

RCA ANNUAL REVIEW 2010/11



Royal College of Art
Postgraduate Art and Design

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Postgraduate Art and Design

**‘The objects of the College are to advance learning, knowledge and professional competence particularly in the field of fine arts, 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.’
Charter of Incorporation of the Royal College of Art,
28 July 1967**

Visitor
His Royal Highness
The Prince Philip
Duke of Edinburgh

Provost
Sir Terence Conran

**Pro-Provost and Chairman
of the Council**
Sir Neil Cossons

Rector and Vice-Provost
Dr Paul Thompson



Royal College of Art

Postgraduate Art and Design

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Royal College of Art

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Rector's Review

This year the Royal College of Art embarked on a major new strategic plan. One particularly significant goal is to increase the number of Masters' programmes on offer, ensuring that the RCA remains at the vanguard of design and fine art practice. An MA in 'Critical Writing in Art & Design' was launched this year by Professor David Crowley, representing the first new course to be offered at the RCA since 1992; it will be followed during the next five-year period by a swathe of new courses, from Information Design to Game Design, from Interior Design and Service Design to a one-year MArch in Architecture. With these new academic developments, and a general increase in the number of research students, the RCA is set to grow in size from a student body of 1,100 to one approaching 1,500 by 2015.

At the end of this academic year, the Council and Senate of the RCA approved a new academic structure to be applied from 1 August 2011, which is reflected in this Annual Review. Of particular significance is the creation of the new School of Material, formed through the amalgamation of the Schools of Applied Art and Fashion & Textiles. Architecture grows to become a discrete School, rather than a department within a School. The six Schools of the RCA are led by newly appointed Deans and the 21 academic departments are now known as programmes. We believe that this new structure will enable the RCA to deliver its strategic goals.

2011 marked an equally significant research milestone for the Helen Hamlyn Centre for Design and the Vehicle Design programme: the NHS London Emergency Ambulance research project, developed in collaboration with Professor Lord Darzi and the Imperial Primary Health Care Trust, and funded by NHS London's Innovation Fund. The project presents radically improved patient care and paramedic efficiency within the standard NHS ambulance.

This year witnessed some real triumphs among RCA alumni working in the 'world beyond': their career success demonstrates the formidable talent of those who study here. Firstly, Thomas Heatherwick (MA Industrial Design, 1994) designed the highly acclaimed British pavilion at the Shanghai Expo in Autumn 2010. Claire Waight Keller (MA Fashion Knitwear, 1995) was appointed Creative Director at the prestigious fashion house Chloë in Paris. Asif Kapadia (MA Film & Television, 1997) won tremendous acclaim as director of the documentary film **Senna**, based on the life of the Brazilian Formula One hero. The artist George Shaw (MA Painting, 1998) had two important solo exhibitions this year and has been nominated for the Turner Prize 2011. And Tracey Emin (MA Painting, 1989) was the subject of a major retrospective at London's Hayward Gallery. Finally, Mike Please (MA Animation, 2010) won both a BAFTA and a Royal Television Society Student Television Award for his short animation film **The Eagleman Stag**.

It's clear that Britain and the world need the ingenuity and creative talent that the RCA fosters. Economists and policy-makers alike recognise the need to rebalance our economy, to move higher up the value chain towards those creative industries and high-tech manufacturing sectors in which this country excels. As Chancellor of the Exchequer George Osborne MP stated in his Budget Address in Spring 2011:

'We want the words "Made in Britain", "Created in Britain", "Designed in Britain" and "Invented in Britain" to drive our nation forward.'

We at the RCA have risen to the challenge, as we continue to produce successive waves of artists, writers, curators, designers, entrepreneurs and architects who play leading roles both in Britain and internationally.

I would like to thank Court, Council and RCA staff for their dedication and commitment over the past year: in particular, Professor Alan Cummings, Pro-Rector, and Alan Selby, Registrar, who retired in 2011. We were proud to honour Alan Cummings and departing Head of Architecture Nigel Coates with the title of Professor Emeritus and Alan Selby with honorary fellowship of the Royal College of Art.

Our wonderful Provost, Sir Terence Conran, retired in 2011 after 25 years on Council. Sir Terence, who has served as Provost since 2005, steered the institution with tremendous commitment and vitality. We welcome his successor as Provost, Sir James Dyson, and know that under his leadership the RCA is in very fine hands.



‘The alumni of the Royal College of Art are an eclectic collection of artists and engineers whose combined skills lie behind a remarkable amount of successful British Innovation.’

**Vince Cable MP,
Secretary of State for Business,
Innovation & Skills**

We were pleased to welcome Neville Brody to the School of Communication and Jane Pavitt as new Head of History of Design, demonstrating that the RCA continues to attract design professionals and historians of international stature.

Finally, we reserve especial thanks for Sir Po-Shing and Lady Woo for their generous support of the new Applied Art building at our Battersea campus, which is planned to open in 2014.

I hope you enjoy exploring the various facets of RCA life outlined in this Annual Review and look forward to welcoming you to the very many events staged at the College over the coming year.

Paul Thompson
Rector

Applications & Admissions 2010/11

School	Applicants	Admissions	Student Numbers
Architecture			
Architecture	226	32	56
School Total	226	32	56
Communication			
Animation	96	17	34
Visual Communication	403	57	108
School Total	499	74	142
Design			
Design Interactions	91	16	37
Design Products	277	38	74
Innovation Design Engineering	177	38	82
Vehicle Design	71	24	47
School Total	616	116	240
Fine Art			
Painting	494	32	57
Photography	218	24	50
Printmaking	130	22	46
Sculpture	279	25	51
School Total	1,121	103	204
Humanities			
Conservation	—	—	3
Critical & Historical Studies	10	3	11
Critical Writing in Art & Design	40	16	16
Curating Contemporary Art	83	15	38
CCA (Inspire)	55	10	22
History of Design	72	29	63
School Total	260	73	153
Material			
Ceramics & Glass	65	23	51
Fashion	235	38	77
Goldsmithing, Silversmithing, Metalwork & Jewellery	64	21	41
Textiles	128	37	77
School Total	492	119	246
Grand Total	3,214	517	1,041

Student Nationalities

Total Number of Students
1,041
Total Number of Nationalities
53



Autumn 2010

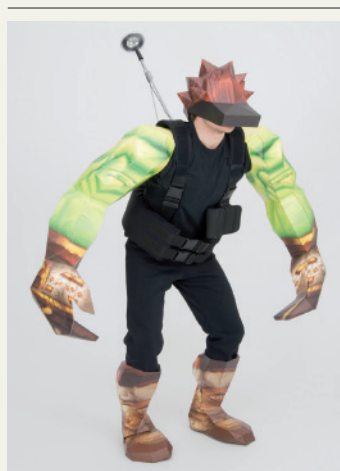


September

Design for Patient Dignity showcased at London Design Festival

September

Design Products Collection launched at London Design Festival: Marc Owens' suit conflates the real and the virtual, making us into computer animations



November

RCA Secret raised £100,000 for the RCA Fine Art Student Fund, which supports students at the College

December

Sir James Dyson was announced as the new Provost of the RCA, to succeed Sir Terence Conran on his retirement in August 2011

September

Sustain Exhibition and Award launched at London Design Festival



Winter 2010



January

RCA Professors Wendy Dagworthy and Richard Wentworth received honours in the New Year's Honours List: Professor Dagworthy received an OBE for services to the Fashion Industry and Professor Wentworth was given a CBE for services to Art



February

Minister of Communication, Culture and the Creative Industries Ed Vaizey MP, Sir James Dyson and a host of distinguished guests including Sir Terence and Lady Conran joined Rector Dr Paul Thompson for the Dyson Building's 'topping out' ceremony, marking the completion of the highest point of the building

March

Graduating Curating Contemporary Art MA students presented *Shadowboxing* exhibition, featuring Mariana Castillo Deball, Sean Dockray, Marysia Lewandowska and Wendelien van Oldenborgh

February

Something for the Weekend, including Christopher Thompson Royds' *Hollow Heart*, launched GSM&J's programme to keep graduates connected through promoting innovative work, creating a platform for selling and a forum where discussion, mentoring and debate can flourish



April

RCA Printmaking exhibition *Folio* opened at the Royal Shakespeare Company, Stratford-upon-Avon, showing works by current students, staff and alumni including Dick Jewell's *Complete Works of Shakespeare*, 2011

Spring 2011



April

RCA *Intent* at Milan Salone del Mobile featured Kieren Jones' *Chicken Project* in an exhibition based around the concept of camping, housed within and around five colourful tents in a large industrial space in the Ventura Lambrate



June

Show RCA 2011 attracted 38,000 visitors to Battersea and Kensington exhibitions

May

RCA interdisciplinary business incubator received NESTA backing

May

RCA graduate Mike Please (Animation, 2010) won best Postgraduate Animation at the Royal Television Society Student Television Awards for his stop-motion short film *The Eagleman Stag*

Summer 2011

June

RCA Fashion alumnus Christopher Bailey, Chief Creative Officer at Burberry, was guest speaker at RCA Innovation Night



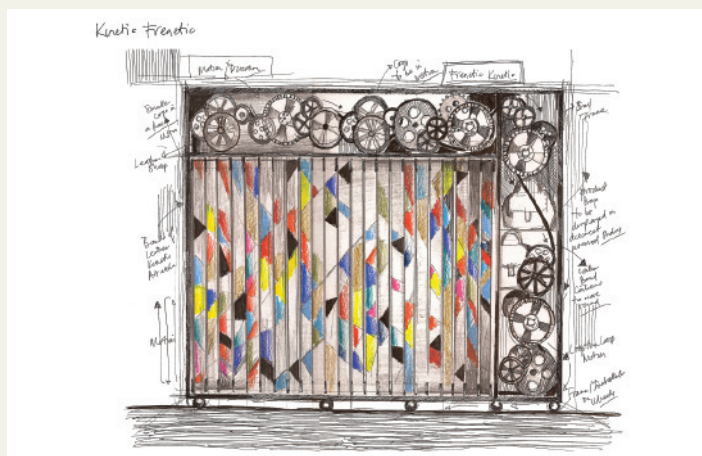
July

RCA staff and alumni exhibited contemporary craft at 10 Downing Street in a showcase for the UK's vibrant craft sector



July

Design Products students prepared work for Fendi showcase, in collaboration with alumnus Simon Hasan



August

RCA, led by Professor Neville Brody, joined Universities of Lancaster and Newcastle in 'The Creative Exchange', a £4m research consortium to boost the creative economy

Show RCA 2011

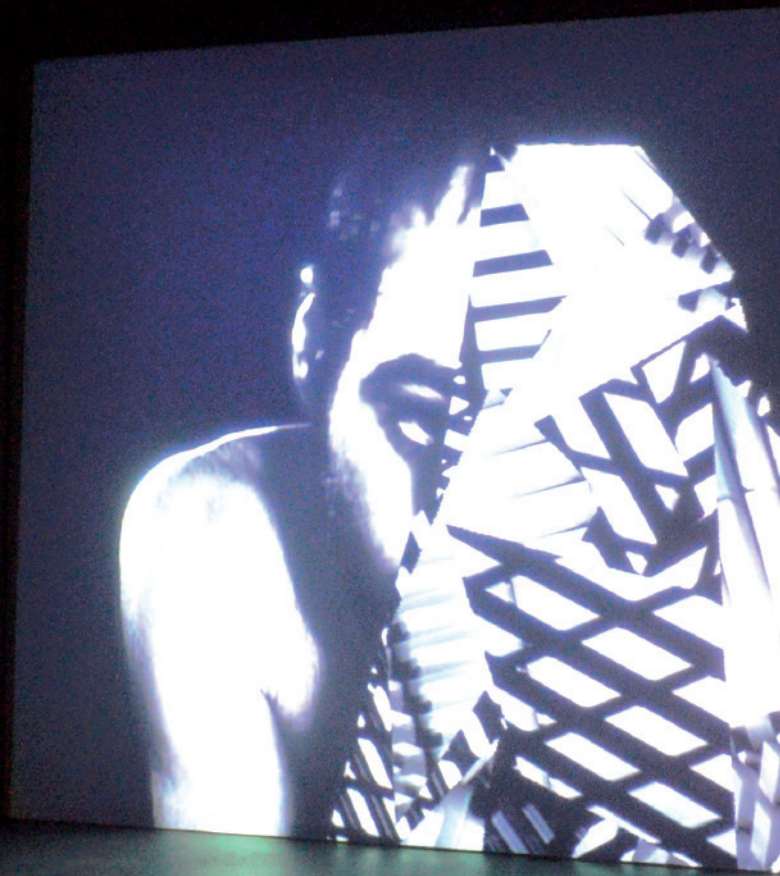
George Petrou,
X.Y.Z High-rise
Shuffle Scope,
Video, 2011

The Show is the most important date in the College calendar, as the showcase event for all graduating students, and a major event of the London art and design world. In 2011 some 430 students from 20 different MA programmes showed simultaneously in an exhibition spread across five buildings on the Kensington and Battersea campuses, preceded by the Fashion catwalk and gala in early June. The extent and quality of Show RCA 2011 was a fitting tribute to the Conran Foundation, in recognition of its final year of sponsorship.

The greatest challenge for the Show RCA 2011 organisers was to communicate it as a single exhibition while also allowing for the differences of 20 varied MA programmes. This was achieved by the Show designers, alumni Kellenberger—White, who designed striking bespoke typefaces applied to printed material and rolled out across all signage, including enormous banners signalling entrances and information to visitors. A rich palette of bright, contrasting colours ensured that Schools and programmes were clearly identified.

Some 300 students from the College's design, communication and humanities programmes exhibited in Kensington, where the exhibition spanned the buildings across Jay Mews. The build design was deliberately minimal, working with the essential building architecture and leaving the courtyard as an airy retreat from the bustle of the galleries. A bespoke display system, designed by alumni Harrison—Faudet, used common forms and materials that helped to unify the variety of exhibits of the design programmes.

The School of Communication exhibited to great effect in revamped studio spaces in the gracious Victorian interiors of the Queen's Gate building, never before used for the final show. History of Design students embedded themselves into the displays of programmes relevant to their dissertations. Student-led interdisciplinary initiative Department 21 occupied Jay Mews, where they staged events and talks, and provided a central hub. In Battersea, the 88 graduating students of the School of Fine Art showed together across three buildings (see right).





