

Royal College of Art

Postgraduate Art and Design

Annual Review

‘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 and 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

Royal College of Art
Annual Review 2012–13

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Rector's Review

This academic year the RCA launched four new Master's programmes – the largest increase in course provision in recent history. Designed both to reflect and inform new practices in design, we introduced Information Experience Design, led by Dr Kevin Walker; Interior Design, led by Ab Rogers; Service Design, led by Dr Nick de Leon, and Global Innovation Design, led by Professor Miles Pennington. This latter programme sees the RCA working on a global stage, in partnership with the Pratt Institute in New York and Keio University, Tokyo.

With these exciting new programmes the RCA witnessed a 10 per cent increase in student numbers and a commensurate growth in staff; we were pleased to welcome Associate Dean Teal Triggs to the School of Communication, in addition to those new heads of programme mentioned above. The excellence of an RCA education rests on the calibre of academic staff, and I'm delighted to report that in preparation for the forthcoming Research Excellence Framework assessment in 2014, the RCA will be submitting 100 members of faculty all with outstanding research profiles. World-ranking academics attract the world's finest students, and this year we welcomed 1,249 talented individuals from some 59 different countries, and increased our pool of MPhil and PhD candidates.

In governance and leadership, we were fortunate to announce Dame Marjorie Scardino DBE, Yinka Shonibare MBE, and Sir Peter Michael as new members of Council. We thank Sir Mark Jones and Robin Levien for their service as they complete their terms of office.

The RCA is often described as the world's most influential art and design university, and this year we lived up to that reputation by being called upon to deliver a series of design workshops at 10 Downing Street, aimed at senior policy advisers and high-flying civil servants.

The year 2012 marked the 175th anniversary of the RCA, now the world's oldest school of art and design in continuous operation. We celebrated with a major exhibition comprising some 350 works of art and design by staff and alumni, spanning three centuries. Alumni events were hosted in New York, San Francisco and London, with many different generations of former students enjoying the opportunity to reminisce about their years at the RCA.

An alumni highlight of the year was the announcement that Elizabeth Price was the winner of the Turner Prize 2012. Elizabeth graduated from Constructed Textiles in 1991 and served as a tutor in Fine Art in 2007–11.

In estates planning, we are engaged in a long-term comprehensive masterplan, comprising the construction of new buildings and major renovations to the existing estate; I wish to thank Dr Jo Kennedy OBE in particular for her guidance in leading the Building & Estates Committee over the past year, during which we saw the magnificent new Dyson Building open in autumn 2012. Especial thanks are due to those donors whose support made this building possible, in particular the James Dyson Foundation, the Wolfson Foundation, the Dr Mortimer and Theresa Sackler Foundation, and Lydia and Manfred Gorvy. Alongside the Printmaking and Photography programmes, InnovationRCA moved into the Dyson building with a fresh and greatly expanded cohort of design entrepreneurs. The success of these design start-ups is outlined on pp. 60–61 of this Annual Review.

Construction of the Woo Building began in spring 2013, and it is on track to open its doors to students from the School of Material in spring 2015. Finally, in terms of live projects undertaken by our Architecture students, I'm delighted to report that a group of first-year students won a design competition to create a demountable – or 'pop down'

'Such live projects with "real world" partners abound across the RCA and offer tremendous strength to the employment prospects of our highly talented graduates.'

– outdoor theatre and meeting space near Wembley Stadium, commissioned by Brent Council in London. Remarkably, these students will be able to lay claim to having a complete, built project under their belts before having finished their Master's degree! Such live projects with 'real world' partners abound across the RCA and offer tremendous strength to the employment prospects of our highly talented graduates.

We remain grateful to HEFCE for its continued support of the RCA, in particular, its recognition of the high costs associated with the RCA's teaching practice and provision of technical facilities.

I hope the following pages give you a sense of the many, varied accomplishments of the RCA in 2012/13.

