secretary**

John Worne, Chief Operating Officer

(from 2 September 2019 until 9 February 2020)

Jocelyn Prudence, College Secretary

(from 10 February 2020)

The following served as members of the statutory subcommittees of Council:

### **Audit & Risk Committee**

Tom Van Oss, Chair

Richard Petrie

Patrick Plant

Sudhir Singh (from 15 June 2020)

### **Remuneration Committee**

Jennifer Duvalier, Chair

Baroness Rebuck of Bloomsbury DBE

Caragh Merrick

Judy Roberts, co-opted member (from 1 May 2020)

### **Nominations Committee**

Baroness Rebuck of Bloomsbury DBE, Chair

Dr Paul Thompson

Caragh Merrick

Michael Birshan

Ed Williams

## Senior Officers & Advisers

### Senior Officers

#### Vice-Chancellor

Dr Paul Thompson

#### Deputy Vice-Chancellor and Provost

Professor Naren Barfield

#### Chief Operating Officer

John Worne (until 16 October 2020)

#### Director of Finance

Amanda White

#### Executive Director of Transformation & Delivery

Dr Philip Harvey

#### College Secretary

Jocelyn Prudence (from 10 February 2020)

### Bankers

HSBC Bank plc

71 Queen Victoria Street

London EC4V 4AY

National Westminster Bank plc

1st Floor

440 Strand

London WC2R 0QS

### Solicitors

Stephenson Harwood

1 Finsbury Circus

London EC2M 7SH

### Insurers

UM Association Ltd

Hasilwood House

60 Bishopsgate

London EC2N 4AW

### External Auditors

KPMG LLP

15 Canada Square

London E14 5GL

### Internal Auditors

BDO

55 Baker Street

London W1U 7EU

### Investment Managers

Close Brothers Asset Management

10 Exchange Square

Primrose Street

London EC2A 2BY

# Independent Auditor's Report to the Council of the Royal College of Art

## Report on the Audit of the Financial Statements

### Opinion

We have audited the financial statements of the Royal College of Art ("the College") for the year ended 31 July 2020 which comprise the statement of comprehensive income and expenditure, the balance sheet, the statement of changes in reserves, cash flow statement and related notes, including the statement of accounting policies.

In our opinion the financial statements:

- give a true and fair view of the state of the College's affairs as at 31 July 2020, and of the the College's income and expenditure, gains and losses and changes in reserves, and of the cash flows, for the year then ended;
- have been properly prepared in accordance with UK accounting standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland*, and with the 2019 *Statement of Recommended Practice – Accounting for Further and Higher Education*; and
- meet the requirements of the Accounts Direction dated 25 October 2019 issued by the Office for Students.

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) ("ISAs (UK)") and applicable law. Our responsibilities are described below. We have fulfilled our ethical responsibilities under, and are independent of the College in accordance with, UK ethical requirements including the FRC Ethical Standard. We believe that the audit evidence we have obtained is a sufficient and appropriate basis for our opinion.

### Going concern

The Council has prepared the financial statements on the going concern basis as they do not intend to liquidate the College or to cease their operations, and as they have concluded that the College's financial position means that this is realistic. They have also concluded that there are no material uncertainties that could have cast significant doubt over their ability to

continue as a going concern for at least a year from the date of approval of the financial statements ("the going concern period").

We are required to report to you if we have concluded that the use of the going concern basis of accounting is inappropriate or there is an undisclosed material uncertainty that may cast significant doubt over the use of that basis for a period of at least a year from the date of approval of the financial statements. In our evaluation of the Council's conclusions, we considered the inherent risks to the business model, and analysed how those risks might affect the College's financial resources or ability to continue operations over the going concern period. We have nothing to report in these respects.

However, as we cannot predict all future events or conditions and as subsequent events may result in outcomes that are inconsistent with judgements that were reasonable at the time they were made, the absence of reference to a material uncertainty in this auditor's report is not a guarantee that the College will continue in operation.

### Other information

The Council is responsible for the other information, which comprises the Treasurer's Report, Operating and Financial Review and the Corporate Governance Statement. Our opinion on the financial statements does not cover the other information and, accordingly, we do not express an audit opinion or any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether, based on our financial statements audit work, the information therein is materially misstated or inconsistent with the financial statements or our audit knowledge. Based solely on that work, we have not identified material misstatements in the other information.

### Council responsibilities

As explained more fully in their statement set out on pages 128 & 129, the Council is responsible for: the preparation of the financial statements and for being satisfied that they give a true and fair view; such internal control as it determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error; assessing the College's ability to continue as a going concern, disclosing, as applicable, matters related to going concern; and using the going concern basis of



accounting unless it either intends to liquidate the parent College or to cease operations, or has no realistic alternative but to do so.

### **Auditor's responsibilities**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue our opinion in an auditor's report. Reasonable assurance is a high level of assurance, but does not guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

A fuller description of our responsibilities is provided on the FRC's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities).

## **Report on Other Legal and Regulatory Requirements**

We are required to report on the following matters by the Accounts Direction dated 25 October 2019 issued by the Office for Students ('the Accounts Direction').

In our opinion, in all material respects:

- funds from whatever source administered by the College for specific purposes have been properly applied to those purposes and managed in accordance with relevant legislation;
- income has been applied in accordance with the College's Statutes; and
- funds provided by the Office for Students, UK Research and Innovation (including Research England), the Education and Skills Funding Agency and the Department for Education have been applied in accordance with the relevant terms and conditions.

### **Matters on which we are required to report by exception**

We are required by the Accounts Direction to report to you where the results of our audit work indicate that the College's grant and fee income, as disclosed in Note 3b to the financial statements has been materially misstated.

We have nothing to report in these respects.

## **The Purpose of our Audit Work and to Whom We Owe our Responsibilities**

This report is made solely to the Council, in accordance with the Charters and Statutes of the College. Our audit work has been undertaken so that we might state to the Council those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the College and the Council for our audit work, for this report, or for the opinions we have formed.

### **Fleur Nieboer For and on behalf of KPMG LLP, Statutory Auditor**

Chartered Accountants  
15 Canada Square  
Canary Wharf  
London E14 5GL

**4 December 2020**

# Statement of Comprehensive Income and Expenditure for the Year ended 31 July 2020

		Year ended 31 July 2020	Year ended 31 July 2019
	Notes	College £'000	College £'000
<b>Income</b>			
Tuition Fees and Education Contracts	1	49,837	41,276
Funding Body Grants	2	9,045	8,950
Research Grants and Contracts	3	3,489	3,303
Other Income	4	2,973	4,751
Investment Income	5	652	506
Donations and Endowments	6	8,762	15,977
<b>Total Income</b>		<b>74,758</b>	<b>74,763</b>
<b>Expenditure</b>			
Staff Costs	7	28,075	24,623
Other Operating Expenses		30,720	28,546
Depreciation and Amortisation	10/11	3,938	3,613
Interest and Other Finance Costs	8	153	132
<b>Total Expenditure</b>	9	<b>62,886</b>	<b>56,914</b>
<b>Surplus Before Other Gains</b>		<b>11,872</b>	<b>17,849</b>
Gain on Investments	13	530	768
<b>Total Comprehensive Income for the Year</b>		<b>12,402</b>	<b>18,617</b>
<b>Represented by:</b>			
Endowment Comprehensive Income for the Year		916	1,078
Restricted Comprehensive Income for the Year		7,116	14,077
Unrestricted Comprehensive Income for the Year		4,370	3,462
		<b>12,402</b>	<b>18,617</b>

All items of income and expenditure relate to continuing activities.