‘The sheer diversity of work at this year’s RCA show is extraordinary. These young innovators [says Christopher Bailey, Chief Creative Officer at Burberry] are his kind of people.’

Evening Standard,
5 July 2011

The School of Fine Art

For Show RCA 2011, the four fine art programmes of Painting, Photography, Printmaking and Sculpture curated an integrated show at Battersea, presaging Photography and Printmaking joining Painting and Sculpture in the purpose-built Dyson Building, as the Battersea campus develops in 2012. The Show occupied the Sculpture and Sackler buildings – cleared of studios and transformed into a professional gallery space – and extended to a nearby warehouse-style gallery Testbed 1, generously lent to the College by Will Alsop and colleagues. The different buildings permitted various styles of exhibition space, from the airy and light Sculpture Building, to the more intimate studio-style spaces in the Sackler Building and the darker, atmospheric and industrial spaces of Testbed 1.

The exhibition’s varied content revealed the vibrancy and vitality of production in the School, and the integrated exhibition ensured an exciting and stimulating experience for visitors, with work ranging cross-discipline from traditional, hand processes of printmaking and sculpture to photography, moving image and kinetic 3D displays.

New Campus at Battersea

Dyson Building,
Haworth Tompkins,
2011

The new building will provide purpose-built, state-of-the-art studio, technical facilities and teaching space for staff and students from the Ceramics & Glass and Goldsmithing, Silversmithing, Metalwork & Jewellery programmes, as well as researchers from across the College. It will also provide interdisciplinary project space for students from across all the fine and applied art programmes, fostering cross-pollination of ideas and exciting new ways of working.

RCA alumni, staff and honorands donated work to a fundraising auction held during Christie's Post-War and Contemporary Art sale on 15 October 2010, to raise money for the College's new campus in Battersea. A watercolour by David Hockney was the star of the sale, selling for £105,000, and several other lots – including a print by Bridget Riley, an etching by Frank Auerbach, chairs by designer Ron Arad and a sculpture by Don Brown – sold over their highest estimates.

In March 2011, the RCA was delighted to receive a major gift from international philanthropists Sir Po-Shing and Lady Woo. The gift supports the third phase of the Royal College of Art's new Battersea campus, enabling the RCA to house the largest dedicated centre for postgraduate applied arts in the UK. The building, due to open in autumn 2014, is to be named 'The Sir Po-Shing and Lady Woo Department of Applied Art' in honour of the couple's long association with the RCA.

Sir Po-Shing and Lady Woo have long supported scholarships for students in Ceramics & Glass and Goldsmithing, Silversmithing, Metalwork & Jewellery, helping many ceramicists and glassmakers support their Masters' studies at the RCA.





Dyson Building,
Haworth Tompkins,
2011

The 'topping out' of the Dyson Building in Battersea took place on 15 February 2011. The ceremony, which marks the completion of the highest point of the building, brought together the many individuals whose hard work, professionalism, expertise and generosity is helping to make the second phase of the RCA's new Battersea campus a reality.

Sir James Dyson, whose foundation provided the largest single gift ever received by the College, was there to mark the occasion alongside special guest Minister of Communication, Culture and the Creative Industries Ed Vaizey MP.

The Dyson Building, designed by architects Haworth Tompkins, will open in autumn 2012 when it will house the Printmaking and Photography programmes, a state-of-the-art, 225-seat lecture theatre and a 250sqm exhibition gallery.

The building will also be home to InnovationRCA, the College's knowledge transfer centre. A 735sqm centre for innovation will provide up to 30 incubator units that will continue the College's programme to nurture talented students and graduates with innovative commercial products or technologies, developing a new community of designer entrepreneurs and business innovators.

'This building will provide something special, a place to grow talent: greenhouses for entrepreneurial graduates with bright ideas.'

Sir James Dyson



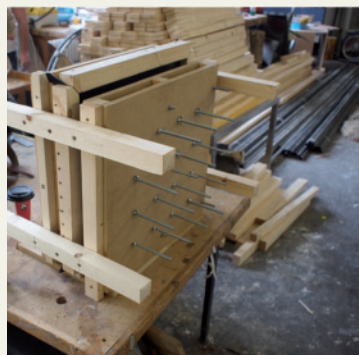
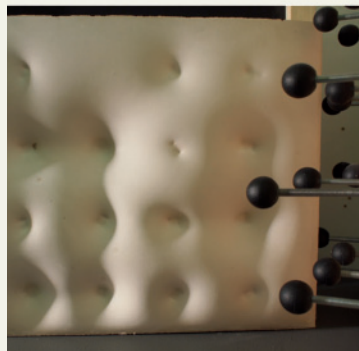
School of Architecture Architecture

As any sculptor or painter knows, thinking it or talking about it is not the same as making it... Architecture students are no different. Within the School students get the unique opportunity actually to explore the physical potential of their projects in the wider postgraduate cultural context of RCA art /design innovation.

In anticipation of the School's future expansion into the realm of 'inside' and 'outside' design with a new MA in Interior Design launching in 2012/13, this year marks a new ambition for Architecture: material prototyping is added to the various Design Studio agendas for programme and user, political and urban context, form and content. Thinking through making, alongside drawing, writing, photography/ film and critical engagement are competing with CAD as the site of process-led experiment.

Student projects within distinct Studios have been encouraged to be ambitious, socially relevant and professionally rigorous; to emerge from the fantastic resource of the imagination, to be tested against the criteria of the real. Like their counterparts in all RCA design departments, Architecture students are deliberately designing to challenge, benefit and sometimes change the world.

Louis Hall,
One2One project:
Reusable formwork
for data-derived
surface finishes
(concrete, wood
shutters and
rubber pistons),
2011



Max Klaentschi,
The Royal Society
for the Pain-Free
Destruction of
Animals: Interior
courtyard with view
of the unnatural
superscape
(Degree Show
model, plaster cast),
2011





Architecture Programme in 2010/11

- 'Sidestepping' lecture series hosted high-profile thinkers and practitioners including Wayne Hemingway, Thomas Heatherwick, and John Gray.
- Student awards included: James Christian, Robert Ware, Craig Allen and Marie Kojzar (The New London Architecture (NLA) Prize for Architecture); Bethany Wells (Aslop Award for Urbanism); Thomas Surman (WLAS Award); and Joseph Deane (RIBA Stephen William Scholarship); Robert Ware (BD magazine's Class of 2011 best UK architecture students).
- Department Head Professor Nigel Coates left the RCA after 16 years, and Professor Alex de Rijke was announced as the new Dean of Architecture.

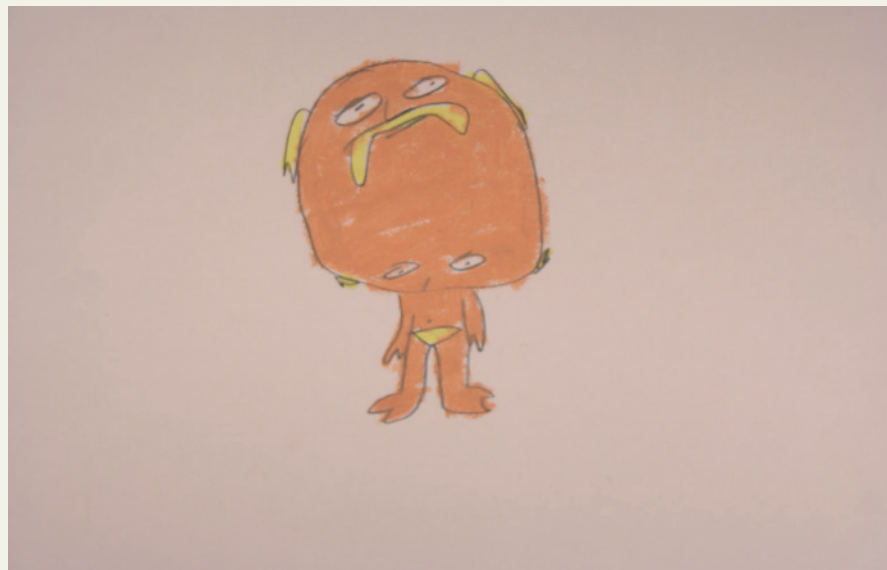
Craig Allen,
A Happy Thamesmead:
Prospective
section through
Thamesmead
Crossrail station
(1:100 Degree Show
model, laser-cut
wood and plastic),
2011

School of Communication Animation Visual Communication

The School graduate exhibition was held in the Queen's Gate building for the first time, with its newly renovated studio spaces, and brought together dynamically all the various media into one mixed environment.

In a rapidly changing world of technological and behavioural shifts, the School of Communication, with its core disciplines of Animation, Illustration, Graphic Design and Moving Image, has been thrown into the centre of an exciting vortex of new possibilities and challenges. Our response has been multiple, ranging from the introduction of new practising staff, to establishing greater cross-disciplinary collaboration and shared expertise between our programmes and with other areas of the College, as well as the preparation of two new courses that will launch in 2012/13 – Games Design and Information Experience Design.

We have been actively building a far greater emphasis on Research as a core and integral part of the School, both informing and invigorating our curriculum and being made visible through a dynamic series of events and talks. Industry partnerships with Google, BlackBerry and the BBC have continued to bring pivotal projects and opportunities, while both students and staff enjoyed vital exposure through exhibitions, competitions, publications and festivals.



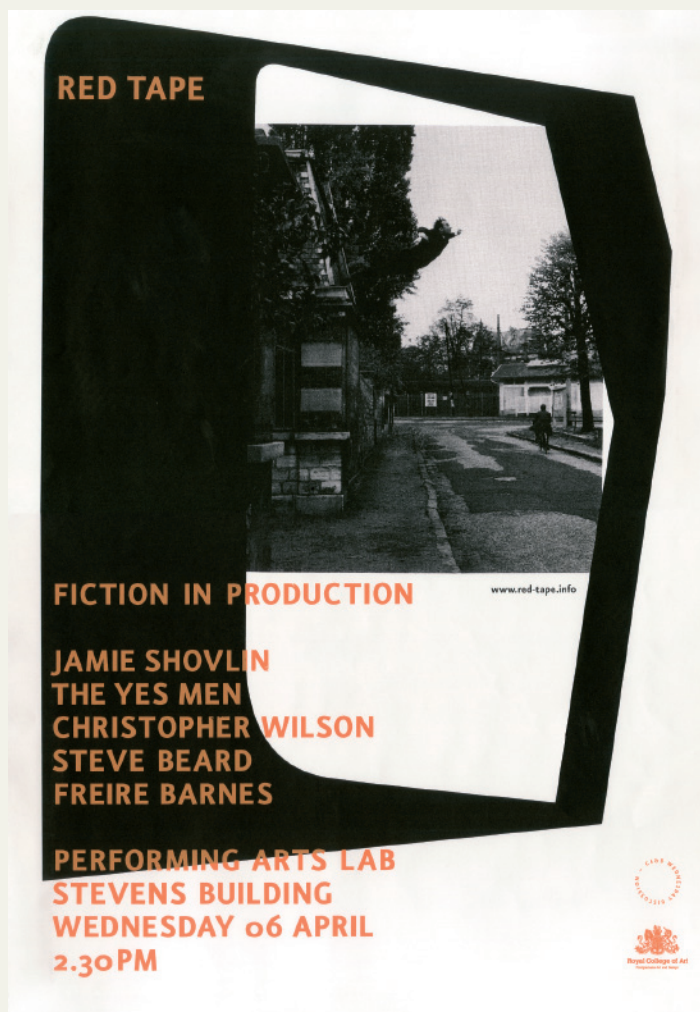
Peter Millard,
Hogan, Animation
still, 2011

Julia Pott,
Belly, Animation still,
2011



Animation

- The Animation programme celebrated its twenty-fifth year with a specially commissioned DVD and screenings.
- 2010 graduate Mike Please won a BAFTA and a Royal Television Society award for his graduation film *The Eagleman Stag*.
- Marina Warner continued her work as Visiting Professor with an inspiring lecture on archives titled 'Unhealing Time'.
- Peter Millard won first prize in the Daler-Rowney Drawing Prize and Eamonn O'Neill and Sally Stevens shared second place in the Man Drawing prize.
- Eamonn O'Neill won Best Graduate Animation at the Ottawa International Animation Festival for his film *I'm Fine Thanks*.



Joseph Pochodzaj, Hannah Montague, Luke Gould and Sophie Dutton, *Red Tape* (poster for discussion series), 2011

Visual Communication

- MA students collaborated with Vehicle Design on the *Sense and the City* exhibition for Transport for London at the London Transport Museum.
- The project relationship with Google UK continued into a second year.
- Eight research students exhibited in *Fieldwork*, curated by Woodrow Kernohan, Regency Town House, Brighton; Patrick Keiller's film *Robinson in Ruins*, winner of the AHRC Landscape and Environment Award, premiered at BFI Southbank; Jocelyn Cammack (PhD)'s film *The Time of their Lives* won the Grand Prix for Best Film at the Femina International Film Festival, Rio de Janeiro; Rachel Pedder-Smith (PhD) showed in the *Watercolour* exhibition at Tate Britain.
- Acclaimed Dutch graphic designer Jan van Toorn gave his lecture 'A Passion for the Real' at the RCA.
- Visiting tutor Sara de Bondt organised and curated a national conference 'Graphic Design History in the Making' at St Bride Library, London.



Catherine Hyland, *The Finishing Room*, Sri Lanka, C-type print, 2010

School of Design

Design Interactions

Design Products

Innovation Design

Engineering

Vehicle Design

Design Interactions

- Students and graduates won the Deutsche Bank Award, the Ridley Scott Associates Award, an Ars Electronica Award of Distinction and became TED Senior Fellows.
- 24 projects from recent graduates and staff included in MoMA's *Talk to Me* exhibition.
- Graduates employed at Apple, IDEO and Google in Palo Alto.
- Fiona Raby curated *What If...*, an exhibition of 50 projects by 22 staff and graduates for the first Beijing International Design Triennial at the National Museum of China.

What If..., National Museum of China, Beijing International Design Triennial, 2011

Intent, Milan Furniture Fair, 2011

The School of Design, led by Dean Professor Dale Harrow, comprises Design Products, Innovation Design Engineering, Design Interactions and Vehicle Design.