Paul Thompson
Rector



Student Statistics 2012/13

School	Applicants 2012/13	Admissions Sept. 2012	Student Numbers
Architecture			
Architecture	260	39	80
Interior Design	84	24	24
School Total	344	63	104
Communication			
Animation	85	21	43
Information Experience Design	31	16	16
Visual Communication	325	59	115
School Total	441	96	174
Design			
Design Interactions	100	20	45
Design Products	207	47	87
Innovation Design Engineering	166	49	92
Service Design	64	24	24
Vehicle Design	87	31	52
School Total	624	171	300
Fine Art			
Painting	400	36	74
Photography	139	24	54
Printmaking	92	25	52
Sculpture	190	34	65
School Total	821	119	245
Humanities			
Critical & Historical Studies	9	2	11
Critical Writing in Art & Design	48	22	40
Curating Contemporary Art	73	18	40
V&A/RCA History of Design	116	42	77
School Total	246	84	168
Material			
Ceramics & Glass	73	20	45
Fashion	227	42	90
Goldsmithing, Silversmithing, Metalwork & Jewellery	55	18	38
Textiles	88	40	85
School Total	443	120	258
Grand Total	2,919	653	1,249

 Australian 2	 Austrian 10	 Belgian 7	 Brazilian 7	 British 529	 (British) Guernsey 1
 (British) Jersey 1	 Canadian 19	 Chilean 3	 Chinese 65	 Croatian 1	 Cypriot 8
 Czech 3	 Danish 25	 Dutch 13	 Estonian 5	 Finnish 13	 French 41
 German 65	 Greek 15	 Guatemalan 1	 Hong Kong 4	 Hungarian 4	 Indian 15
 Iranian 3	 Irish 20	 Israeli 16	 Italian 21	 Japanese 34	 Kazakhstani 1
 Kenyan 1	 Latvian 2	 Lithuanian 5	 Luxembourger 2	 Malaysian 3	 Maltese 1
 Mexican 3	 New Zealander 4	 Norwegian 5	 Omani 1	 Pakistani 1	 Polish 18
 Portuguese 13	 Qatari 1	 Romanian 3	 Russian 7	 Serbian 1	 Singaporean 1
 Slovakian 4	 Slovenian 5	 South African 4	 South Korean 80	 Spanish 19	 Swedish 15
 Swiss 10	 Taiwanese 21	 Thai 6	 Turkish 5	 US American 54	

Total Nationalities 59 Total Students 1,249

Highlights
2012/13

September



The start of the academic year saw students enrol on new programmes Information Experience Design, Interior Design and Service Design.

The Dyson Building opened its doors to Painting and Photography students, uniting Fine Art disciplines in Battersea for the first time in 175 years.

Autumn Term

October



Yinka Shonibare MBE delivered the inaugural lecture of RCA/Outset Visual Cultures series.

Image and Language research conference at the RCA strengthened ties with Chinese academics.

November



The College celebrated 175 years with a major historic exhibition and book *The Perfect Place to Grow*.

Service Design led a design summit at 10 Downing Street to help retrain civil servants in thinking about government services.

Second-year Visual Communication student Yeni Kim won the Adobe Design Achievement Award.

December



Alumna Elizabeth Price won the prestigious Turner Prize for her film-based work.

First-year Architecture students' winning design 'Pop Down Square' was picked to transform a Wembley site into a new community hub.

January



The College began the new year with a new brand identity, designed by Dean of Communication Neville Brody.

Moving On Collective, founded by GSM&J students, organised an innovative jewellery walking exhibition.

The College showcased research talent through the biennial exhibition *Disruption*.

Spring Term

February



Joan Jonas joined the College as Leverhulme Trust Visiting Professor for Performance, giving an illuminating series of talks and performances.

The Helen Hamlyn Centre for Design research played a pivotal role in informing the arts strategy at one of Scotland's largest hospitals.

Christo, Paula Rego, Julian Opie and David Bailey all donated postcards to the RCA Secret sale, helping raise £100,000 for Fine Art bursaries.