# Balance Sheet

## as at 31 July 2020

		As at 31 July 2020	As at 31 July 2019
	Notes	College £'000	College £'000
<b>Non-current Assets</b>			
Intangible Assets	10	1,576	899
Fixed Assets	11	171,095	123,704
Heritage Assets	11/12	16,035	16,032
Investments	13	24,497	23,636
		<b>213,203</b>	<b>164,271</b>
<b>Current Assets</b>			
Stock	14	178	132
Debtors	15	6,818	3,657
Investments	16	1,041	905
Cash and Cash Equivalents	22	9,526	20,224
		<b>17,563</b>	<b>24,918</b>
Less: Creditors: Amounts Falling Due Within One Year	17	(29,417)	(23,043)
<b>Net Current Liabilities</b>		<b>(11,854)</b>	<b>1,875</b>
<b>Total Assets Less Current Liabilities</b>		<b>201,349</b>	<b>166,146</b>
Creditors: Amounts Falling Due After More Than One Year	18	(43,217)	(20,416)
<b>Total Net Assets</b>		<b>158,132</b>	<b>145,730</b>
<b>Restricted Reserves</b>			
Income and Expenditure Reserve – Endowment Reserve	20	22,284	21,368
Income and Expenditure Reserve – Restricted Reserve	21	3,509	12,358
<b>Unrestricted Reserves</b>			
Income and Expenditure Reserve – Unrestricted		82,907	62,572
Revaluation Reserve		49,432	49,432
<b>Total Reserves</b>		<b>158,132</b>	<b>145,730</b>

The financial statements on pp. 140 to 163 were approved by Council on 26 November 2020 and were signed on its behalf by:



Dr Paul Thompson, Vice-Chancellor



Caragh Merrick, Treasurer

# Statement of Changes in Reserves for the Year ended 31 July 2020

	Income and Expenditure Account			Revaluation Reserve	Total
	Endowment £'000	Restricted £'000	Unrestricted £'000	£'000	£'000
<b>College</b>					
<b>Balance at 1 August 2019</b>	<b>21,368</b>	<b>12,358</b>	<b>62,572</b>	<b>49,432</b>	<b>145,730</b>
Surplus/(Deficit) from the Income and Expenditure Statement	120	7,116	4,370	–	11,606
Other Comprehensive Income	796	–	–	–	796
Release of Restricted Funds spent in Year	–	(15,965)	15,965	–	–
	916	(8,849)	20,335	–	12,402
<b>Balance at 31 July 2020</b>	<b>22,284</b>	<b>3,509</b>	<b>82,907</b>	<b>49,432</b>	<b>158,132</b>



# Cash Flow Statement

## for the Year ended 31 July 2020

		Year ended 31 July 2020	Year ended 31 July 2019
	Notes	College £'000	College £'000
<b>Cash Flow from Operating Activities</b>			
Surplus for the Year		12,402	18,617
<b>Adjustment for Non-cash Items</b>			
Depreciation	11	3,550	3,321
Amortisation of Intangibles	10	388	292
(Gain) on Investments	13	(528)	(768)
(Increase)/Decrease in Stock	14	(46)	(36)
(Increase)/Decrease in Debtors	15	(3,161)	(24)
Increase in Creditors	17/18	26,175	10,153
<b>Adjustment for Investing or Financing Activities</b>			
Investment Income	5	(652)	(506)
Interest Payable	8	153	132
Endowment Income	6/20	–	(11)
Capital Grant Income		(19,617)	(7,033)
<b>Net Cash Inflow from Operating Activities</b>		<b>18,664</b>	<b>24,137</b>
<b>Cash Flows from Investing Activities</b>			
Capital Grant Receipts		19,617	7,033
Disposal of Non-current Asset Investments	13	13,219	12,232
Short-term Deposits	16	(136)	513
Investment Income	5	652	506
Payments Made to Acquire Fixed Assets	11	(50,946)	(18,220)
Payments Made to Acquire Intangible Assets	10	(1,064)	(526)
New Non-current Asset Investments	13	(13,551)	(13,146)
		<b>(32,209)</b>	<b>(11,608)</b>
<b>Cash Flows from Financing Activities</b>			
Interest Paid	8	(153)	(132)
Endowment Cash Received	6/20	–	11
New Unsecured Loans	18	3,000	–
		<b>2,847</b>	<b>(121)</b>
<b>Increase/(Decrease) in Cash and Cash Equivalents in the Year</b>		<b>(10,698)</b>	<b>12,408</b>
Cash and Cash Equivalents at Beginning of the Year	22	20,224	7,816
Cash and Cash Equivalents at End of the Year	22	9,526	20,224

# Statement of Accounting Policies

## A. General information

The Royal College of Art is registered with the Office for Students in England. The address of the College's registered office is Kensington Gore, South Kensington, London SW7 2EU.

## B. Statement of compliance

These financial statements have been prepared in accordance with United Kingdom Accounting Standards, including Financial Reporting Standard 102 (FRS 102) and the Statement of Recommended Practice (SORP): Accounting for Further and Higher Education (2019 edition). They have also been prepared in accordance with the 'carried forward' powers and duties of previous legislation (Further and Higher Education Act 1992 and the Higher Education Act 2004) and the new powers of the Higher Education and Research Act 2017 during the transition period to 31 July 2019, the Royal Charter, the Accounts Direction issued by the Office for Students (OfS), the Terms and conditions of funding for higher education institutions issued by the OfS and the Terms and conditions of Research England grant.

The RCA is a public benefit entity and therefore has applied the relevant public benefit requirement of FRS 102.

## C. Basis of preparation

The financial statements are prepared in accordance with the historical cost convention (modified by the revaluation of fixed assets and derivative financial instruments).

### Going Concern

The College's activities, together with the factors likely to affect its future development, performance and position, are set out in the Treasurer's Report. The Treasurer's Report also describes the financial position of the College, its cash flows, liquidity position and borrowing facilities.

The financial statements have been prepared on a going concern basis which the College's governing body, Council, and management team consider to be appropriate for the following reasons.

The College has prepared cash flow forecasts for a period of 20 months from the date of approval of these financial statements. After reviewing these forecasts Council is of the opinion that, taking account of severe but plausible downsides, including the anticipated impact of Covid-19, the College will have sufficient funds to meet its liabilities as they fall due over the period of 12 months from the date of approval of the financial statements (the going concern assessment period).