The School has had a very successful year with numerous research and industrial collaborations involving other universities, institutions and innovators from around the world, which continue to enrich the student and staff experience. IDE's 'GoGlobal' project this year partnered with the National Institute of Design in India, and Design Interactions collaborated with Intel and Microsoft Research, Cambridge. Vehicle Design celebrated the culmination of an EPSRC-funded project into the future of ambulance design and a Design Products project 'Open Source' was the focus of a Victoria and Albert Museum exhibition.

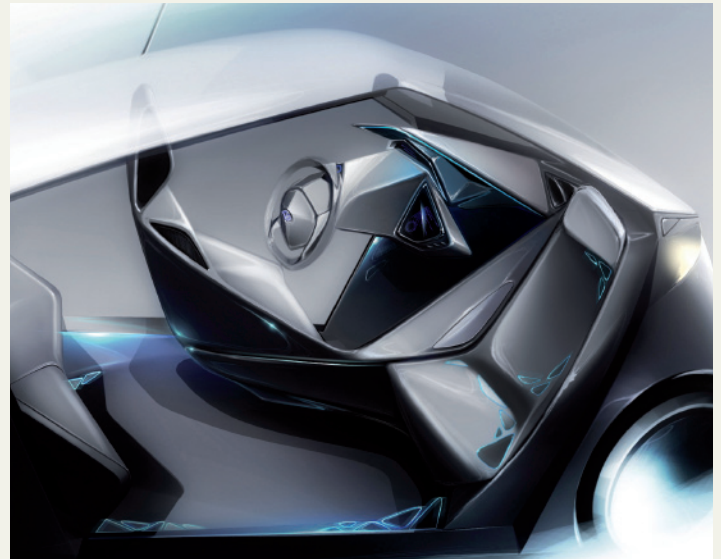


The programmes range from the highly conceptual to the deeply practical and share a strong culture of experimentation, innovation and debate within differing approaches and curricula. Their shared aim is to provide a dynamic and vibrant environment that encourages risk and originality, diversity in thinking, opinions and ideologies. A new Service MA programme will launch in 2012/13.



Innovation Design Engineering

- Multiple commercial projects with international blue-chip corporations and strengthening of Imperial College London (ICL) relationship.
- ICL-led annual 'GoGlobal' project to National Institute of Design, Ahmedabad, India.
- Alumni start-up successes through Design London incubator (e.g. 'Loowatt' awarded support from Gates Foundation).
- High-profile projects for London Olympics 2012.
- Development of international exchange programme with New York and Tokyo-based university for enrolment in 2013.
- Research growth with Innovation Technology Society focus.



Goran Ozbolt,
Artwork for Tata
Motors' 'Space'
Project, 2011

Vehicle Design

- Industrial projects with Citroën, Exa, Tata Motors, Ford (with IDE), Umbro (with Textiles), NASA (with IDE).
- EPSRC-funded project to redesign the NHS ambulance.
- Students successful in international competitions: Ferrari Competition; Michelin Design Award; Interior Motives.
- Graduates employed at McLaren, Audi, Peugeot, Makina, Landrover, BMW, Jaguar, Th!nk, Citroën.
- Redesign of the Futures Gallery at the London Transport Museum, to include concept and content from MA project and graduation work, in conjunction with the Visual Communication programme.



Joel Trotter,
Gaurav Raut,
Chris Natt (IDE)
and Shruti Suman,
Sonal Malhotra
(NID), Identity,
GoGlobal, 2011

Design Products

- Design Products students continue to exhibit their work widely.
- In London, the introductory project 'Open Source' was the focus of a Friday late at the V&A.
- In Milan, at the International Furniture Fair, 40 students and recent alumni showed work.
- In Berlin, at the DMY Platform 10 students showed the *Copy Kitchen*.

School of Fine Art Painting Photography Printmaking Sculpture

Helen Pritchard,
Untitled, Oil on
canvas, 2011

Highlights of the year include the School's annual *Secret* postcard exhibition, which raised £90,000 to be used for student bursaries and awards. For the first time, the four fine art programmes showed together at the Battersea campus. Finally, a significant number of RCA fine art students were selected for Bloomberg *New Contemporaries*, the most influential national show of new talents.

The School of Fine Art comprises four programmes: Painting, Photography, Printmaking and Sculpture. Each programme aims to engage with the specific discourse of the discipline, its practices, histories and theories; proposes an in-depth study as well as an ongoing questioning of each disciplines' defining boundaries; and aims to facilitate cross-disciplinary practices and experimentation.

Research is a key area in the School. Researchers across fine art, communications and humanities, at the RCA and in international art schools and universities, have contributed to the School's Image and Language Research Hub. The School was successful in securing an AHRC Collaborative Award with the V&A Museum for a full-time PhD studentship, and an AHRC grant for the production of a film exploring narrative forms.



Annett Reimer,
*Self-portrait in
Woodland*, C-type
print on Diabond,
2010



Painting

- Alumni and Painting staff represented in Hayward Touring *British Art Show 7: In the Days of the Comet*.
- Recent Painting graduates' work included in The Saatchi Gallery's *Newspeak: British Art Now*.
- George Shaw (MA Painting, 1998) shortlisted for this year's Turner prize.
- Painting alumni staged solo shows in the following London galleries: Victoria Miro, Hauser and Wirth, Wilsons, Haunch of Venison, Riflemaker, Thomas Dane Contemporary, South London Gallery.

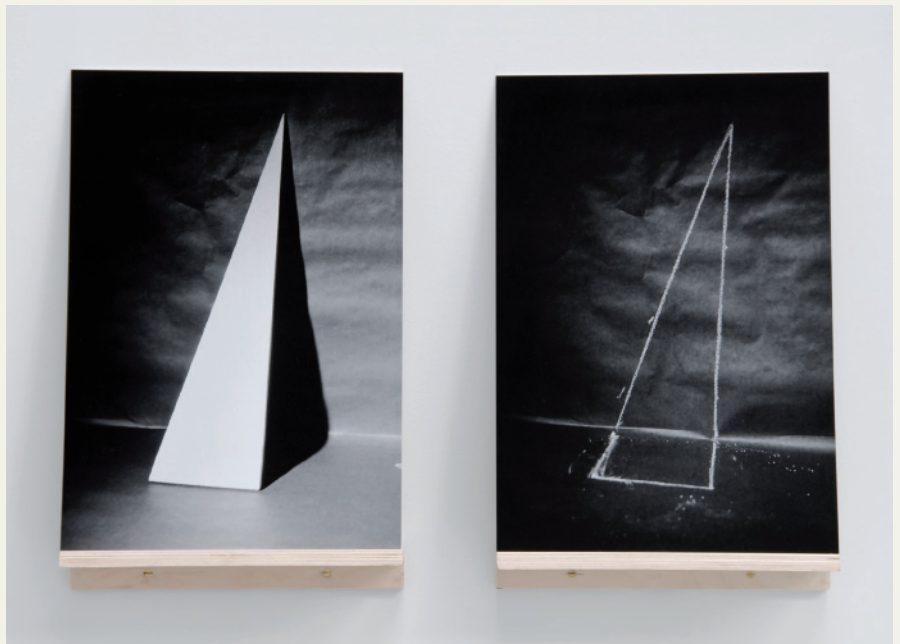
Photography

- Students participated in the Liverpool Biennial in the autumn term and in the Folkstone Triennial in the summer term.
- All first-year MA students took part in *Altitude +*, an international exhibition of photography in Rossinière, Switzerland, former home of the painter Balthus.
- Second-year students made specific works and edited the book *Hardcover-image Perspectives*, published by Black Dog.
- Two current students had moving-image work shown at Beaubourg, Paris, and the Museum of Modern Art, New York.

Printmaking

- Jo Stockham attended an international print workshop in Xian, China, leading to a print portfolio and exhibitions internationally.
- Bob Matthews visited Singapore, and RCA Printmaking hosted Singaporean artist Michael Lee.
- *Folio*, commissioned prints created in response to Shakespeare by students, staff and alumni, exhibited at the newly opened RSC Theatre, Stratford-upon-Avon.
- Jerwood Drawing Prize included Jessie Brennan (MA Printmaking, 2007).

Fay Nicolson,
Repeat: After Me,
C-type prints, 2011



Sculpture

- Student-run exhibition and realisation space 'The Project Space', encouraged group and individual shows alongside cross-disciplinary and cross-institutional discussion and teaching.
- Visitors included Andy Holden, Eric Bainbridge, Marianne Eigenheer, Martin Herbert, Sacha Craddock, Ryan Gander, Sarah Douglas of Wallpaper*, Ruth Dupré and Dr Jonathan Miller.
- Students and staff were involved in *Things* at the Wellcome Collection; Ramsgate arts festival; an RCA and Edinburgh College of Art exchange; and gallery and museum visits, including a tour of Tate Britain with Penelope Curtis.



Mark Davey,
Poster Stroker,
Wood, motor, light
bulbs and posters,
2011

Drawing Studio

- The £5,000 Man Group Drawing Prize and public exhibition of drawings submitted from most College programmes.
- The John Norris Wood Natural Forms Prize and exhibition, sponsored by Syndy and Josh Silver in honour of John's contribution to the College and the natural environment.
- Other prizes include the Tom Bendhem Drawing Prize; the Desmond Preston Prize; the Daler-Rowney Prize for Drawing.


Moving Image Studio

- Moving Image Studio is a teaching/production centre supporting students who work in film and video.
- Visiting artists included Lindsay Seers, Dr Steven Eastwood, Daria Martin, Anna Lucas, Emma Hart and Portland Green.
- Theory seminar series, research seminar focusing on AHRC project 'The Stag Without a Heart' and workshop programme.

School of Humanities Critical & Historical Studies Critical Writing in Art & Design Curating Contemporary Art V&A / RCA History of Design

Students and staff across all programmes engaged in exciting projects both at home and overseas. These ranged from the launch of our history of design partnership with the National Institute of Design, Ahmedabad, India (at a joint conference held there in March) to a major conference on Brazilian craft, design and social change, held at the RCA in January. CCA began their participation in the European-funded 'MeLa' project, which will develop new research and strategy for museums and cultural institutions over the next four years. Looking forward, the School began the development of a new MA programme in the History of Photography & Film, to begin in 2013/14.

2010/11 saw the addition of a new programme to the School for the first time in nearly 20 years: Critical Writing in Art & Design. As well as three MA programmes and one college-wide programme, the school now has over 40 research students. Four of these graduated this year, with topics ranging from postmodern Italian craft to a study of the art biennale 'effect'.



Sean Dockray,
Public Monument
(installation view),
Shadowboxing
exhibition, 2011

Critical & Historical Studies

CHS continued to provide its college-wide platform for the exchange of ideas pertaining to contemporary art and design practice, this year with outside speakers including Marina Warner, Grayson Perry, Jeremy Deller and Simon Singh. Martina Margetts organised the conference 'Brazil: The Cultural Contemporary – Craft, Design and Social Change'.

Critical Writing in Art & Design

In its first year, the programme developed a wide range of partners, including broadcasters, journalists, artists and writers, including artist Marysia Lewandowska, writer Deborah Levy and television producer John Wyver. Students collaborated with Turner Contemporary and Wysing Arts Centre, among others. Staff research successes include *The Power of Fantasy: Modern and Contemporary Art from Poland*, BOZAR, Brussels, curated by David Crowley, and Jeremy Millar's one-man show at CCA Glasgow.

Curating Contemporary Art

Students from CCA staged two exhibitions this year: *Lying on Rocks*, *Sitting in Windows*, *Standing on Chairs*, and *Shadowboxing*. The programme also saw the second successful graduating year of students from the Inspire programme. CCA was announced as a partner in two European-led research networks: the European Commission-funded 'MeLa: European Museums and Libraries in/of the Age of Migrations', and the Goethe Institut-led project 'Europe-n', which investigates issues shaping the future of European identities.

V&A / RCA History of Design

This was a major year of collaboration for History of Design, including joint symposia with UCL, Birkbeck College and the Indian National Institute of Design. Students from the Asian specialism curated the V&A exhibition *Transformed: Contemporary Korean Ceramics* and helped organise the conference 'Asian Design and its Histories: Geographies, Chronologies, Methodologies'. Among the many staff publications was *Global Design History*, co-edited by Glenn Adamson, Sarah Teasley and Giorgio Riello (Routledge, 2011).

School of Material Ceramics & Glass Goldsmithing Silversmithing Metalwork & Jewellery Fashion Menswear Fashion Womenswear Textiles

The five programmes have developed successfully, enriching the whole School and achieving professional recognition. The success of our programmes is demonstrated by the high level of employment secured by graduates, and the number of successful businesses established by them in all aspects of art and design.

Ceramics & Glass

- Concentration of visiting lecturers from overseas: Jack Wax (USA); Takeshi Yasuda, Ritsue Mishima (Japan); Ole Jensen, Louise Hindsvavl (Denmark).
- Three of the four Jerwood Makers awards July 2011 were to C&G alumni: Heike Brachlow (PhD, 2010), Emmanuel Boos (PhD, 2011) and Keith Harrison (MA, 2002).
- Industrial internships included Vista Alegre, Portugal; Kanazawa, Japan; Wedgwood; Royal Crown Derby and Le Craft, Limoges.
- The Worshipful Company of Grocers commenced their support of the programme with the award of two bursaries.

In 2011 Ceramics & Glass, Fashion Menswear & Womenswear, Textiles, Goldsmithing, Silversmithing, Metalwork & Jewellery amalgamated to form the new School of Material.

The School will pursue development by constantly adapting to the realities and needs of art and design for the future. We encompass the scientific exploration of material, the development and cross-fertilisation of old and new technologies and the possibility of new forms. We encourage our students to challenge and question conventions and to respond with answers and possibilities driven by their sense of curiosity. We see this as a positive challenge and an inspiration that leads to new ideas, materials, methods and design applications.