March



Curating Contemporary Art students drew inspiration from the internet and Pionen Data Centre to launch the well-reviewed exhibition, *No one Lives Here*.

April



The College secured a further £3 million in donations towards the development of the Woo Building, in addition to the major donation by Sir Po-Shing and Lady Helen Woo.

Summer Term

June



May



Fashion programmes took to the catwalk in the first College show to be streamed live.



Show RCA 2013 attracted more than 60,000 visitors to its Battersea and Kensington exhibitions.

Burberry Chief Creative Officer Christopher Bailey was made an honorary doctor at this year's convocation ceremony, alongside artists Cindy Sherman and Faith Ringgold, and architect Eva Jiřičná.



'The Perfect Place to Grow',
installation view, Tracey Emin, 2001

**'It has moved, manipulated, arranged,
designed and improved more of our lives
than all the others put together. There is
something in every house that owes its
genesis to the Royal College of Art.'**

–
'The Art Beat of the Nation'
Sunday Times, 4 November 2012

The Royal College of Art's 175th anniversary in 2012 was a milestone for the College. It marked the longest continuous experiment in publicly funded postgraduate art and design education in the world, bringing to the fore the College's sometimes unacknowledged legacy and critical role in both British and global cultures and economies.

Two outcomes of anniversary celebrations – a book and exhibition, both designed by Neville Brody – provided greater understanding of the significant contribution of the College's creative critical thinking and user-centred design to higher education and society at a time when accountability is demanded more than ever. According to His Royal Highness, the Duke of Edinburgh, who prefaced the book, the College has – over the years – successfully discovered talent and given it 'every opportunity to develop and to flourish'.



Left: 'Spike', installation view, David Mach, 2012
Below: 175th Anniversary publication, designed by Neville Brody and Research Studios

Exhibition

In November the College presented a landmark exhibition of its outputs, impact and influence across three centuries, bringing to a close a year of celebratory activities. *The Perfect Place to Grow: 175 Years of the Royal College of Art*, curated by Rector Paul Thompson and Fine Art Society Director Robert Upstone, charted student, staff and alumni work and professional achievements, presenting an astonishing range of the cultural, artistic and creative leaders who have emerged from the College.

Through the principal themes: 'Art for Industry'; 'Public Purpose'; 'Personal Expression'; and 'Political Expression', the exhibition offered a critical insight into the politics and polemics of how Britain should, or should not, train artists and designers, while examining the purpose of publicly funded art schools.

From Victorian industry to the birth of Pop and Postmodernism, the show featured historic and contemporary work of alumni including Gertrude Jekyll, Sir Edwin Lutyens, Eric Ravilious, Edward Bawden, Hans Coper, Ossie Clark, Bill Gibb, Zandra Rhodes, Sir James Dyson, Eric Parry, David Adjaye, Tord Boontje, Ron Arad, Graphic Thought Facility, Neville Brody, Lady Elizabeth Butler, Dame Barbara Hepworth, Henry Moore OM, David Hockney OM, Bridget Riley, Eduardo Paolozzi and Tracey Emin, whose 2001 work, *The Perfect Place to Grow*, was both exhibited and referenced in the exhibition title.

Free and open to the public, from 16 November to 3 January, the exhibition attracted a total of 9,556 visitors and was featured across media including BBC's *Start the Week*, *The Times*, *The Sunday Times* and the *Guardian*.



Publication

A supporting book, also published in November, explored the College's rich history and vast influence, featured a graphic timeline and a series of insightful essays by leading academics, including historian Fiona MacCarthy, fashion critic Colin McDowell, curator Robert Upstone, graphic design critic Rick Poynor, Andrew Wilson of Tate and Dr Glenn Adamson of the Victoria and Albert Museum, as well as the RCA's Jane Pavitt, Paul Thompson, Sarah Teasley and Joe Kerr. The book also featured alumni interviews with Christopher Bailey of Burberry, film director Ridley Scott, design engineer and entrepreneur Sir James Dyson, artist David Hockney, graphic designer Margaret Calvert and artist Tracey Emin.