Council has considered the following points in reaching its conclusion:

- The impact of a significantly lower intake of overseas students for 2020/21 was considered reflecting the challenges of travel and study during the Covid-19 pandemic. The enrolment process for 2020/21 has allowed this impact to be quantified with more certainty.
- A number of additional cost and income contingencies have been included in projections to reflect the uncertainty of the 2020/21 year ahead and as the College adapts to the new environment. These cover the anticipated additional costs of delivering teaching remotely and the risk that there is a continued impact of the pandemic on particular incomes streams, such as philanthropy and executive education courses.
- The College's Battersea South project continues to progress. There have, however, been cost increases which have been included in cash projections together with revised future contingency requirements. The costs of the project continue to be closely monitored.
- The College has a number of levers it can use to mitigate the impact of potential downside risks such as a reduction in the levels of planned operating and capital investment, use of the College's unrestricted investment reserves (£6m).
- During a review of the College's forecasts, cash flow projections have been considered alongside an assessment of the College's two bank loan covenants [i. Net debt to total income must remain <50%, and ii) Interest Cover must be more than 5:1]. The forecasts, even under the severe but plausible downside scenarios, show that there is headroom against these limits and therefore no potential breach of these covenants is expected in 2020/21".

Consequently, Council is confident that the College will have sufficient funds to continue to meet its liabilities as they fall due for at least 12 months from the date of approval of the financial statements and therefore have prepared the financial statements on a going concern basis.

#### **D. Basis of consolidation**

The financial statements include only the College. The College has the following dormant 100% owned subsidiaries, which were not consolidated in 2019/20: RCA Angel Investor Club Ltd, which was set-up to facilitate funding opportunities for InnovationRCA's incubator companies, and Postural Support Ltd which was set up to develop intellectual property to determine spine health and enable the design of improved mattresses and seating solutions to better accommodate people's back problems.

The financial statements do not include the income and expenditure of the Students' Union as the College does not exercise control or dominant influence over policy decisions.

#### **E. Income recognition**

Income from the sale of goods or services is credited to the Consolidated Statement of Comprehensive Income when the goods or services are supplied to the external customers or the terms of the contract have been satisfied.

Tuition fee income is stated gross of any expenditure which is not a discount and credited to the Consolidated Statement of Comprehensive Income over the period in which students are studying. Where the amount of the tuition fee is reduced, by a discount for prompt payment, income receivable is shown net of the discount. Bursaries and scholarships are accounted for gross as expenditure and not deducted from income. Education contracts are recognised when the Institution is entitled to the income, which is the period in which students are studying, or where relevant, when performance conditions have been met. Investment income is credited to the statement of income and expenditure on a receivable basis.

Funds the RCA receives and disburses as paying agent on behalf of a funding body are excluded from the income and expenditure of the College where the College is exposed to minimal risk or enjoys minimal economic benefit related to the transaction.

#### **Grant funding**

Government revenue grants including funding council block grant and research grants are recognised in income over the periods in which the Institution recognises the related costs for which the grant is intended to compensate. Where part of a government grant is deferred it is recognised as deferred income within creditors and allocated between creditors due within one year and due after more than one year as appropriate.

Grants (including research grants) from non government sources are recognised in income when the RCA is entitled to the income and performance related conditions have been met. Income received in advance of performance related conditions being met is recognised as deferred income within creditors in the Statement of Financial Position and released to income as the conditions are met.

#### **Donations and endowments**

Non-exchange transactions without performance-related conditions are donations and endowments. Donations and endowments with donor-imposed restrictions are recognised in income when the RCA is entitled to the funds. Income is retained within the restricted reserve until such time that it is utilised in line with such restrictions at which point the income is released to general reserves through a reserve transfer. Donations with no restrictions are recognised in income when the College is entitled to the funds.

Investment income and appreciation of endowments is recorded in income in the year in which it arises and as either restricted or unrestricted income according to the terms or other restriction applied to the individual endowment fund.

There are four main types of donations and endowments identified within reserves:

1. Restricted donations – the donor has specified that the donation must be used for a particular objective.
2. Unrestricted permanent endowments – the donor has specified that the fund is to be permanently invested to generate an income stream for the general benefit of the College.

3. Restricted expendable endowments – the donor has specified a particular objective other than the purchase or construction of tangible fixed assets, and the College has the power to use the capital.
4. Restricted permanent endowments – the donor has specified that the fund is to be permanently invested to generate an income stream to be applied to a particular objective.

Donations of tangible assets are included within income. The income recognised is valued using a reasonable estimate of their gross value or the amount actually realised. Donated tangible assets are valued and accounted for as tangible assets under the appropriate asset category.

### **Capital grants**

Government capital grants (non-land related) are recognised in income over the expected useful life of the asset. Other capital grants are recognised in income when the College is entitled to the funds subject to any performance-related conditions being met.

### **F. Accounting for retirement benefits**

The College participates in the Superannuation Arrangements of the University of London (SAUL), which is a centralised defined benefit scheme within the UK and was contracted-out of the second State Pension (prior to April 2016). SAUL is an independently managed pension scheme of over 50 colleges and institutions with links to higher education. Prior to 1 April 2016, pension benefits accrued within SAUL built up on a final salary basis. Following a consultation with Members, the SAUL Final Salary Section closed from 31 March 2016 and all members build up benefits on a career average revalued earnings (CARE) basis from 1 April 2016. The College is not expected to be liable to SAUL for any other current participating employer's obligations under the Rules of SAUL, but in the event of an insolvency event of any participating employer within SAUL, an amount of any pension shortfall (which cannot otherwise be recovered) in respect of that employer may be spread across the remaining participating employers and reflected in the next actuarial valuation.

SAUL's statutory funding objective is to have sufficient and appropriate assets to meet the costs incurred by the Trustee in paying SAUL's benefits as they fall due (the 'Technical Provisions'). The Trustee adopts assumptions which, taken as a whole, are intended to be sufficiently

prudent for pensions and benefits already in payment to continue to be paid and for the commitments which arise from Members' accrued pension rights to be met. The Technical Provisions assumptions include appropriate margins to allow for the possibility of events turning out worse than expected. However, the funding method and assumptions do not completely remove the risk that the Technical Provisions could be insufficient to provide benefits in the future.

A formal actuarial valuation of SAUL is carried out every three years by a professionally qualified and independent actuary. The last actuarial valuation was carried out with an effective date of 31 March 2017. Informal reviews of SAUL's position, reflecting changes in market conditions, cash flow information and new accrual of benefits, are carried out between formal valuations.

The funding principles were agreed by the Trustee and employers in June 2018 and are due to be reviewed at SAUL's next formal valuation in 2020. At the 31 March 2017 valuation SAUL was fully funded on its Technical Provisions basis so no deficit contributions were required. The Trustee and the employers have agreed that the ongoing employers' contributions will continue at a rate of 16% of CARE salaries.