Louis Thompson,
Pickled Allee I
(detail), Blown glass,
2011



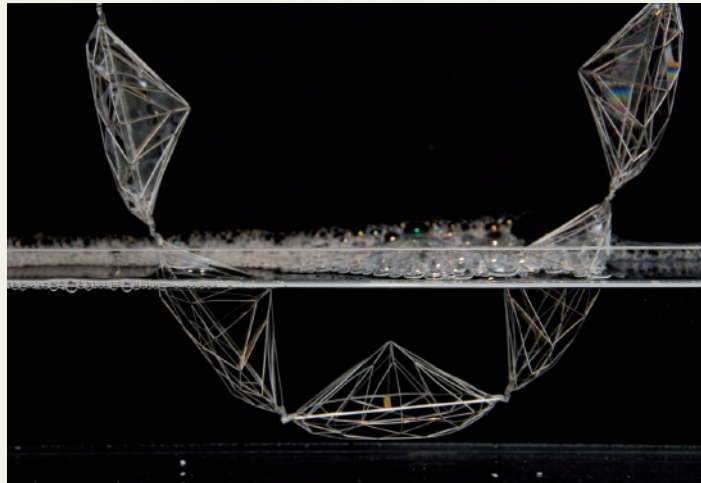


Fah Chakshuvej,
Menswear, 2011

Paul Stafford,
Womenswear
(Millinery), 2011



David Roux-Fouillet,
Soap-bubble
Diamond Necklace
(detail), Streetlights
Project for Harry
Winston, 2011



GSM&J

- GSM&J's focus shifted from purely object-based to a wider scope, questioning and exploring issues centred on the human condition.
- During 2010/11 we tested some of these ideas within our expanded field of 'jewellery' and 'objects of human making' in projects and exhibitions including: *Streetlights*, *Bond Street/Vogue magazine*; *In Tandem* exhibitions/ events *Something for the Weekend*, *Flash* and *Silver-Where?*
- Alumni Kathryn Hinton and David Roux-Fouillet exhibited in *The Power of Making*, V&A; three staff and five alumni contributed to the Goldsmiths' Company exhibition *Mindful of Silver*.

Fashion Menswear & Womenswear

- Major sponsors renewed their commitment, including Brioni, Umbro, IFF, Crown Paints, FMO, Pitti Filati, Rowan and Liberty, and new collaborations were formed with ASOS, Esprit, LOCOG and McArthurGlen.
- Four students won major awards at the International Talent Support competition in Trieste, and Accessories graduate Laura Amstein won the Conran Foundation Award.
- Recent graduates continue to make a powerful impact on London Fashion Week, including Astrid Andersson, Katie Eary, Erdem, Holly Fulton, James Long, Matthew Miller, Christopher Raeburn and Aitor Throup.
- Graduate destinations include Martin Margela, Burberry Prorsum, Neil Barrett, Bally, Head, Givenchy, Ralph Lauren and Victor & Rolf.

Textiles

- Alumni Orla Kiely was awarded an OBE and Alice Temperley an MBE.
- Graduate Donna Wilson became the Elle Decoration Designer of the Year.
- Textile graduates and students were selected by Landrover to exhibit in *Talking Textiles* at Milan Furniture Fair.
- Final-year Textiles student Alice Richardson won the Swarovski Design competition, and six Textile students were chosen for 'Texprint' in London, Paris and Shanghai.
- Graduate destinations include Jaguar, Landrover Swarovski and Tom Ford.

Emma Shipley,
Troglodytes Gorilla
(from *Hyper Nature*), Graphite
pencil on hot-
pressed paper,
2011

Research RCA

Core Activities and Key Facts in 2010/11:

- two new major European Framework 7 collaborative research grants were awarded
- four college-wide major research themes were confirmed
- over 120 research students were studying towards MPhil and PhD higher degrees
- research projects successfully completed included: 'Designing Out Medical Error' (EPSRC); 'Stag Without a Heart' (AHRC); 'Emergency Healthcare Provision: Ambulance Redesign' (NHS); 'TACT3: Challenging Environmental Barriers to Continence' (RCUK New Dynamics of Ageing)
- RCA became a partner in 'The Creative Exchange' – a £4m Arts and Humanities Research Council project with the University of Lancaster and Newcastle University which, from 2012, will seek to boost the UK economy through the growth of the digital and creative industries.

MeLa

Professor Mark Nash (Curating Contemporary Art) was part of a Europe-wide consortium awarded funding from the European Commission for the four-year research project, 'MeLa: European Museums and Libraries in / of the Age of Migrations'. Led by the Department of Architectural Design, Politecnico di Milano, MeLa will delineate new approaches for museums and libraries in a context characterised by the continuous migration of people and ideas.

StudioLab

Professor Tony Dunne (Design Interactions) was part of another consortium of European universities and arts institutions awarded funding from the European Commission Framework 7 Programme for the project 'StudioLab – A New European Platform for Creative Interactions between Art and Science'. Led by the Science Gallery at Trinity College Dublin, the project proposes the creation of a new European platform for creative interactions between art and science, and will include incubation of art–science projects, education and public engagement.





The College confirmed its four major research themes in summer 2011. These are: **Cultures of Curating; Design, Innovation and Society; Dialogues of Form and Surface; and Image and Language.** They have been chosen to consolidate research strengths and incorporate individual researchers, research groups and established research centres such as the Helen Hamlyn Centre for Design. **Cultures of Curating** links the many and varied curatorial research outcomes that RCA staff are engaged with – both nationally and internationally. The theme includes the broad range of curatorial approaches embraced through research and their impact on the wider world, with an emphasis on the exhibition as a form of critical and creative practice. **Design, Innovation and Society** embraces many of the College's well-established research strengths, including people-centred design research; critical design; design for healthcare; and future materials research. **Dialogues of Form and Surface** embraces the digital and the handmade; and the development of hybrid digital/analogue approaches across the spectrum of art, craft and design. **Image and Language** considers the study and practice of the image as representation. Whether still or moving, the 'image' embraces practices within photography, film and visual arts in general, but also literature, philosophy and the study of language and signs.

For research students, the RCA was very successful with its application to the AHRC Block Grant Partnerships Capacity Building Route scheme, securing a total of 13 full PhD studentships between 2011 and 2014. We were also awarded two new Collaborative Doctoral Awards (CDAs), in collaboration with the Science Museum and the Victoria and Albert Museum, with students commencing their research in October 2011.

Peter Kennard
(RCA Photography),
image from [@earth](#)
(Tate Publishing,
2011)

Helen Hamlyn Centre for Design

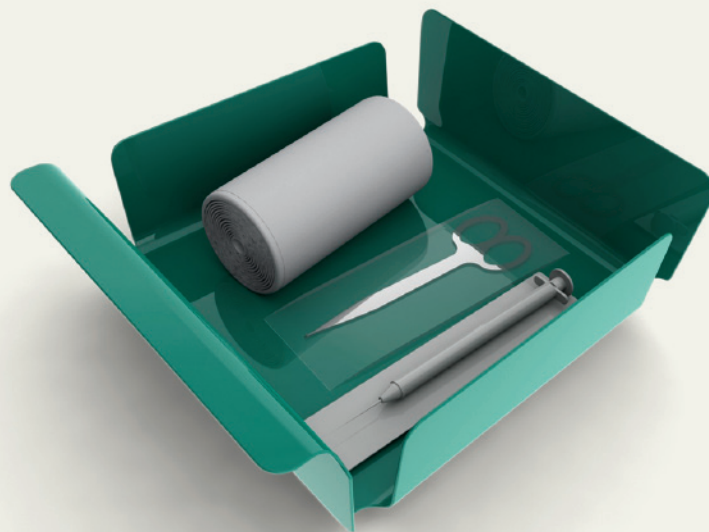
David Swann
(Vehicle Design),
Twenty-first Century
Healthcare and
Treatment Case,
Winner of the Helen
Hamlyn Design
Awards 2011 Award
for Creativity

During the year, the Helen Hamlyn Centre for Design delivered five major studies that reflect its inclusive and interdisciplinary ethos and its commitment to improving people's lives: the redesign of the Emergency Ambulance, with London NHS; the Designing Out Medical Error (DOME) project, with Imperial College London; the i~design research project, with Cambridge Engineering Design Centre; the TACT3 study on ageing and continence, with New Dynamics of Ageing; and the Design for Dementia project, with Bupa. Funded by a mix of UK Research Councils and industry partners, this large body of research ranged from ways to improve ambulance interiors, hospital safety and care homes to ways to improve the design process itself.

The academic year 2010/11 was one of positive change for the Royal College of Art's largest and longest-running centre for design research, which is endowed by the Helen Hamlyn Trust. In March 2011 a new name – the Helen Hamlyn Centre for Design – and a new operating structure with three research labs was introduced on the twentieth anniversary of the Centre's formation.

The new name emphasises the Centre's credentials in practice-based research. The new lab structure enables its core themes to be explored with greater focus – with more cross-fertilisation between individual projects within a particular theme. The three research labs are Age & Ability, Health & Patient Safety and Work & City.

In addition, the Centre extended its international reach, welcoming delegates from 30 countries to its 'Include' conference at the RCA in April 2011 and organising Challenge Workshops for designers in 11 locations around the world. It also continued to develop industry collaboration through its Research Associates programme for new RCA graduates, working with such brands as BlackBerry, Clearblue, Oticon and Megaman, and developing the results to be shown in an exhibition called *The Problem Comes First* as part of the London Design Festival 2011.



Redesigning the Ambulance

The interior of the emergency ambulance is difficult to clean and difficult to stock – and problematic for paramedics in terms of providing better patient care. This project set out to make the treatment space of the emergency ambulance fit for twenty-first-century healthcare.

Front-line paramedics, clinicians, patients, academic researchers, engineers and designers worked together in a co-design process to develop a full-size mobile demonstrator of a new ambulance interior, which was launched at the RCA as part of the London Design Festival 2011.

The new ambulance reconfigures and redesigns the layout of the patient treatment space. There is 360° access to the patient, which not only improves the clinical efficiency but also enhances patient safety. The new interior is designed to be easy to clean. Equipment packs containing specific treatment consumables aid clinical performance, infection control and stock control. A new digital diagnostics and communications system is also presented.

The Helen Hamlyn Centre for Design partnered with RCA Vehicle Design, NHS London, London Ambulance Service, Imperial College St Mary's NHS Trust and the Department of Emergency Medicine at the University of West of England on the project.



Ambulance Mobile Demonstrator Unit (simulation with paramedics and patient with leg ulcer)

‘The ambulance prototype could save more than £6.5 million a year in unnecessary hospital admissions in London alone.’

**Sam Lister, Health Editor,
*The Times***

InnovationRCA

In 2010/11, the RCA began the process of merging the incubation activities of InnovationRCA and the RCA—Imperial College Design London joint venture Design London into a single interdisciplinary incubator. The merged stream showcased three student and three graduate start-up ventures at its annual 'New Design Ventures' angel investors' evening, resulting in serious funding interest.

Ventures in the incubator continued to make significant progress during the year, with 'Kwickscreen', producer of retractable hospital partitions, achieving an installed base in over 30 NHS hospitals. 'Loowatt', developer of a revolutionary waterless toilet system that converts waste into biogas, installed a fully operational system in a garden café in central London. They also leveraged RCA support to secure a significant grant from the Bill & Melinda Gates Foundation for further system trials in Africa. 'Squease', developer of therapeutic wearables to alleviate Autistic Spectrum Disorders, won the Research Councils UK Business Plan Competition, beating stiff competition from other leading British universities.

InnovationRCA secured a major three-year grant from NESTA (National Endowment for Science Technology and the Arts), to continue its incubation activities and produce the next generation of designer—entrepreneurs. In addition, the department secured generous support from the James Dyson Foundation to fund a Patent and Proof of Concept Fund. This will be used to protect and support exceptional early-stage student projects that are restricted in their ability to succeed due to lack of funds. Several exciting graduate start-ups were recruited into the incubator, including 'Sea Labs' (see right), further securing their future in design innovation.

A number of student innovations were selected for commercialisation through the Selected Works programme, including: the Index Awards finalist 'Twenty-first Century Medical Bag', designed to radically reduce transmission of infection between patients; 'Oi' wearable oyster cards; and innovative running shoe technology 'Dots'. Securing angel investment enabled 2011 James Dyson Fellow Anirudha Surabhi to found a company to develop 'Kranium' cardboard sports helmets. The RCA retains a stake in this spin-out. During the year, a licence to manufacture and market the 'Folding Wheel' for wheelchairs was also granted to a leading home-healthcare company.

Peter Kuschnigg,
'Dots' Natural
Running Footwear,
2011



Roland Lamb,
The 'Seaboard'
Tactile Keyboard,
2011

‘The programme was phenomenally important to me... it is absolutely vital that this support exists for other projects in the future.’
Incubatee, 2010/11



Sea Labs

Sea Labs, a design-led venture formed by RCA and Harvard graduate Roland Lamb, joined the incubator in February 2011, to develop a radically new musical instrument. ‘Seaboard’ is based around a complete redesign of the traditional piano keyboard. Sea Labs has combined cutting-edge digital and traditional approaches to music-making to create an intuitively tactile keyboard that allows unprecedented real-time control of volume, pitch and timbre.

During its time in the incubator, Sea Labs has secured two important grants from the Technology Strategy Board. These will allow an advanced proof of concept study and user-facing trials.

The ‘Seaboard’ working prototype has been shown to leading musicians and industry experts, attracting interest from major instrument manufacturers. Plans are underway to produce further instruments for user-trials, with an advanced user-friendly interface.

The team has expanded to three permanent members, and during Summer 2011 a successful internship programme brought in materials scientists, graphic designers and computer scientists. Sea Labs has developed a number of other ideas, from medical accessories to musical game applications for Apple iOS.

Sea Labs continues to grow, with interest from investors increasing, and expansion into other fields of technology imminent. Most importantly though, the venture is focused on bringing the ‘Seaboard’ to a successful launch in the very near future, and looking to build its core team.

For more information, see www.sea-labs.com

Design London

The UK's flagship centre for interdisciplinary design-led innovation, Design London, uniquely combined the elements of design, innovation, entrepreneurship and engineering. One of the most successful Royal College of Art projects, the initiative launched as a four-year pilot project in 2007, in collaboration with Imperial College London. In its lifetime, it has helped broaden the understanding and skills of Britain's business leaders, creative specialists, engineers and technologists.

In just four years Design London trained over 1,000 Master's level students and advised nearly 600 UK businesses. Some 5,000 members of the public participated in Design London's acclaimed STIR lecture series and its business incubator, cited as an exemplar nationally, successfully launched 10 new businesses, many of which have received prestigious international awards.