### **G. Employment benefits**

Short-term employment benefits such as salaries and compensated absences are recognised as an expense in the year in which the employees render service to the College. Any unused benefits are accrued and measured as the additional amount the College expects to pay as a result of the unused entitlement.

### **H. Finance leases**

Leases in which the RCA assumes substantially all the risks and rewards of ownership of the leased asset are classified as finance leases. Leased assets acquired by way of finance lease and the corresponding lease liabilities are initially recognised at an amount equal to the lower of their fair value and the present value of the minimum lease payments at inception of the lease.

Minimum lease payments are apportioned between the finance charge and the reduction of the outstanding liability. The finance charge is allocated to each period during the lease term so as to produce a constant periodic rate of interest on the remaining balance of the liability.



## **I. Operating leases**

Costs in respect of operating leases are charged on a straight-line basis over the lease term. Any lease premiums or incentives are spread over the minimum lease term.

## **J. Foreign currency**

The functional currency of the College is pounds Sterling. Transactions denominated in foreign currencies are translated at the foreign exchange rate ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the Balance Sheet date are translated at the foreign exchange rate ruling at that date. Foreign exchange differences arising on translation are recognised in the Statement of Comprehensive Income and Expenditure for the financial year. Non-monetary assets and liabilities denominated in foreign currencies that are stated at fair value are retranslated to the functional currency at foreign exchange rates ruling at the dates the fair value was determined.

## **K. Fixed assets**

Fixed assets are stated at cost less accumulated depreciation and accumulated impairment losses. The College's buildings that had been revalued to fair value on the date of transition to the Statement of Recommended Practice (SORP) are measured on the basis of deemed cost, being the revalued amount at the date of that revaluation.

Where capital expenditure relates to a leased asset the item is depreciated over the lesser of the useful life of the asset or the length of the lease.

Where an item of equipment comprises two or more major components with substantially different useful economic lives (UEs), each component is accounted for separately and depreciated over its individual UEL. Expenditure relating to subsequent replacement of components is capitalised as incurred.

## **Land and buildings**

Land and buildings are measured at cost. Chartered quantity surveyors carried out a revaluation as at July 2014. Under FRS 102 the College has opted to use this revaluation as the deemed cost of the College's buildings in the College's Balance Sheet and not to make regular revaluations. The College also adopted the remaining useful economic lives of the buildings according to the valuation.

Costs incurred in relation to land and buildings after initial purchase or construction, and prior to valuation, are capitalised to the extent that they increase the expected future benefits to the College.

Freehold land is not depreciated as it is considered to have an indefinite useful life. Freehold buildings are depreciated on a straight-line basis over their expected lives of up to 100 years.

Buildings are further apportioned into components: their structure, mechanical and electrical plant and fit-out. Each component is depreciated according to the estimated useful life of that component as follows:

Mechanical & Electrical 35 years

Fit-out 25 years

Structure up to 100 years

No depreciation is charged on assets under construction.

Depreciation methods, useful lives and residual values are reviewed at the date of preparation of each Statement of Financial Position.

## **Equipment**

Equipment, including computers and software, costing less than £10,000 per individual item or group of related items is expensed in the year of acquisition. All other equipment is capitalised.

Capitalised equipment is stated at cost and depreciated over its expected useful life as follows:

Computer Equipment 3 years

Other Equipment 5 years

Depreciation methods, useful lives and residual values are reviewed at the date of preparation of each Statement of Financial Position.

## **Impairment**

A review for impairment of property, plant and equipment is carried out if events or changes in circumstances indicate that the carrying amount of the property, plant and equipment may not be recoverable.

### **Borrowing costs**

Borrowing costs which fund the acquisition, construction or production of assets are recognised as expenditure in the period in which they are incurred.

### **L. Heritage assets**

The College Collection consists mainly of works of art acquired free of charge from former students and artists associated with the College. Most items in the collection had nil or little value at the date of acquisition as the artists were not well known. An internal valuation of the collection was carried out in 2009/10 and revalued by an external organisation in 2018/19. This provided an estimate of the value of the collection. Heritage assets are not depreciated since their long economic life and high residual value mean that any depreciation would not be material.

### **M. Intangible assets**

Computer software and consultancy costs of implementation costing less than £10,000 per individual item or group of related items are expensed in the year of acquisition. All other software and related consultancy costs are capitalised. Intangible assets are stated at cost and amortised over their expected useful life of three years.

### **N. Investment properties**

Investment property is land and buildings held for rental income or capital appreciation rather than for use in delivering services. Investment properties are measured initially at cost and subsequently at fair value with movements recognised in the Surplus or Deficit. Investment properties are not depreciated but are revalued or reviewed annually according to market conditions as at 31 July each year. Under FRS 102, the College has disclosed the retail unit in the Dyson Building as an investment property.

### **O. Investments**

Investments consist of endowment asset investments and are included in the Balance Sheet at market value.

### **P. Stock**

Stock is held at the lower of cost and net realisable value. Where necessary, provision is made for slow moving or defective stock.

### **Q. Cash and cash equivalents**

Cash includes cash in hand, deposits repayable on demand and overdrafts. Deposits are repayable on demand if they are in practice available within 24 hours without penalty. Cash equivalents are short-term, highly liquid investments that are readily convertible to known amounts of cash with insignificant risk of change in value.

### **R. Provisions, contingent liabilities and contingent assets**

Provisions are recognised in the financial statements when:

- (a) the RCA has a present obligation (legal or constructive) as a result of a past event
- (b) it is probable that an outflow of economic benefits will be required to settle the obligation and
- (c) a reliable estimate can be made of the amount of the obligation.

The amount recognised as a provision is determined by discounting the expected future cash flows at a pre-tax rate that reflects risks specific to the liability.

A contingent liability arises from a past event that gives the RCA a possible obligation whose existence will only be confirmed by the occurrence or otherwise of uncertain future events not wholly within the control of the College. Contingent liabilities also arise in circumstances where a provision would otherwise be made but either it is not probable that an outflow of resources will be required or the amount of the obligation cannot be measured reliably.

A contingent asset arises where an event has taken place that gives the College a possible asset whose existence will only be confirmed by the occurrence or otherwise of uncertain future events not wholly within the control of the College.

Contingent assets and liabilities are not recognised in the Balance Sheet but are disclosed in the Notes.

### **S. Accounting for jointly controlled operations**

The College accounts for its share of transactions from joint operations in the Statement of Comprehensive Income and Expenditure.

## **T. Taxation**

The RCA is an exempt charity within the meaning of Part 3 of the Charities Act 2011. It is therefore a charity within the meaning of Para 1 of schedule 6 to the Finance Act 2010 and, accordingly, the College is potentially exempt from taxation in respect of income or capital gains received within categories covered by section 478-488 of the Corporation Tax Act 2010 (CTA 2010) or section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied to exclusively charitable purposes.

The College receives no similar exemption in respect of Value Added Tax (VAT). Irrecoverable VAT on inputs is included in the costs of such inputs. Any irrecoverable VAT allocated to fixed assets is included in their cost.

The College's subsidiaries are liable to corporation tax in the same way as any other commercial organisation.

## **U. Reserves**

Reserves are classified as restricted or unrestricted.

Restricted endowment reserves include balances which, through endowment to the RCA, are held as a permanent restricted fund which the College must hold in perpetuity.

Other restricted reserves include balances where the donor has designated a specific purpose and therefore the College is restricted in the use of these funds.

Transfers are made between unrestricted and restricted reserves to match expenditure incurred on the Battersea construction against donations received and allocated to the project.

# Notes to the Accounts for the Year ended 31 July 2020

	Year ended 31 July 2020	Year ended 31 July 2019
	College £'000	College £'000
<b>1 Tuition and Education Contracts*</b>		
Full-time Home and EU Students	9,406	10,112
Full-time International Students	39,169	30,122
Part-time Students	446	435
Other Short Courses	816	607
	<b>49,837</b>	<b>41,276</b>
<b>2 Funding Body Grants*</b>		
<b>Recurrent Grants</b>		
Office for Students	5,382	6,009
Research England	2,684	2,349
Capital Grant	74	74
<b>Specific Grants</b>		
Office for Students/Research England Innovation Fund	540	518
HMRC Job Retention Scheme Grant	365	–
	<b>9,045</b>	<b>8,950</b>
<b>3 Research Grants and Contracts*</b>		
Research Councils	1,184	1,233
Research Charities	1,493	856
Government (UK and Overseas)	234	369
Industry and Commerce	422	384
Other	156	461
	<b>3,489</b>	<b>3,303</b>
<b>3b Grant and fee income*</b>		
The source of grant and fee income, included in notes 1 to 3 is as follows: Grant income from the Office For Students £5.4m (2018/19: £6m), Grant income from other bodies £7.1m (2018/19: £6.2m), Fee income for taught awards (exclusive of VAT) £48m (2018/19: £40m), Fee income for research awards (exclusive of VAT) £1m (2018/19: £0.7m), Fee income from non-qualifying courses (exclusive of VAT) £0.8m (2018/19 £0.6m).		
<b>4 Other Income</b>		
Lettings/Rental Income	174	175
Catering	579	813
Other Services Rendered	697	1,416
Other Income	1,523	2,347
	<b>2,973</b>	<b>4,751</b>



	Year ended 31 July 2020	Year ended 31 July 2019
	College £'000	College £'000
<b>5 Investment Income</b>		
Investment Income on Endowments	545	449
Other Investment Income	107	57
	<b>652</b>	<b>506</b>
<b>6 Donations and Endowments</b>		
New Endowments	–	11
Donations with Restrictions	8,701	15,921
Unrestricted Donations	61	45
	<b>8,762</b>	<b>15,977</b>
<b>7 Staff Costs</b>		
Salaries	22,286	19,421
Social Security Costs	2,439	2,143
Pension Costs	3,207	2,835
Compensation for Loss of Office*	143	224
<b>Total</b>	<b>28,075</b>	<b>24,623</b>
<b>* Compensation for Loss of Office</b>		
No. of Employees	3	15
Amount (£'000)	143	224
<b>Emoluments of the Vice-Chancellor</b>	<b>£</b>	<b>£</b>
Salary	252,747	245,385
Benefits	–	–
Pension Contributions to SAUL	40,440	58,319
	<b>293,187</b>	<b>303,704</b>

No performance related or other bonuses were awarded for the financial year. No sums were paid by way of an expense allowance during the year. No taxable benefits were received during the year.

The remuneration of the Vice-Chancellor, Dr Paul Thompson, along with other senior staff, is determined by the Remuneration Committee which meets annually and comprises independent members of Council, including the Chair and Treasurer. The Committee's decisions are informed by the Director of Human Resources, appropriate sector benchmarking and other relevant factors. The Committee has a duty to ensure that the Vice-Chancellor's remuneration is appropriate to attract and retain the required calibre of individual. The College has an ambitious strategy to deliver a bold vision by 2021, one that marries creative arts and design with science, engineering, technology and medicine. Coupled with the need to maintain its number one position as the world's leading art and design university, this demands special commitment and talent.

## Notes to the Accounts for the Year ended 31 July 2020

Pay increases to senior College staff, including Dr Thompson, are covered by the Senior Staff Pay policy, which sets a total available pot for allocation to senior staff and which would, in ordinary circumstances, not exceed that available to the broader staff population. In 2019/20, Dr Thompson's basic salary was £253K. In response to the Covid-19 crisis during the financial year under review, the Vice-Chancellor donated 20% of his salary to the College's student hardship fund to help support those facing unprecedented uncertainty.

Like all HE organisations in the UK – and indeed worldwide – delivering the College's goals became increasingly challenging from early 2020 onwards as the Covid-19 pandemic began to impact, requiring swift and decisive action to safeguard students and staff while at the same time, continuing to deliver world-class teaching and research. The success with which the College rose to these challenges is demonstrated by the fact that under Dr Thompson's leadership in 2019/20 the RCA was able to count the following among its many achievements.

The College was ranked number 1 for sixth successive year. Despite the challenges referred to above, the College achieved high-quality applications for 2020/21, enabling us to continue to meet our teaching and research objectives for the year ahead. Despite those same challenges, the College remains on track against its 5-year financial plan and investment targets. Our online academic offer and learning outcomes were regarded as model templates for creative arts education with students from their spaces in 77 countries around the world logging on to RCA teaching and learning. The RCA secured a record research grant from UK government sources and has been successful in attracting significant research funding from other governments. The College this year broke new ground in establishing our Computer Science Research Lab and in our launch of the Design Age Institute at the Helen Hamlyn Centre for Design. The College continued construction on the Battersea South campus, with Kier and all major suppliers still delivering and with the architects Herzog & de Meuron (HdM) positive about build quality and we secured the freehold on Battersea North, thereby saving £350m on the current lease and securing the freehold by 2060. The College raised a first-time gift of £5m for scholarships to widen access.

Pay Ratios	Year ended 31 July 2020	Year ended 31 July 2019
Basic Pay Ratio	5	5.3
Total Remuneration Ratio	6.1	5.7

In 2019/20 the Vice-Chancellor's basic salary was 5 times the median pay for all College staff. In 2018/19 this figure was 5.3 and it compared favourably with the Higher Education Institution (HEI) sector ratio of 7.2<sup>1</sup>. The Vice-Chancellor's total remuneration is 6.1 times the median total remuneration and it similarly compares favourably with the sector ratio of 7.7.

The RCA has prepared its median pay disclosure for 2019/20 in accordance with the OfS 2019/20 Accounts Direction definition. This includes permanent and agency staff.