In December 2010, incubatee company Squease Ltd learned that it had won first prize in the prestigious Research Councils UK (RCUK) Business Plan Competition, and fellow incubatee Artica sold their energy efficiency technology to Monodraught Limited. In April 2011, Loowatt Ltd was awarded a \$100,000 Grand Challenges Explorations grant from the Bill & Melinda Gates Foundation, to develop its Energy Producing Waterless Toilet System technology further.

As the London Development Agency's delivery partner for Design Connection, a programme developed to help small and medium enterprises (SMEs) get full value from design, Design London produced a highly successful set of lectures and workshops. These included a seminar on 'Maximising 2012 Opportunities through Design' in October 2010, and a workshop on 'Understanding the Process of Design and How to Manage it Effectively within SMEs' in March 2011.

Design London's activities of interdisciplinary teaching and research are firmly embedded in the core curricula of the RCA and Imperial College London, and its approach to business incubation is being scaled up by InnovationRCA.



Design London Fellowship students on the Innovation, Entrepreneurship and Design programme

In May 2011 the RCA hosted the conference and exhibition 'Design London: The Story So Far and Vision for the Future', marking the fourth anniversary of the initiative. The symposium brought together industry and education leaders to discuss the role design plays in translating innovations in science and technology into solutions that generate new levels of value for business and society.

Squease Deep Pressure Vest
(designed to help people with sensory processing issues cope with stress), 2011



Squease
Squease Ltd aims to revolutionise the way people with Autistic Spectrum Disorders (ASDs) are helped to deal with anxiety. The design team, all RCA Innovation Design Engineering alumni, received £25,000 towards accelerating their business to develop a range of clothing products that create a calming effect. The range of products is initially aimed at teenagers and young people with ASDs and is designed to offer discreet relief while on the move.

Presenting the award, David Willetts, Minister for Universities and Science said: 'Initiatives such as this are important in demonstrating the value of UK research to business and industry around the world.'

This was the first time that judges selected a design innovation rather than going down a more conventional science or biomedical route. As Sheraz Arif, Director of Squease Ltd noted, '...it's yet more evidence of the increasing value of design's role in innovation and enterprise'.

‘One could hardly have wished for a better flagship than Design London. It is remarkable, and hugely rewarding, to see what has been achieved in just four years.’

Sir George Cox

SustainRCA



Jane Bowler,
(MA Textiles),
2011

SustainRCA was formally established in spring 2011, building on a year-long impetus across the College to raise the profile of sustainability, and with a mission to 'inspire, encourage and support sustainability thinking across the RCA'.

In 2010, graduating students from across the RCA were invited to submit work with a focus on social or environmental issues to be considered for the inaugural *Sustain* exhibition and awards.

Nearly 40 applications by graduating students were evaluated during Show 2010, and the work of 18 students was selected for the *Sustain* exhibition, scheduled in September 2010 as part of the London Design Festival. The quality and the variety of the shortlisted work was high, and it addressed issues across the spectrum of sustainability from re-using natural materials to rethinking cities following the effects of global warming. A prominent panel of judges from the worlds of creativity, business and media presented five awards at the opening ceremony of the exhibition, which was widely covered by the art, design and daily press. Award-winner Rich Gilbert (MA Innovation Design Engineering, 2010) said: 'Sustain was very helpful in publicising our work and meeting interesting people.'

To support sustainability thinking through the academic year, Sustain Talks was initiated with an RCA Teaching and Learning grant that enabled the delivery of a series of debates with leading thinkers and doers from across the art and design disciplines. The aims of the lectures were to inspire and challenge students to embrace and address sustainability in their work, and to provide a forum for honest discussions about the complexities and opportunities of sustainable practice in art and design. Each Sustain Talk was opened by a recent graduate speaker whose work had a strong sustainability theme, giving a boost to our students and their ideas.

Highlights from the speaker list included Forum for the Future founder Jonathon Porritt, Guerrilla Gardener Richard Reynolds, Futerra communication agency's Ed Gillespie and Italian sustainability guru Ezio Manzini.

These activities are continuing under the umbrella of SustainRCA, which became a new research centre at the College in April 2011.

Sustain RCA: Inspiring,
encouraging and supporting
students to embrace sustainability
in their work



Noemie Goudal
(MA Photography,
2010), *Les Amants*
(Promenade),
Colour photograph

ReachOutRCA

ReachOutRCA's programme in 2010/11 supported 40 RCA students and graduates to deliver almost 70 workshops for 600 young people and teachers from London secondary schools.

Frieze Art Fair Education Programme, supported by Deutsche Bank, launched the academic year in October 2010. 'The Age of Discovery' partnered four London schools with RCA graduates Jack Tan and Jessie Wine. The RCA's Eve Peasnell and Silas Money led popular weekend workshops for families. Many of the young people involved had not visited contemporary art galleries before, so it was a unique chance to make contact with practising artists and the global art world.

November's 'Paper Scissors Draw' invited young people from three schools to explore drawing with paper using play, intuition and chance as key themes, alongside RCA graduates Sarah Bridgeland, Silas Money and Marie O'Connor. 'Paper Scissors Draw' was awarded a Highly Commended prize in the Big Draw's Drawing Inspiration Awards — our third award in four years.

Other major collaborations in the year included 'Revival', our applied arts project with four schools, funded by Crafts Council; and *Showzine*, an online magazine created by school students exploring Show RCA 2011 in partnership with Burberry Foundation.



Park View Academy
Students Explore
Show RCA 2011
as Part of *Showzine*

The Julian Trevelyan Residency supports an RCA student to work with the wider community through their practice and was launched in spring 2011. Sonya Derman from Visual Communication will work with elders in Southwark exploring painting and memory.

2010/11 also incorporated printmaking workshops with graduate Helen Murgatroyd; a series of workshops developed by RCA Painting students alongside the Man Group Drawing Exhibition; Design Camp, a week of summer activities; and a Samba Carnival workshop at BBC Proms led by RCA sculptor Stephanie Quayle.

Thank you to our funders for their continued support: Burberry Foundation, Crafts Council, Deutsche Bank and Julian Trevelyan Foundation for enabling a varied and challenging programme. We are delighted to have established a new connection with John Lyons Charity, whose support will allow us to explore working with a broader community including looked-after children and those with special educational needs.

'It came at a time when I was questioning my direction... Teaching and education will now feature significantly in my practice.'

**Jack Tan, Workshop Leader,
'Frieze Frame'**

2010/11 ReachOutRCA Programme in Numbers

- 69 workshop sessions delivered
- 30 RCA workshop leaders
- 17 RCA workshop assistants
- 583 secondary school students and 28 teachers
- 21 schools from 14 boroughs
- 55,474 visitors to the How Do We Get To Here Frieze Art Fair Education blog (Feb 2010 – Jan 2011 figures)
- 3,000 copies of the Frieze Art Fair Family Guide distributed
- 185 5- to 12-year-olds participants at Frieze Art Fair Weekend workshops
- Almost £20,000 paid directly to students and recent graduates through the ReachOutRCA programme
- Over £80,000 project income raised from external funders

2010/11 Associate Projects Projects in Numbers

- 48 workshop sessions delivered
- 64 RCA students and graduates involved with ReachOutRCA Associate Projects
- 190 participants

FuelRCA

‘The FuelRCA courses have been a really useful supplement to my MA. They were my favourite “extra” events to go to at the RCA.’

Current MA Student, 2011

FuelRCA is the Royal College of Art’s professional development service, founded to help students and alumni as they set up their own practices or gain employment in the creative industries.

Fuel ran a lively events programme throughout the year, with over 650 students and alumni attending seminars and talks on popular topics from presentation skills (with PR expert and magician Nick Fitzherbert) to understanding copyright and patents, filling in your tax return and handling the media. New for 2010/11 was a series of workshops on how to interpret future trends for business, led by Melanie Howard of the Future Foundation.

Master classes by leading business, art and media experts including Charles Handy, Kenny Schachter and Martina Schmuecker attracted interested audiences and much debate.

Fuel also delivered in-depth business training for student start-ups pitching to investors at the College’s ‘New Design Ventures’ investment evening in May, and organised a social enterprise event featuring investors and entrepreneurs.

The series of expert clinics was extended with the generous collaboration of legal firms Stephenson Harwood, Kilburn and Strobe, and Carbon Accountancy, during which students received *pro bono* 1:1 mentoring and advice on intellectual property, company formation and other legal or financial matters.

Fuel’s mentoring partnership with the RSA’s Faculty of Royal Designers for Industry continued, with graduates benefiting from the wisdom of Robin Levien, Betty Jackson and other RDIs, while special access to Imperial College Careers Service greatly helped those students seeking to clarify their options for employment.

A new website was launched, www.fuel.rca.ac.uk, which enables students and recent graduates to access information on the ‘basics’ of running their creative businesses or seeking employment, and inspires them through alumni case-studies and insights.

Audience at
‘Ambition:
Can I have it all?’
November 2010

Legacies

In 2010/11, the RCA received a number of very generous gifts from friends and family of alumni and former members of staff who had remembered the College in their wills, as well as pledges made in support of the RCA and its students through the RCA Legacy programme.


Having worked at the RCA for 24 years, Rosemary Wilson left the College £250,000 in her will. Her career at the RCA began in 1964 and ended in 1988, during which time some 5,343 students studied at the College and many went on to achieve great things following graduation. This generous gift will enable the College to provide scholarships for the next generation of artists and designers.

John Hedgecoe, one of the most significant figures in the history of British photography, passed away in June 2010. In his Will, John provided a generous sum of money for a Scholarship Fund set up in his memory to provide travel bursaries to Photography students at the RCA. The J Hedgecoe Scholarship Fund will offer students the opportunity to further their research and work on projects outside London. John established the Department of Photography at the RCA in the mid-1960s, becoming the first-ever Professor of Photography in the UK in 1975. He continued in that role at the RCA until 1994 and held the title of Professor Emeritus until his death. The number of high-achieving photographers who graduated from the RCA during these years bears testimony to John's commitment and dedication to the Department and its students.

The first donation to the AlumniRCA Scholarship Fund (see page 42) was generously bestowed by Ms Tunstall, in memory of her brother-in-law Alec Oswald Mead. A scholarship recipient himself, Alec studied at the RCA between 1923 and 1926, focusing on stained glass, heraldry and metalwork. A witness to how the RCA transformed Alec's life, Ms Tunstall was keen to demonstrate her support to future RCA students in his memory through her gift of £10,000.

Legacies are a vital gift to future generations of creative practitioners, ensuring that the RCA continues to nurture new generations of talented artists and designers.

For more information, see www.rca.ac.uk/legacies



‘The RCA’s legacy to me has been an artistic family — the members of which span many generations. I’d like to help some future students enjoy the same memorable privilege.’

Wendy Smith
(Illustration alumna, 1971)

Azusa Murakami
and Alexander
Groves (MA Design
Products, 2010)
working on 'Hair
Glasses' project

Industry Partnerships

The first RCA Corporate Partners annual reception, held at the RCA in March 2011, offered Corporate Partners the opportunity to network with other innovative companies and to talk to students about their projects



Creative collaborations with industry sit at the core of RCA students' curricula, as stated in the RCA's Royal Charter, which advocates 'engaging students in the practice of art and design through teaching, research and mutually beneficial collaborations with industry and commerce'.

Launched in February 2010, RCA Corporate Partners – which gives organisations the opportunity to work on bespoke projects with RCA students, alumni and academic staff – has flourished into a dynamic network of innovative, forward-thinking companies. In its second academic year in 2010/11, RCA Corporate Partners has grown from a network of five companies to 24, with members joining from a wide array of industries, including transportation, digital media, technology, fashion, retail, fast-moving consumer goods, and food and drink.

'I was deeply struck by the insights and conclusions that the students had on not only the brand, but also Indian society at large. In their thorough research, they seemed to have captured the complexities of the brand, and the eco-system in which it existed.'

**Pratap Bose, Head of Design,
Tata Motors**

Highlights of the 30+ creative collaborations with industry during the academic year included: a competition sponsored by AkzoNobel on the theme of 'colour', inviting Photography students to submit works that foreground colour as an aesthetic and rhetorical device in photography; Vehicle Design students presenting their interpretations of a small Tata car, encompassing both international appeal and Indian character; a unique, exciting new design for SABMiller's prestigious Mercatus Awards trophies, developed from bespoke designs by Ceramics & Glass students; Innovation Design Engineering and Textiles alumni joining forces to find new ways of managing cocoa-bean shell waste for global cocoa and chocolate products manufacturer Barry Callebaut; Google exploring the meaning of 'real' with Visual Communication students; and Fashion and Textiles students creating a unique collection of clothes and accessories for Umbro, to be launched in 2015.

Sunita Anderson, Group Marketing Knowledge Manager at SABMiller, says of her experience of working with the RCA: 'The level of student interest and involvement was unexpected, the quality of short-listed creations was awe-inspiring, the decision to select a winning design was therefore incredibly difficult! Our support and relationship with RCA staff is and continues to be considerate, dedicated and enjoyable, such that we have other collaborative projects in motion and look forward to enjoying a continued working partnership in the future.'

Charlotte Kingsnorth,
The Magical World
of Fendi – Blown
Leather Portals,
2011 (Image
reproduced
courtesy of Fendi)



Fendi

In the summer term 2011, a group of nine Design Products MA students collaborated with the Italian luxury brand Fendi to create window and in-store displays for their new London flagship store, opening in Sloane Street in September. The brief was to reinterpret Fendi's signature Selleria leather and to reveal the brand's 'DNA'. In the windows were Lola Lely's *Kinetic Frenetic* machine, in which the motion of leather strips was affected by the motion of passers by, and Meret Probst's dramatic installation of a leather panel channeling liquid dye. Nicholas Wallenberg, Helena Karelson, Petter Thörne, Samuel Weller and Imme van der Haak collaborated on *The Anatomy of Fendi*, installations staged as experiments that revealed the components of Fendi bags, from the zip fasteners to the dyes. Dafi Reis Doron and Charlotte Kingsnorth contributed furniture and display mounts. The project was managed by RCA alumnus Simon Hasan.



Lola Lely

Kinetic Frenetic – Craft and the Futurist Machine

Beauty can be created in the motion of machines.

This mechanism celebrates modernity, the motion of industry, progress and our future, while respectfully acknowledging the past.