1 [www.officeforstudents.org.uk/advice-and-guidance/regulation/senior-staff-pay/](http://www.officeforstudents.org.uk/advice-and-guidance/regulation/senior-staff-pay/)

**Remuneration of other higher paid staff, excluding employer's National Insurance and pension contributions:**

	Year ended 31 July 2020	Year ended 31 July 2019
	No.	No.
£100,000 to £104,999	–	–
£105,000 to £109,999	5	–
£110,000 to £114,999	1	–
£115,000 to £119,999	1	3
£125,000 to £129,999	1	–
£130,000 to £134,999	1	–
£170,000 to £164,999	–	1
£180,000 to £174,999	1	–
£195,000 to £199,999	1	1
	<b>11</b>	<b>5</b>

No member of Council receives remuneration in respect of his or her duties.

**Average Staff Numbers by Major Category:**

	No.	No.
Academic Programmes and Services	244	229
Premises	17	17
Research	32	33
Administrative and Other	125	98
	<b>418</b>	<b>377</b>

Average Full-time Equivalent (FTE) staff numbers in 2019/20 were calculated by taking an average of actual staff numbers at 31 July 2020 and July 2019.

**Key Management Personnel**

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the College. Staff costs includes compensation paid to key management personnel. Compensation consists of salary and benefits and includes employer pension contributions.

The key management personnel at the Royal College of Art are the Vice-Chancellor, the Deputy Vice-Chancellor and Provost, the Chief Operating Officer, the Executive Director for Transformation and Delivery and the Director of Finance.

	£'000	£'000
<b>Key Management Personnel Compensation</b>	<b>1,144</b>	<b>1,105</b>

# Notes to the Accounts for the Year ended 31 July 2020

	Year ended 31 July 2020	Year ended 31 July 2019
	College £'000	College £'000
<b>8 Interest and Other Finance Costs</b>		
Loan Interest	153	132
	<b>153</b>	<b>132</b>
<b>9 Analysis of Total Expenditure by Activity</b>		
Academic and Related Expenditure	17,374	15,360
Academic Services	5,978	6,051
Scholarships, Prizes and Awards	3,012	2,261
Sponsored Projects, Exhibitions and Shows	1,395	1,700
Research Grants and Contracts	2,795	3,623
Premises (Including Service Concession Cost)	10,410	8,679
Residences, Catering and Conferences	771	1,065
Administration and Central Services	14,975	13,024
Depreciation	3,938	3,613
Other Expenses	2,238	1,538
	<b>62,886</b>	<b>56,914</b>
Other Operating Expenses Include:		
External Auditor's Remuneration in Respect of Audit Services	57	46
External Auditor's Remuneration in Respect of Non-audit Services	11	37
Internal Audit	52	63
Operating Lease Rentals – Land and Buildings	3,399	2,571
<b>10 Intangible Assets</b>		
<b>Software</b>		
<b>Cost</b>		
Opening Balance	1,840	1,314
Additions in the Year (Including Intangible Assets Under Construction)	1,065	526
<b>Total Cost</b>	<b>2,905</b>	<b>1,840</b>
<b>Amortisation</b>		
Opening Balance	(941)	(649)
Amortisation Charge for the Year	(388)	(292)
<b>Accumulated Amortisation</b>	<b>(1,329)</b>	<b>(941)</b>
<b>Net Book Value 31 July 2019</b>	<b>1,576</b>	<b>899</b>

The additions during the year relate to the acquisition of software.  
The amortisation period is three years.



	Freehold Land & Buildings	Leasehold Land & Buildings	Fixtures, Fittings & Equipment	Fixed Assets Under Construction	Heritage Assets	Total
	£'000	£'000	£'000	£'000	£'000	£'000
<b>11 Fixed Assets</b>						
<b>College</b>						
<b>Cost and Valuation</b>						
At 1 August 2019	24,288	80,532	8,020	26,318	16,032	155,190
Transfer of Completed Assets from Assets Under Construction	–	6,458	794	(7,252)	–	–
Additions	1,744	–	651	48,547	3	50,945
<b>At 31 July 2020</b>	<b>26,032</b>	<b>86,990</b>	<b>9,465</b>	<b>67,613</b>	<b>16,035</b>	<b>206,135</b>
<b>Depreciation</b>						
At 1 August 2018	–	(9,624)	(5,830)	–	–	(15,454)
Charge for the Year	–	(2,327)	(1,223)	–	–	(3,550)
<b>At 31 July 2020</b>	<b>–</b>	<b>(11,951)</b>	<b>(7,053)</b>	<b>–</b>	<b>–</b>	<b>(19,004)</b>
<b>Net Book Value</b>						
<b>At 31 July 2020</b>	<b>26,032</b>	<b>75,039</b>	<b>2,412</b>	<b>67,613</b>	<b>16,035</b>	<b>187,131</b>
At 31 July 2019	24,288	70,908	2,190	26,318	16,032	139,736

A full valuation of academic, office, ancillary and support buildings was carried out on 31 July 2014 by Geraldeve.  
The RCA's heritage assets were revalued by Sotheby's in February 2019.

# Notes to the Accounts for the Year ended 31 July 2020

## 12 Heritage Assets

The College has an art collection which consists mainly of works of art acquired free of charge from former students and artists associated with the College. Most items in the collection had nil or little value at the date of acquisition as the artists were not well known. Over time some items in the collection have appreciated in value. At 31 July 2019 there were over 1,300 in the collection. 1 item was acquired in 2019/20.

	2020	2019	2018	2017	2016
	£'000	£'000	£'000	£'000	£'000
Total Cost of Acquisitions Purchased	3	–	–	–	–
Value of Acquisitions by Donation	–	–	–	–	12
<b>Total Acquisitions Capitalised</b>	<b>3</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>12</b>

## 13 Non-current Investments

	Endowment Assets	Investment Property	Total
	£'000	£'000	£'000
<b>College</b>			
<b>At 1 August 2019</b>	<b>20,716</b>	<b>2,920</b>	<b>23,636</b>
Additions	13,551	–	13,551
Disposals	(13,218)	–	(13,218)
Decrease in Market Value of Investments	798	(270)	528
<b>At 31 July 2020</b>	<b>21,847</b>	<b>2,650</b>	<b>24,497</b>

The non-current investments have been valued at market value. For the breakdown of Endowment Assets by Investment Class, refer to Note 20.

## 14 Stock

Year ended 31 July 2020	Year ended 31 July 2019
College £'000	College £'000
178	132
<b>178</b>	<b>132</b>

Stock consists of stock from the College Shop, catering supplies and precious metals. Note that the value of gold and silver held off site increased by £4k.

**15 Debtors**

	Year ended 31 July 2020	Year ended 31 July 2019
Amounts falling due within one year:		
Debtors	704	975
Accrued Income	4,490	1,613
Prepayments	1,624	1,069
	<b>6,818</b>	<b>3,657</b>

**16 Current Investments**

Short-term Deposits	1,041	905
	<b>1,041</b>	<b>905</b>

**17 Creditors: Amounts Falling Due Within One Year**

Sundry Creditors	3,694	3,695
Social Security and Other Taxation Payable	848	7
Accruals and Deferred Income*	23,753	18,353
Staff Annual Leave Accrual	1,122	988
	<b>29,417</b>	<b>23,043</b>

\* Deferred income includes government grants received to fund capital projects. These are released over the life of the related fixed asset.

**Deferred Income**

Included within accruals and deferred income are the following items of income which have been deferred until specific performance-related conditions have been met.

Research Grants	702	1,070
Grant Income	512	48
Other Income	96	382
Government Grants (Research)	1,678	840
	<b>2,988</b>	<b>2,340</b>

## Notes to the Accounts for the Year ended 31 July 2019

	Year ended 31 July 2020	Year ended 31 July 2019
<b>18 Creditors: Amounts Falling Due After More Than One Year</b>	<b>College £'000</b>	<b>College £'000</b>
Deferred Income*	40,217	20,416
Unsecured Loans	3,000	–
	<b>43,217</b>	<b>20,416</b>
<b>Analysis of Unsecured Loans:</b>		
<b>Due Within One Year or on Demand (Note 17)</b>	<b>–</b>	<b>–</b>
Due Between One and Two Years	–	–
Due Between Two and Five Years	–	–
Due in Five Years or More	–	–
<b>Due After More Than One Year</b>	<b>3,000</b>	<b>–</b>
<b>Total Unsecured Loans</b>	<b>3,000</b>	<b>–</b>

\* Deferred income includes government grants received to fund capital projects. These are released over the life of the related fixed asset.

In July 2020, the College signed a new £43m loan facility agreement with HSBC, which brings together the College's existing Revolving Credit Facility (RCF), which was increased from £28m to £33m at the end of 2019, with a new £10m Coronavirus Large Business Interruption Loan (CLBIL). The College had drawn £3m of the £33m RCF at the end of the year. The purpose of the facility is to assist with the financing of, and cash flows relating to, the RCA's project building a new campus at Battersea. The facility is for a ten-year term (from February 2017 to January 2027). The CLBIL facility, which was undrawn at the end of the year, is for a three-year term. Loan drawdowns for both facilities are subject to quarterly interest rate repayments, and there is no charge over the RCA's assets.

## 19 Provisions for Liabilities

The College had no provisions for liabilities at the year ending 31 July 2020.



	Restricted Permanent Endowments	Unrestricted Permanent Endowments	Restricted Expendable Endowments	2020 Total	2019 Total
<b>20 Endowment Reserves</b>	£'000	£'000	£'000	£'000	£'000
Restricted net assets relating to endowments are as follows:					
<b>Balances at 1 August 2020</b>					
Capital	7,768	5,835	7,221	<b>20,824</b>	19,975
Accumulated Income	179	442	(77)	<b>544</b>	314
	<u>7,947</u>	<u>6,277</u>	<u>7,144</u>	<u><b>21,368</b></u>	<u>20,289</u>
New Endowments	–	–	–	–	11
Investment Income	169	222	125	<b>516</b>	449
Expenditure	(231)	(10)	(154)	<b>(395)</b>	(219)
	<u>(62)</u>	<u>212</u>	<u>(29)</u>	<u><b>121</b></u>	<u>230</u>
Increase in Market Value of Investments	424	(23)	394	<b>795</b>	838
	<u>8,309</u>	<u>6,466</u>	<u>7,509</u>	<u><b>22,284</b></u>	<u>21,368</u>
At 31 July 2020	<u>8,309</u>	<u>6,466</u>	<u>7,509</u>	<u><b>22,284</b></u>	<u>21,368</u>
<b>Represented by:</b>					
Capital	8,194	5,811	7,615	<b>21,620</b>	20,824
Accumulated Income	115	655	(106)	<b>664</b>	544
	<u>8,309</u>	<u>6,466</u>	<u>6,466</u>	<u>–</u>	<u><b>6,507</b></u>
6,316	<u>8,309</u>	<u>6,466</u>	<u>7,509</u>	<u><b>22,284</b></u>	<u>21,368</u>
<b>Analysis by Asset:</b>					
Fixed Interest Stocks				<b>8,949</b>	7,907
Equities/Securities				<b>12,898</b>	12,809
Cash and Cash Equivalents (RCA)				<b>(604)</b>	(253)
Cash and Cash Equivalents (Investment Fund)				<b>1,041</b>	905
				<u><b>22,284</b></u>	<u>21,368</u>

# Notes to the Accounts for the Year ended 31 July 2020

	Unspent Capital Grants	Donations	2020 Total	2019 Total
	£'000	£'000	£'000	£000
<b>21 Restricted Reserves</b>				
Reserves with restrictions are as follows:				
<b>Balances at 1 August 2019</b>	8,561	3,797	12,358	7,152
New Grants	7,540	–	7,540	13,090
New Donations	–	2,195	2,195	2,831
Capital Grants Utilised	(15,965)	–	(15,965)	(8,871)
Expenditure	–	(2,619)	(2,619)	(1,844)
	(8,425)	(424)	(8,849)	5,206
At 31 July 2020	<b>136</b>	<b>3,373</b>	<b>3,509</b>	<b>12,358</b>

	2020 Total	2019 Total
	£'000	£'000
<b>Analysis of Other Restricted Funds/Donations by Type of Purpose:</b>		
Scholarships and Bursaries	857	1,495
Capital Grants	136	8,561
Prize Funds	115	136
General	2,401	2,166
	<b>3,509</b>	<b>12,358</b>

<b>22 Cash and Cash Equivalents</b>	<b>At August 2019</b>	<b>Cash Flows</b>	<b>At 31 July 2020</b>
	£'000	£'000	£'000
Cash and Cash Equivalents	20,224	(10,698)	9,526
	<b>20,224</b>	<b>(10,698)</b>	<b>9,526</b>

<b>23 Capital and Other Commitments</b>	<b>Year ended 31 July 2020</b>	<b>Year ended 31 July 2019</b>
	£'000	£'000
Provision has not been made for the following capital commitments: commitments contracted for*	27,173	59,609
	<b>27,173</b>	<b>59,609</b>

\* These relate to contracts associated with the College's Battersea South Project. The College is now engaged in a full construction contract worth £74m. The Battersea South project is being funded by a mixture of Donations and local authority Capital Grants.

## 24 Financial Instruments

### Unquoted Investments

At 31 July 2020, the College had unquoted equity investments of £1,558,934 which were held at cost. These consist of investments in 53 start-up companies supported by the InnovationRCA Incubator.

The InnovationRCA incubator aims to create new design entrepreneurs and business innovators. The objective is to create new firms that can attract further funding, and create intellectual assets that can be licensed or sold to other firms.