FENDI

Lola Lely,
Kinetic Frenetic,
2011 (Image
reproduced
courtesy of Fendi)

‘Innovation is a matter of exploration and experimentation, and the students of the RCA are the most natural innovators... any brand benefits from that sort of interaction.’

**Tom Uglow, Creative Lead,
Google Creative Lab**

The project, which matched the creativity of RCA students with Fendi's commitment to supporting craft and design, received extensive publicity in titles including *Wallpaper** and the *Evening Standard*.

Alumni

The AlumniRCA community is the network through which former students maintain their relationship with the College. With a collective that has expanded to over 5,900 members, alumni from all generations remain at the core of the RCA experience and its future development.

In autumn 2010, the Royal College of Art launched the AlumniRCA Scholarship Fund, to enable talented students to accept the offer of a place that would otherwise lie beyond their financial reach.

Through the generous support of our alumni community, we received contributions ranging from £10 to £125,000. Our goal is to create an endowment fund of £1m by 2016, in order to preserve the diverse student body that has been a hallmark of the RCA since its founding in 1837.

The social-networking age has transformed communication, allowing alumni from all geographical locations to reconnect with the College and each other. Alumnet – the community's social-networking site – has grown to over 2,000 members, building on our very active LinkedIn (1,900 members) and Facebook (1,800 members) groups.



Orla Kiely
(MA Knitted
Textiles, 1992)



Mike Please
(MA Animation,
2010), *The
Eagleman Stag*,
Animation still

Edward Barber and Jay Osgerby, (MA Architecture & Interior Design, 1994), 2012 Olympic Torch, (Image courtesy of LOCOG)



RCA alumni remain at the forefront of shaping the world that we live in, making headlines on both a national and international scale. This year, alumna and fashion designer Alice Temperley (MA Printed Textiles, 1999) was awarded an MBE. Designer Orla Kiely (MA Knitted Textiles, 1992) was awarded an honorary OBE in recognition of her services to business and the fashion industry. Sculptor and alumnus Richard Wentworth (MA Sculpture, 1970) was awarded a CBE. Alumnus Mike Please (MA Animation, 2010) won a BAFTA in the Best Short Animation category for his film *The Eagleman Stag*. Erdem Moralioglu (MA Fashion Womenswear, 2003) won WGSN's Most Influential Womenswear Designer at this year's Global Fashion Awards.

Alumni and the Olympics
RCA alumni have teamed up with the Olympic Delivery Authority (ODA) and LOCOG (London Organising Committee of the Olympic Games) to design key elements of the 2012 Olympic Games.

Alumni Edward Barber and Jay Osgerby (MA Architecture & Interior Design, 1994) have designed the Torch that will enable 8,000 torchbearers to keep the Olympic Flame alive throughout its 70-day relay journey through the UK.

Alumnus Thomas Heatherwick (MA Furniture, 1994) has designed the Olympic Cauldron for the 2012 games.

At the Olympic Park, alumni Nazareno Crea and Oscar Bauer (MA Communication Art & Design, 2010) have created The Clouds Bridge, incorporating their artwork mural onto a new bridge built by the ODA.

Alumni Tracey Emin (MA Painting, 1989), Anthea Hamilton (MA Painting, 2005), Chris Ofili (MA Painting, 1993) and Bridget Riley (MA Painting, 1955) are among the 12 British artists chosen to design the official London 2012 posters.

Total Current Membership
5,906

2010s — 829+
2000s — 2,872
1990s — 1,182
1980s — 544
1970s — 351
1960s — 109
1950s — 16
1940s — 2
1930s — 1

Bridget Riley (MA Painting, 1955), *Rose Rose* (London 2012 poster), 15-colour screenprint



‘I learned so much... the world opened up — it was just amazing. London is categorically the best place to study in the world.’

Erdem Moralioglu,
(MA Fashion Womenswear,
2003)

Donors & Sponsors

Major Donors

Basil Alkazzi
Conran Foundation
Helen Hamlyn Trust
James Dyson Foundation
NESTA
Orla Kiely & Dermott Rowan
Sir Po-Shing & Lady Woo
The Dr Mortimer & Theresa Sackler Foundation
The Garfield Weston Foundation
The Rumi Foundation
The Wolfson Foundation

Supporters

Joanna Kennedy
Oliver Stocken
Outset Contemporary Art Fund
Stewarts Law LLP
The Royal Commission for the Exhibition of 1851

RCA Corporate Partners

Airbus UK
AkzoNobel
ASOS
Barry Callebaut
Brioni
Brooks England
Citroën
Coca-Cola
Esprit
Exa
Fendi
Ford
Google
International Flavors and Fragrances
LG Hausys
McArthurGlen UK Ltd
Merck Serono Ltd
SABMiller Plc
Tata Motors
Umbro International Ltd
Unilever Plc
Vodafone Group PLC
WGSN.com
Yamaha

Department Supporters

Alma Group Ltd; Art in Action; Bentley Motors; Blink Production; Phil Davies; Bower Roebuck & Co. Ltd; Bristows; Converse; Crown Paint; Daks Simpons Group plc; Fedrigoni; FMO; Korea Institute of Design Promotion; LOCOG; Marks & Spencer plc; Next plc; Olympic Delivery Authority; Saga Furs of Scandinavia; Skopos; Sophie Hallette; Stephen Dee; Studio aka; Swarovski UK Ltd; This Works; Valentine Clays; Waddesdon Manor; Zegna Baruffa

Helen Hamlyn Centre for Design

Age UK Group; Audi Design Foundation; BT; BUPA; Clearblue; Department of Business, Innovation & Skills; Department of Health; Design Council; ESRC; EPSRC; GMW Architects; Humanscale; Johnson Controls Ltd; London NHS (Regional Innovation Fund); Megaman Charity Trust Fund; National Institute for Health Research; Oticon; Paviom UK; PearsonLloyd; Research In Motion; Sanctuary Care Ltd; Technology Strategy Board; The Kingwood Trust; The Monument Trust

InnovationRCA

The Future Foundation; Greater London Authority; Kilburn & Strode; London Development Agency; Materials Knowledge Transfer Network (Technology Strategy Board); Stephenson Harwood

ReachOutRCA

Burberry Foundation; Crafts Council; Deutsche Bank AG London; John Lyon's Charity; The Julian Trevelyan Foundation

AlumniRCA Scholarship Fund

Elizabeth Beel; David Birch; Rosalyn Clark; Xavier de Clippeleir; Cecile Dartiguenave; Katharine Dowson; Amanda Drury; Jenny Ellert; Sally Halls; Adrian Herring; Lars Kirk; Tetyana Kondratyuk; Robin Levien; Behroz Mewawalla; Jasper Morrison; Stephen Mumberson; Robert Pulley; Miss Tunstall (in memory of Alec Oswald Mead); Joyce Wang and Rosemary Wilson

Legacies

John Hedgecoe; Rosemary Wilson; Miss Tunstall (in memory of Alec Oswald Mead)

Donations of Works of Art

Ron Arad; Frank Auerbach; Peter Blake; Don Brown; Patrick Caulfield; Jake & Dinos Chapman; Nigel Cooke; Tracey Emin; David Hockney; Paul Hodgson; Bill Jacklin; Chantal Joffe; Idris Khan; R B Kitaj; Leon Kossoff; Paula Rego; Bridget Riley; Joe Tilson

Prizes, Awards & Scholarships

20:21 Contemporary British Art Fair Prize
Alison Bennett Travel Bursary
Alumni Club Travel Grant
Chris Garnham Memorial Prize
Anthea & Thomas Gibson Scholarship
Augustus Martin Award
Bakri Yehia Memorial Award
Basil H Alkazzi Foundation Scholarship
Basil Taylor Memorial Prize
Boots Company Scholarship
Charlotte Fraser Award
Christopherson Bequest
Clawsa Award
Clerkenwell Green Association Award

Olive Wainwright Memorial Prize
Clore Scholarship
Daler-Rowney Prize for Drawing
Desmond Preston Prize for Drawing
Deutsche Bank Awards
Eric & Jean Cass Scholarship
ESG Charitable Trust Award
Geoff Lawson Jaguar Scholarship
Gillian Naylor Essay Prize in Memory of Tom Naylor
Gus Robinson Travel Award
Helen Hamlyn Design Awards
Hoopers Gallery Award
House & Garden (Condé Nast) Scholarship
House of Fraser Scholarship
James Dyson Foundation Bursaries
James Dyson Innovation Fellowship
Janey Ironside Travel Scholarship
John Lewis Scholarship
John Minton Scholarship
John Purcell Prize
Kay Cosserat Scholarship
Kenneth Armitage Prize
Leverhulme Bursaries
Levy Bequest
Lucy Halford Bursaries
Madame Tussaud Award for Fine Art
Mansfield Cache D'Or Scholarship
Marianne Straub Travel Scholarship
Marks & Spencer Awards
Matthews Wrightson Charitable Trust
Metro Imaging Award
Nancy Balfour Award
National Association of Decorative & Fine Arts Societies Scholarship
NCP Awards
Neville Burston Memorial Award
NEWH UK Scholarship
Oberon Books Awards
Oliver Ford Trust Scholarship
Parallel Prize
Onno Boekhoudt Memorial Award
Osarca Prize
Ossie Clark Scholarship
Parallel Prize

Passion Pictures Prize
 Paul Vezeley Scholarship
 Travel Award
 Philips Awards
 Photographers' Gallery Award
 Pilkington Automotive Vehicle
 Design Awards
 Princess of Wales Award
 Printmakers Council Prize
 Royal College of Art Society
 and Thames & Hudson
 Artbook Prizes
 Royal Mint Awards
 Rowan Award for Excellence
 Ray Watson Student Fund
 Ronald E Compton Scholarship
 R J Washington Bursary
 Serenella Ciclitira Scholarship
 Sheila Robinson Memorial
 Prize
 Sir Alastair and Lady Pilkington
 Scholarship
 Sir Eduardo Paolozzi Travel
 Award
 Sir James Knott Trust
 SMC Alsop Prize for Urbanism
 Snowdon Award for Disability
 Projects
 Spillers Scholarship
 Stephenson Harwood Prizes
 Ted Power Scholarship
 The Althea McNish Prize for
 Colour
 The Claremont Garments
 Scholarship
 The Clothworkers' Foundation
 The Colette Christmas Prize
 for Spirit
 The Drapers' Company
 Scholarship
 The Dyers' Company Award
 The Further Award
 The Genesis Photography
 Scholarship
 The John Dunsmore Scholarship
 The John Norris Wood Natural
 Forms Prize
 The Man Group plc Charitable
 Trust
 The Michael Behrens
 Scholarship
 The Montjoie Fund
 The Nat Cohen Scholarship
 The National Magazine Award
 The Osborne & Little
 Scholarship
 The Royal Commission for
 the Exhibition of 1851
 Scholarship
 The South Square Trust

The Tom Bendhem Drawing
 Prize
 The Timney de Villeneuve Prize
 The Woo Charitable
 Foundation Scholarship
 The Worshipful Company of
 Armourers & Brasiers
 The Worshipful Company of
 Carmen Transport Design
 The Worshipful Company of
 Carpenters
 The Worshipful Company of
 Coachmakers & Coach
 Harness Makers
 The Worshipful Company
 of Fanmakers
 The Worshipful Company
 of Framework Knitters
 The Worshipful Company
 of Goldsmiths
 The Worshipful Company
 of Goldsmiths Silver Bullion
 Grant
 The Worshipful Company
 of Grocers
 The Worshipful Company
 of Haberdashers
 The Worshipful Company
 of Needlemakers
 The Worshipful Company
 of Painter—Stainers
 The Worshipful Company
 of Weavers
 Theo Fennell Awards
 Tim & Belinda Mara Award
 Tim Sayer Prize
 Valerie Beston Young Artists'
 Prize
 Varley Memorial Awards
 W H Smith Scholarship
 Withers LLP Prize

Honours & Appointments

**At Convocation 2011,
 Honorary Doctorates and
 Fellowships were conferred
 as listed below.**

Honorary Doctors

Dr Junichi Arai
 Textile Designer
Rineke Dijkstra Photographer
Bernard Tschumi Architect
Jan van Toorn
 Graphic Designer

Professors Emeritus

Professor Nigel Coates
 Head, Architecture
Professor Alan Cummings
 Pro-Rector

Senior Fellows

Sheilagh Brown
 Fashion Designer
Sandy Nairne
 Director, National Portrait
 Gallery
John Thackara
 Design Writer and Critic

Honorary Fellows

Dr Christopher Breward
 Head of Research, V&A
Eileen Cooper
 Printmaker and Painter
Grant Gibson
 Design Journalist
Lee Grandjean
 Former Deputy Head
 of Sculpture
Lord Jonathan Kestenbaum
 Chairman and Chief
 Executive of Five Arrows
 Limited; Former Chief
 Executive, NESTA
Beverley Saunders
 Former Occupational
 Health Adviser
Alan Selby Registrar
Juliet Thorp
 Rectorate Administrator

Fellows

Mike Alexander Safety, Health
 and Environment Officer
Liam Boyle Chargehand,
 Buildings & Estates
Professor Neville Brody
 Head, Visual Communication
Yve Lomax Senior Research
 Tutor, Fine Art
Ed Matthews Senior Research
 Fellow, Helen Hamlyn
 Centre for Design
Darlene Maxwell Library
 Manager
Chris Mitchell Learning and
 Teaching Coordinator
Hermione Wiltshire
 Senior Tutor, Photography

Senior Staff Appointments

Jane Alexander Pro-Rector
 (Operations)
Professor Naren Barfield
 Pro-Rector (Academic)
Dr Stephen Boyd Davies
 School Research Leader,
 School of Design
Professor Neville Brody
 Dean, School of
 Communication
Professor David Crowley
 School Research Leader,
 School of Humanities
Professor Wendy Dagworthy
 Dean, School of Material
Professor Dale Harrow
 Dean, School of Design
Professor Ute Meta Bauer
 Dean, School of Fine Art
 (from July 2012)
Dr Claire Pajackowska
 School Research Leader,
 School of Material
Jane Pavitt Dean,
 School of Humanities
Professor Alex de Rijke
 Dean, School of Architecture
Corinne Smith Academic
 Registrar

Court Membership

The Court is the body empowered by the Charter to appoint the Visitor, the Provost and the Treasurer of the College. The Court also appoints certain members to the Council, being neither members of the academic staff nor salaried officers of the College. The Court meets annually, normally in December, and receives a report by the Rector and Vice-Provost on the College during the previous year and the audited financial statement of the College.

The Court consisted of the following people in 2010/11:

Ex Officio Members

The Provost

Sir Terence Conran (until 31 July 2011),
appointed lifetime member of the Court
from 1 August 2011

Sir James Dyson (from 1 August 2011)

The Pro-Provost

Sir Neil Cossons

The Rector and Vice-Provost

Dr Paul Thompson

The Treasurer

Mr Eric Hagman

The Pro-Rector

Professor Alan Cummings (to 31 July 2011)

The Pro-Rector (Academic)

Professor Naren Barfield (from 1 August 2011)

The Pro-Rector (Operations)

Ms Jane Alexander (from 1 August 2011)

The Registrar

Mr Alan Selby (to 31 July 2011)

The Professors

The Honorary Professors and Emeritus Professors

The Fellows and Honorary Fellows

Those members of the Council who are not already
members of the Court by virtue of the above

The President and Vice-President of the Students' Union

Appointed Members

Mr Geoffrey Clarke

Mr Patrick Reyntiens

Ms Leila Behrman

The Rev John A Cooke

Dr Kenneth Grange

Mr Larry Keith

Mr Sandy Nairne

Mr Richard Humphreys

Miss Frances Carey

Ms Jane Smith

Sir Mark Jones

Dr Andrew Nahum

Mr Timothy Wilson

Miss J A Munro

Dr Christopher Green

Professor J G Williams

Dr Colin Lawson

Professor John Tarrant

Mr Anthony Eyton

Miss Christine Hawley

Miss Wendy Taylor

Ms Marjorie Allthorpe-Guyton

Mr Richard Riley

Miss June Fraser

Miss Helen Auty

Mr David Gentleman

Mr David Pocknell

Ms Joan Bakewell

Mr John Allan

Dr Jeffrey West

Ms Rosalinda Hardiman

Professor B S Yamey

Mrs Joanna Kennedy

Mrs Helen Robinson

Dr Duncan Michael

Sir Alan Muir Wood

Ms Rosy Greenlees

Mr Charles McCaskie

Appointing Body

The Lord Archbishop
of Canterbury

The Archbishop of the
Roman Catholic
Archdiocese of
Westminster

The Chief Rabbi

The President of the
Conference of the
Methodist Church

The Lord President of Her
Majesty's Most Honourable
Privy Council

The National Gallery

The National Portrait Gallery

The Tate Gallery

The British Museum

The Natural History Museum

The Victoria and Albert
Museum

The Science Museum

The Ashmolean Museum

The Fitzwilliam Museum

The Courtauld Institute of
the University of London

The Imperial College London

The Royal College of Music

The Association of
Commonwealth Universities

The Royal Academy of Arts

The Royal Institute of British
Architects

The Royal Fine Art Commission

The Arts Council of England

The British Council

The Design Council

The Royal Society of Arts

The Faculty of Royal Designers
for Industry

The Chartered Society of
Designers

The British Film Institute

The Historic Buildings and
Monuments Commission
for England

The Council for the Care
of Churches

The Museums Association

The British Academy

The Royal Commission
for the Exhibition of 1851

The Commonwealth Institute
The Royal Academy
of Engineering

The Royal Society

The Crafts Council

The Engineering Council

City Livery Companies

Miss Caroline Tate
James Roundell
The Earl of Antrim
Mr Martin Drury
Dr Stephen Lloyd
Mr P A S Blomfield
Mr Brian Shawcross

To be appointed

Mr Richard Hunting
Mr Alan Reid
Mrs Carolyn M Way
Miss Emma Birts
Mr A H Stevenson
Mr Oliver Makower
Mr Roger Putnam

To be appointed

Mr Clive Birch
Mr Simon T Hill

Mercers
Grocers
Fishmongers
Goldsmiths
Skinners
Merchant Taylors
Haberdashers
Salters
Ironmongers
Cutlers in Hallamshire
Armourers and Brasiers
Carpenters
Painter—Stainers
Weavers
Coachmakers and Coach
Harness Makers
Gold and Silver Wyre Drawers
Carmen
Furniture Makers

Six Members of the Academic Staff Appointed by the Senate to Serve for a Period of Three Years:

Ms Clare Carolin
Ms Christine Guth
Mr Ashley Hall
Ms Antje Illner
Dr Elizabeth Price
Mr Gareth Williams

Four Graduates of the College Appointed by the Senate to Serve for a Period of Three Years:

Ms Susie Allen
Mr Colin Burns
Dr Alex Seago
Mr Peter Stevens

Trade Associations, Universities and Other Bodies

Mr Reginald Watts

Miss Monica Ford
Miss Jan-Marie Knights
Mr Malcolm Campbell
Mr Stuart Preston
Mr Jonathan Westbrooke

Mr Guy Perricone
Ms Amanda Berry

Mr Geoffrey Russell

To be appointed

Mr Michael Harrison
Mr Timothy Wilson
Ms Kay Carberry
Councillor Andrew Dalton

Councillor Judith Warner

Confederation of British Industry
British Ceramic Confederation
British Glass
The Woolmark Company
Institute of Materials
Furniture Industry Research Association
Institute of Contemporary Arts
British Academy of Film and Television Arts
Institute of Practitioners in Advertising
Newspaper Publishers Association
University of Cambridge
University of Oxford
Trades Union Congress
Kensington and Chelsea Borough Council
Westminster City Council

Council Membership

The Council is the governing body of the Royal College of Art. The membership of 34 is made up principally of lay (non-College) members and includes a number of staff and students. The following served as Council members during the year 2010/11:

Ex Officio

The Provost

Sir Terence Conran (to 31 July 2011),
Sir James Dyson (from 1 August 2011)

The Chairman and Pro-Provost

Sir Neil Cossons

The Rector and Vice-Provost

Dr Paul Thompson

The Treasurer

Mr Eric Hagman

The Pro-Rector

Professor Alan Cummings (to 31 July 2011)

The Pro-Rector (Academic)

Professor Naren Barfield (from 1 August 2011)

The Pro-Rector (Operations)

Ms Jane Alexander (from 1 August 2011)

The President of the Students' Union

Ms Ekua McMorris

Members Appointed by the Court

Mr Charles Allen-Jones
(Vice-Chairman)
Professor Richard Burdett
Sir James Dyson
Ms Betty Jackson
Mrs Joanna Kennedy
Mr David Kester
Mr Robin Levien
Ms Caragh Merrick
Ms Sarah Miller
Mr Sandy Nairne
(to 31 December 2010)
Sir Idris Pearce
Ms Cathy Turner
Lady Ritblat
(from 1 March 2011)

Members Appointed by the Senate

Professor Joan Ashworth
Professor Jeremy Aynsley
Professor Dale Harrow
Professor Jeremy Myerson
Ms Hilary French
Professor David Rayson
Professor Hans Stofer

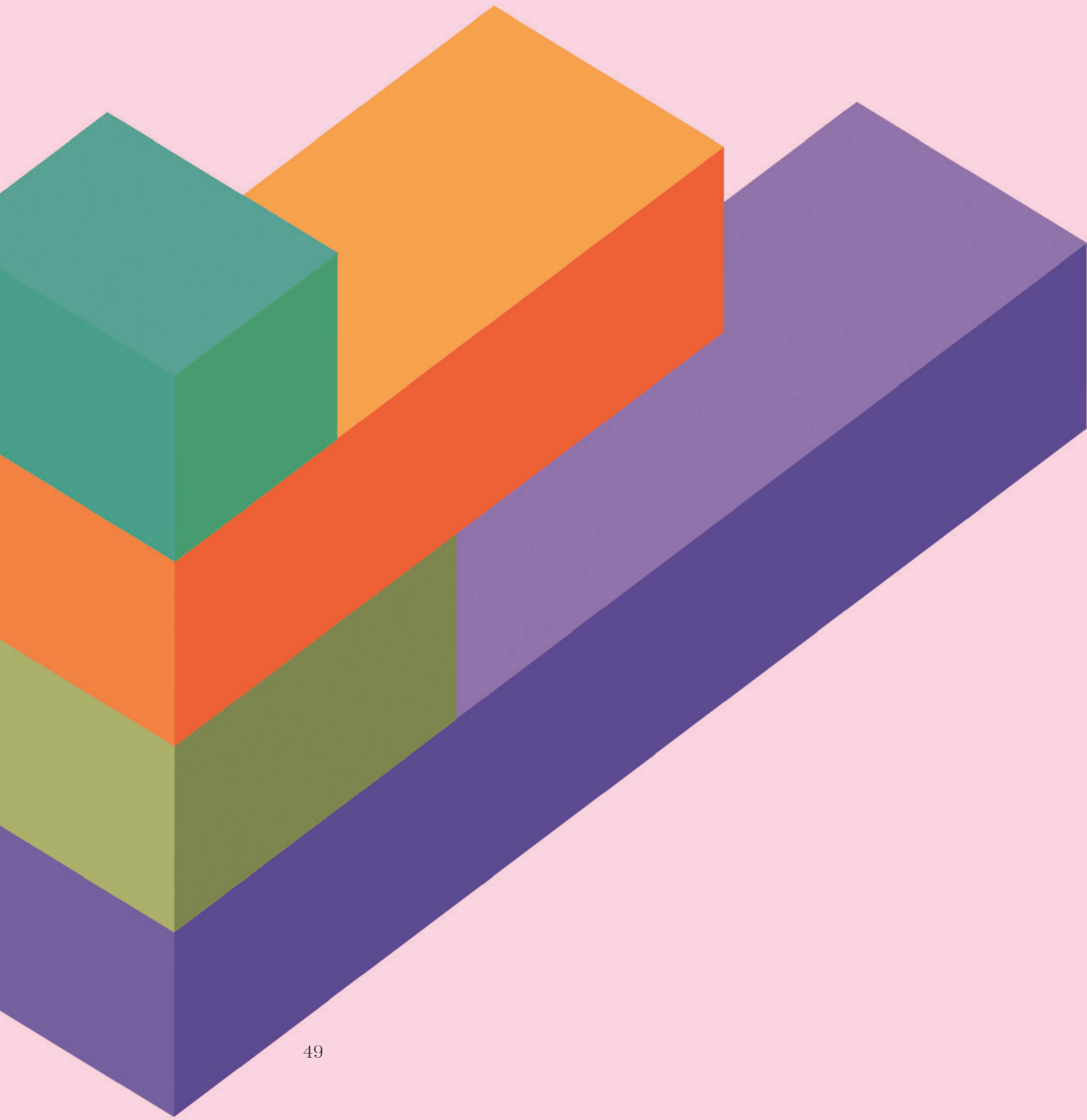
One Student Elected by the Students

Ms Cordelia Cembrowicz

Co-opted Members

Professor Sir Roy Anderson
Mr Tony Brierley
Dr David Good
Sir Mark Jones
Mr Paul Priestman
Dame Gail Rebuck
Mr John Studzinski
Mr Matthew Freud

Summary Accounts



Treasurer's Report for the Year Ended 31 July 2011

During 2010/11 the College has done a considerable amount of work on formulating a strategy to address the issues that arise following the major changes to HE funding announced by the Government in late 2010. These announcements foreshadowed the most far-reaching change in the funding of higher education in England in living memory. In formulating its response, the College has been guided by the need to maintain its unrivalled reputation for excellence and by the need to do everything possible to ensure that its doors remain open to those of limited financial means.

The College is an exempt charity which operates under the terms of a Royal Charter. The current Charter was granted in 1967, although the College was originally founded in 1837 – at that time it was known as the Government School of Design. The College has governance arrangements that are similar to those of pre-1992 English universities. It is funded by the Higher Education Funding Council for England (HEFCE), which also acts as the College's regulator under the terms of the Charities Act 2006. 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).

However the loss of the HEFCE grant for teaching means that fees charged to students from EU countries will be significantly increased over the next few years. Fees charged to EU-resident students will rise to £7,500 for 2011/12 and £9,000 for 2012/13. But mid-course increases in fees will not be made (so students enrolling in 2011 will pay the new rate of £7,500 for both years of study). This will give students more certainty in planning their finances. The College has also committed itself to continue to provide a significant level of bursary funding to facilitate the recruitment of students whose financial circumstances might otherwise prevent them from taking up a place.

The College and its Subsidiaries

During the year the College continued to use a subsidiary – RCA Design Group Ltd – to act as the developer of the Dyson Building on the Battersea North site. This arrangement has been made necessary in order to safeguard the College's position in respect of the recovery of input VAT on the project. The College also has a dormant subsidiary company – Lion & Unicorn Press Ltd.

In 2006 the College set up a limited liability partnership, Future Acoustic LLP, with two other partners. Future Acoustic LLP was formed to develop an invention by a former student of the College. This development was funded by a loan from a venture capital provider; however by the end of 2010 it became clear that the product had not been marketed successfully and so the LLP ceased to trade and was formally wound up. Its accounts have not been consolidated into those of the College as its turnover is too small to have any material impact on the College's financial position.

Major Developments in the Year

HEFCE Funding

During the year HEFCE announced reductions in the level of funding to the College, and began work on new funding arrangements for the HE sector, which will be put in place following the increase in undergraduate fees that will take place for those entering HE in 2012 and beyond. Further reductions in grants are anticipated. At the very least the College will lose almost all its core teaching grant (£1.7m) over the next two years. Reductions in other grants also seem likely, although at the time of writing the expectation is that these will remain roughly constant in cash term in 2012/13 and will then be adjusted following a HEFCE review of the funding system, the results of which will come into effect in 2013/14. The College is working hard with other institutions to ensure that HEFCE funding continues to recognise the role of small specialist HE bodies, and there are encouraging signs that this role is recognised by both HEFCE and the Government. The task over the next year is to ensure that this is reflected in the new funding system that HEFCE will devise.

Strategic Planning

In November 2010 Council approved a new strategic plan that has been developed under the direction of the Rector, Dr Paul Thompson, who joined the College in September 2009. The plan foreshadows an expansion in the number of students studying at the College and an increase in the proportion of students from non-EU countries. It also envisages an increase in income from non-core activities and a greater emphasis on fundraising from alumni and other

supporters of the College's work. By these means the College intends to reduce its dependence on public funding, while also maintaining financial sustainability and investing in the College's infrastructure.