These investments have been recognised as equity investments and they have subsequently been impaired to nil so there is no carrying value in the Balance Sheet.

## 25 Lease Obligations

Total rentals payable under operating leases:

	Land and Buildings	
	31 July 2020	31 July 2019
	£'000	£'000
Payable During the Year	3,399	2,571
Future Minimum Lease Payments Due:		
Not Later Than One Year	3,450	2,494
Later Than One Year and Not Later Than Five Years	5,004	6,092
Later Than Five Years	42,970	44,984
<b>Total Lease Payments Due</b>	<b>51,424</b>	<b>53,570</b>

This represents lease payments that are to be made over the life of the College's leases.

	31 July 2020	31 July 2019
	£'000	£'000
Operating Lease Rentals Receivable During the Year	169	156
Future Minimum Lease Receipts Due:		
Not Later Than One year	156	156
Later Than One Year and Not Later Than Five years	625	625
Later Than Five Years	202	359
<b>Total Rental Income Receipts Due</b>	<b>983</b>	<b>1,140</b>

The College receives rental income under a 15-year lease for letting a ground floor unit of the Dyson Building to the Co-operative Group Food Limited.

# Notes to the Accounts for the Year ended 31 July 2020

## 26 Pension Scheme

### General Description of the Scheme

The Royal College of Art participates in the Superannuation Arrangements of the University of London ("SAUL"), which is a centralised defined benefit scheme within the United Kingdom and was contracted out of the Second State Pension (prior to April 2016).

SAUL is an independently-managed pension scheme for the non-academic staff of over 50 colleges and institutions with links to higher education.

Pension benefits accrued within SAUL currently build up on a Career Average Revalued Earnings ("CARE") basis. The Royal College of Art is not expected to be liable to SAUL for any other current participating employer's obligations under the Rules of SAUL, but in the event of an insolvency of any participating employer within SAUL, an amount of any pension shortfall (which cannot otherwise be recovered) in respect of that employer, may be spread across the remaining participating employers and reflected in the next actuarial valuation.

### Funding Policy

SAUL's statutory funding objective is to have sufficient and appropriate assets to meet the costs incurred by the Trustee in paying SAUL's benefits as they fall due (the "Technical Provisions"). The Trustee adopts assumptions which, taken as a whole, are intended to be sufficiently prudent for pensions and benefits already in payment to continue to be paid and for the commitments which arise from Members' accrued pension rights to be met.

The Technical Provisions assumptions include appropriate margins to allow for the possibility of events turning out worse than expected. However, the funding method and assumptions do not completely remove the risk that the Technical Provisions could be insufficient to provide benefits in the future.

A formal actuarial valuation of SAUL is carried out every three years by a professionally qualified and independent actuary. The last actuarial valuation was carried out with an effective date of 31 March 2017. Informal reviews of SAUL's position, reflecting changes in market conditions, cash flow information and new accrual of benefits, are carried out between formal valuations.

The funding principles were agreed by the Trustee and employers in June 2018 and are due to be reviewed at SAUL's next formal valuation in 2020.

At the 31 March 2017 valuation SAUL was fully funded on its Technical Provisions basis so no deficit contributions were required. The Trustee and the Employers have agreed that the ongoing Employers' contributions will continue at a rate of 16% of CARE Salaries.

### Accounting Policy

The Royal College of Art is a Participating Employer in SAUL. The actuarial valuation applies to SAUL as a whole and does not identify surpluses or deficits applicable to individual employers. As a whole, the market value of SAUL's assets was £3,205 million representing 102% of the liabilities for benefits accrued up to 31 March 2017.

It is not possible to identify an individual Employer's share of the underlying assets and liabilities of SAUL. Royal College of Art's accounts for its participation in SAUL as if it were a defined contribution scheme and pension costs are based on the amounts actually paid (i.e. cash amounts) in accordance with paragraphs 28.11 of FRS 102.



## 27 Related Party Transactions Note

Due to the nature of the College's operations and the composition of its Council and staff, it is inevitable that transactions will take place with external bodies, trusts and organisations with which Council members and/or staff may be associated. The College maintains a Register of Interests in which all such interests are declared, and all transactions are conducted at arm's length and in accordance with the College's financial regulations and usual procurement procedures. £35 of payments were made to Council members for the reimbursement of incidental expenses during the year (2018/19, £0).

During the year, the following transactions took place with companies in which Council or staff members had interests:

The College paid £496,820 to the Victoria and Albert Museum (2018/19, £338,290) for reimbursement of fees for the History of Design programme (run jointly by the College and the Victoria and Albert Museum). Further to this, the College received £40,000 from the Victoria and Albert Museum in relation to a V&A exhibition and tour, and also received £1,200 from V&A Enterprises Ltd as a contribution to the RCA's Great Exhibition Road Festival. Paul Thompson and Tristram Hunt are members of the College's Council and have interests in the Victoria and Albert Museum.

The College paid £308,596 to the RCA student Union, of this £301,125 was in relation to subvention (from August 2019 to July 2020).

The College paid £49,463 to the British Council (2018/19, £3,330) mainly for Erasmus and funding repayments. Magdalene Odundo was a member of the College's Council, leaving on 31/3/2020, and an Arts Advisory Group member at the British Council.

The College paid £290 to the British Library in respect of loans (2018/19, £303). Patrick Plant is a member of the College's Council and Board member of the British Library.

The College paid £6,584 to the Design Museum (2018/19, £12,646). Lady Jillian Ritblat was a member of the College's Council, leaving on 31/3/2020) and a Trustee at the Design Museum.

The College paid £20,734 to Mitie plc, in regards to historic work. Jennifer Duvalier is a member of the College's Council and a non-executive Director at Mitie

The College paid £14,052 to Edelman, in regards to contracted services. Ed Williams is a member of the College's Council and leads Edelman's UK and Ireland business.

The College received £754 from Lancaster University in regards to refreshments for an event. Rachel Cooper is a member of the College's Council and a professor at Lancaster University.

The College paid £350 to Interior Educators for a subscription fee. Graeme Brooker is head of Interior Design at the RCA and a Director of Interior Educators.

The College received £36,000 from Bertelsmann for an Executive Education course. Gail Rebuck is a member of the College's Council and a Group Management Committee Member at Bertelsmann.

## 28 Jointly Controlled Operations

Velocity 400 Ltd was incorporated on 2 October 2015 as a private company limited by guarantee for the purpose of providing, among other services, a shared procurement service to enable its members to enjoy economies of scale in the procurement of goods, works and services and to benefit from the expertise of procurement professionals.

Velocity 400 Ltd consists of The Royal College of Art, the Royal Academy of Music, the Royal College of Music, Trinity Laban, Regents University, Ravensbourne University London, and the University of Roehampton London.

**Design**

Scott Doran and Ian Vickers – Eureka! Design Consultants  
(MA Graphic Design & Art Direction, 1992)

**Typeface**

Benton Sans