Alongside the strategic plan the College is developing an estates Masterplan with architects Haworth Tompkins, which will provide a guide to re-organising the space in our Kensington buildings following the opening of the Dyson Building at Battersea in 2012, and in finding accommodation for the additional students that will be enrolled in future years.

Demand for places at the College remains very strong – in 2011 there were nearly 3,000 applications for some 520 places. There is therefore a degree of confidence that the College will be able to achieve the expansion in student numbers called for in the strategic plan. However, future funding arrangements for postgraduate teaching remain unclear, and there remains a serious risk that higher fees at undergraduate level will lead to significant reductions in the demand for postgraduate courses.

Results for the Year

The consolidated income and expenditure results for the year to 31 July 2011 show a surplus of £1.4m.

This is a significant improvement on the previous year. Income from all sources apart from HEFCE grants rose during the year with fee income – which rose by 25 per cent – making the largest contribution to the increase. This is due partly to a rise in fee rates but mainly to an increase in the number of students, particularly overseas students, studying at the College. Payroll costs fell slightly, reflecting the full-year

effect of the transfer of pension arrangements to SAUL, and other costs showed only a small rise. The costs of the loan finance that was obtained to cover the deficit payment to SAUL when it took over the former RCA pension scheme continue to be much lower than expected due to the enduring low level of interest rates. As a result of these factors overall costs rose by much less than the rise in income and thus the overall result showed a significant improvement on the previous year. However in the context of the major uncertainties surrounding the future financing of HE, and the need for significant investment in the College's estate at Kensington, this result does not offer much of a cushion against financial adversity.

Battersea Project & Fundraising

Work on Phase 2 of the Battersea North project – the Dyson Building – has progressed more or less on schedule during the year and is expected to be completed by February 2012. The main contract, in the sum of £13.3m, was awarded to Wates Construction Ltd following an OJEU tender process in February 2010. There has been some increase in costs due to the rise in VAT to 20 per cent in January 2011, but this can be covered from within the contingency already provided for the project.

Work on Phase 3 of the Battersea North site development has not proceeded this year as funding is not yet available, although the College has received a substantial donation from Sir Po-Shing and Lady Woo, in recognition of which the building will be named the Sir Po-Shing and Lady Woo Department of Applied Art. This project has reached RIBA stage D. A

limited amount of design work will need to be restarted later this year if construction is to start in 2012. A decision on this will be taken shortly. A fundraising auction of works of art donated by various alumni and friends of the College took place at Christie's in October 2010. The proceeds – amounting to £225,000 – will be put towards Phase 3.

Refurbishment of Existing Buildings

Plans are being drawn up to refurbish the space at Kensington that will be vacated when Printmaking and Photography move to the Dyson Building next summer. The Masterplan will set out how these spaces are to be used and also options as to how they might be refurbished to accommodate additional students as part of the College's expansion strategy.

Investments

The College's portfolio is split between Ruffer Investment Management LLP and a portfolio of iShares, which are traded funds which track various stock market indices. During the year a separate Investment Sub-Committee was set up, chaired by John Studzinski CBE, to formulate an investment strategy that will include policy objectives.

Cash Flow

The College's net funds shown on the cashflow statement reduced by £2.8m during the year. This reflects the cash expended on the Dyson Building development. Operational cashflow inflow was £4m. The College's cash reserves will show a steady decline over the next year as the bulk of them will be used for the construction of the Dyson Building.

Payment of Creditors

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

Risks

The College has a well-developed risk register which is reviewed by the Audit Committee at each meeting. The most significant risk on the register at the end of the 2010/11 financial year is the possible need to delay construction of Battersea Phase 3 (the Sir Po-Shing and Lady Woo Department of Applied Art) if funding is not available. This would threaten the College's ability to accommodate the additional students that are planned for the next few years. Other important risks are the threat to student recruitment represented by demographic trends in Europe, and increasing costs and continued uncertainty about the size and timing of reductions in public funding for the College. Action is being taken to mitigate these risks in as much as it is in the College's power to do so.

Conclusion

The HE sector in the UK is entering a period of unprecedented change and financial pressure. The College has an agreed strategy to tackle the substantial reductions in government expenditure that are expected, but we are under no illusions about how difficult and challenging the next few years will be for both students and staff.

Eric Hagman CBE
Treasurer

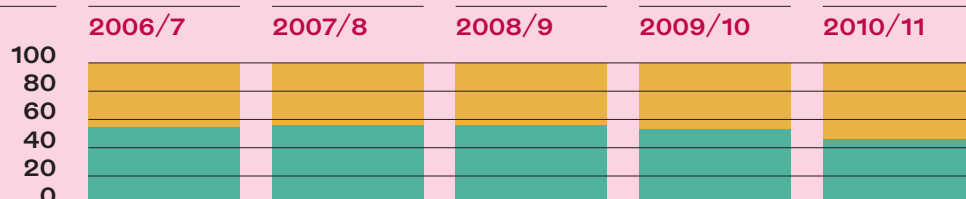
Income/ Expenditure

For full Accounts, please see
www.rca.ac.uk/accounts

Sources of Income

Other (%)

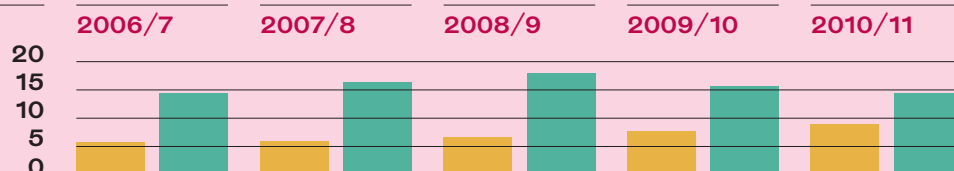
HEFCE grants (%)



Income

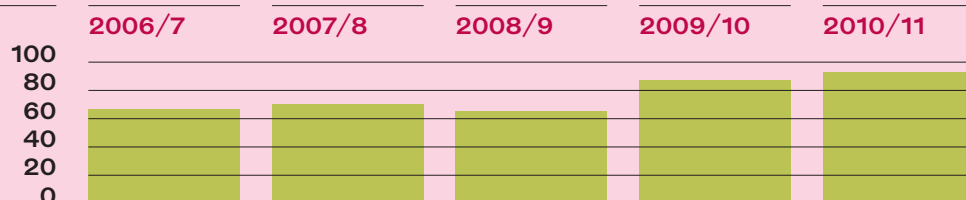
Fee income (£ m)

HEFCE grants (£ m)



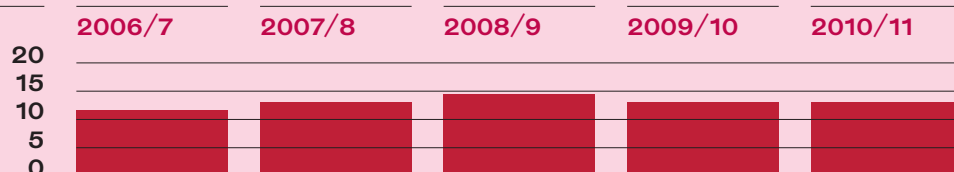
Total Net Assets

Total net assets (£ m)



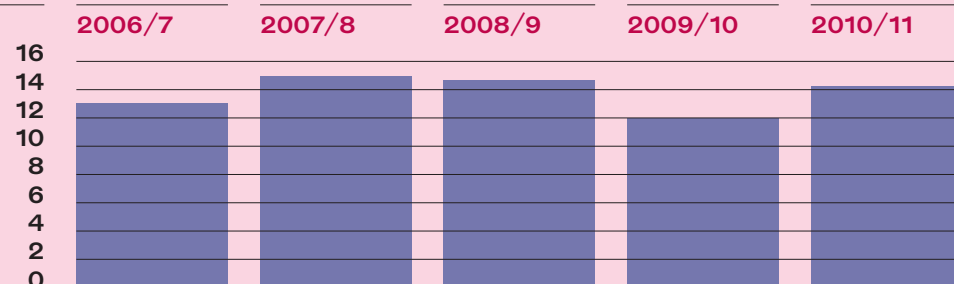
Total Salary Costs

Total salary costs (£ m)



Total Non-staff Costs

Total non-staff costs (£ m)



Income

Consolidated Income Account for the Year Ended 31 July 2011 (£'000s)

Funding Council Grants	14,496
Tuition Fees & Education Contracts	9,379
Research Grants & Contracts	1,577
Other Operating Income	4,662
Endowment & Investment Income	525

Total Income

2010/11



30,639

Income

Consolidated Income Account for the Year Ended 31 July 2010 (£'000s)

Funding Council Grants	15,431
Tuition Fees & Education Contracts	7,500
Research Grants & Contracts	1,494
Other Operating Income	4,041
Endowment & Investment Income	360

Total Income

2009/10



28,826

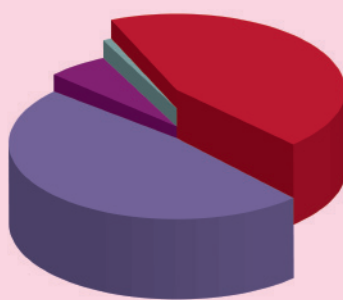
Expenditure

Consolidated Expenditure Account for the Year Ended 31 July 2011 (£'000s)

Staff Costs	13,111
Other Operating Expenses	14,497
Depreciation	1,754
Interest & Other Finance Costs	213

Total Expenditure

2010/11



29,575

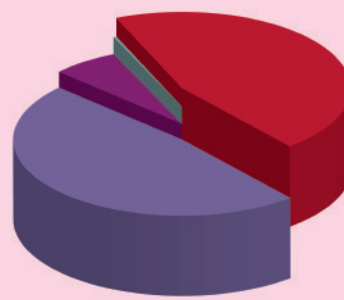
Expenditure

Consolidated Expenditure Account for the Year Ended 31 July 2010 (£'000s)

Staff Costs	13,256
Other Operating Expenses	14,005
Depreciation	1,840
Interest & Other Finance Costs	61

Total Income

2009/10



29,162

(Deficit)/Surplus

Surplus (£'000s)

Operating Surplus	1,064
Payment on Joining New Pension Scheme	0
Credit Arising on Removal of Pensions Liability	0
Surplus on Continuing Operations	1,064
Surplus Transferred to Accumulated Income in Endowment Funds	363
Surplus for the Year	1,427

2010/11

(Deficit)/Surplus

Deficit (£'000s)

Operating Deficit	(336)
Payment on Joining New Pension Scheme	(11,700)
Credit Arising on Removal of Pensions Liability	11,700
Deficit on Continuing Operations	(336)
Surplus Transferred to Accumulated Income in Endowment Funds	283
Deficit for the Year	(53)

2009/10

Statement of Historical Cost Surpluses and Deficits for the Year Ended 31 July 2011

Surplus after Depreciation of Assets at Valuation	1,064
Difference Between the Historical Cost Depreciation Charge and the Actual Depreciation Charge for the Year Calculated on the Revalued Amount	1,342
Historical Cost Surplus	£2,406

Statement of Historical Cost Surpluses and Deficits for the Year Ended 31 July 2010

Deficit after Depreciation of Assets at Valuation	(336)
Difference Between the Historical Cost Depreciation Charge and the Actual Depreciation Charge for the Year Calculated on the Revalued Amount	1,342
Historical Cost Surplus	1,006

Balance Sheets

as at 31 July 2011

Summary Consolidated Balance Sheet as at 31 July 2011	2011 (£'000s)	2010 (£'000s)
Fixed Assets		
Tangible Assets	77,528	70,248
Other Fixed Asset Investments	479	404
Endowment Asset Investments	13,977	12,758
Current Assets		
Stock	83	52
Debtors	2,729	3,100
Investments	15,240	17,721
Cash at Bank and in Hand	22	134
Total Current Assets	18,074	21,007
Creditors: Amounts Falling Due Within One Year	6,658	5,037
Net Current Assets	11,416	15,970
Total assets less current liabilities	103,400	99,380
Creditors: Amounts Falling Due After More Than One Year	9,856	10,825
Net Assets	93,544	88,555
Represented by:		
Deferred Capital Grants	17,667	15,324
Endowments		
Expendable	4,237	3,615
Permanent	9,740	9,143
Total Endowments	13,977	12,758
General Reserves		
Revaluation Reserve	54,369	55,711
General Reserves Excluding Pension Reserve	7,531	4,762
Total General Reserves	7,531	4,762
Total	93,544	88,555

Independent Auditors' Statement

We have examined the summarised financial statements of the College for the year ended 31 July 2011 which comprise the Summary Group Income and Expenditure Account and the Summary Group Balance Sheet, which are set out on pages 52 to 54 of the College's Financial Report and Summary Accounts. The summarised financial statements are non-statutory accounts prepared by the Council for the purpose of inclusion in the Financial Report and Summary Accounts.

This statement is made, in accordance with our engagement letter dated 6 June 2008, solely to the College, in order to meet the requirements of paragraph 36 of the *Statement of Recommended Practice: Accounting for further and higher education* (2007). Our work has been undertaken so that we might state to the College those matters we have agreed to state to it in such a statement 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 for our work, for this statement, or for the opinions we have formed.

Respective Responsibilities of the Council and Auditor

The Council has accepted responsibility for the preparation of the summarised financial statements in accordance with paragraphs 29 to 35 of the *Statement of Recommended Practice: Accounting for further and higher education* (2007). Our responsibility is to report to the College our opinion on the consistency of the summarised financial statements on pages 52 to 54 within the Financial Report and Summary Accounts with the full statutory annual Financial Statements.

We also read the other information contained within the Financial Report and Summary Accounts and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

Basis of Opinion

We conducted our work having regard to Bulletin 2008/3 *The auditor's statement on the summary financial statement in the United Kingdom* issued by the Auditing Practices Board. Our separate report on the College's full statutory annual Financial Statements for the year ended 31 July 2011 describes the basis of our audit opinion on those financial statements.

Opinion on Summarised Financial Statements

In our opinion, the summarised financial statements set out on pages 52 to 54 are consistent with the full statutory annual Financial Statements for the year ended 31 July 2011.

Neil Thomas
for and on behalf
of KPMG LLP
Chartered Accountants
15 Canada Square
Canary Wharf
London
E14 5GL
17 November 2011

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