The book did much to cement a critical and more academic understanding of the College's role in higher education, as well as being an incisive and visually appealing record of its impact on society, culture and the economy.

'Untitled (For Man
Would Remember Each
Murmur)', installation
view, Virgile Ittah
(MA Sculpture, 2013)

'The vast efforts across
curation, production,
operations, together with
student enterprise, made
for an entirely richer visitor
experience attracting record
visitor numbers – more than
60,000 – over the course
of 11 days.'

Show RCA 2013

Show RCA 2013, with 509 graduating students, was the College's largest graduate exhibition to date, spanning seven buildings across the College's two campuses in Battersea and Kensington.

The optimistic and enterprising spirit of the academic year 2012/13 was encapsulated in *Show RCA 2013*'s identity, designed by Visual Communication alumni, Studio Oswald. This was a shift from the tradition and heritage evoked in the previous year prompted by the College's anniversary celebrations. Studio Oswald modified Tobias Frere-Jones' sans-serif Gotham typeface, introducing new possibilities for spatial alignments. The bolder identity and 'fragmented' typography were combined with images supplied by graduating students, set in a bright, dynamic palette.

This distinctive look and feel was used across hoardings, wayfinding and all print and digital marketing materials. A supporting visually led publication, also designed by Studio Oswald, gave visitors a snapshot of the extent of Schools' and programmes' activity throughout the year and directed them toward a comprehensive online digital catalogue of graduating students.

The organisation of space emphasised recent capital developments at Battersea, including the opening of the Dyson Building in September 2012 –



Above: 'LED Vase', Nicholas Gardner
(MA Design Products, 2013)

Middle: 'Show RCA 2013', Sculpture Building

Right: 'Metáfora' (from the project 'Metaphor or Sadness Inside Out'),
Catarina Vasconcelos (MA Visual Communication, 2013)



a move which brought together all four programmes as a united School of Fine Art. Sculpture, Painting, Printmaking and Photography all showed at the Battersea campus, alongside Architecture, which exhibited in the nearby Testbed site.

That Ceramics & Glass and Goldsmithing, Silversmithing, Metalwork & Jewellery also showed at the Battersea campus, and pointed to the opening of the Woo Building, which will house these programmes from 2015.

Building on a collective, curated approach tested out in the work-in-progress shows earlier in the year, *Show RCA 2013* emphasised the power of interdisciplinary creativity, and teased out the common and complementary narratives between programmes. Altogether the exhibition drew over 60,000 visitors.

The dynamic and enterprising spirit captured by the Show identity was particularly evident in students' culinary and music events, and performance initiatives across the Schools of Communication and Fine Art. There was much collaborative, interdisciplinary work between programmes such as Fashion and Textiles, while a collaborative graduate project between Textiles and Vehicle Design for Audi exhibited at Clerkenwell Design Week. Across the School of Design, from mechanical washing machines to concepts

of harnessing human waste as a resource, a focus on culturally sensitive developing world innovation was evident.

A growth in performance art at the RCA was also evident in the number of graduates who produced time-specific pieces for their graduate show. More than ten students from across Sculpture, Painting, Photography and Printmaking incorporated performance into their final show offering. The arrival of performance pioneer Joan Jonas as the Leverhulme Trust Visiting Professor for the spring and summer terms helped bolster students' understanding of producing, presenting and documenting performance-based projects. More students than ever staged work externally, drawing on their surrounding environment, from billboards to exterior walls and roads.

Another focus of *Show RCA 2013* was on sustainability and reducing waste. Instead of the conventional painted MDF plinths, which are difficult to recycle, the *Show RCA 2013* production team used pre-existing cardboard tubes as plinth supports, delivered straight into galleries on a just-in-time basis.



Battersea Developments

‘What is so clever is the way in which Haworth Tompkins has mirrored our educational aspirations. They have created vistas, walkways and cut-throughs that allow all the building’s very different occupants to interact in true RCA interdisciplinary style.’

—
Paul Thompson
Rector

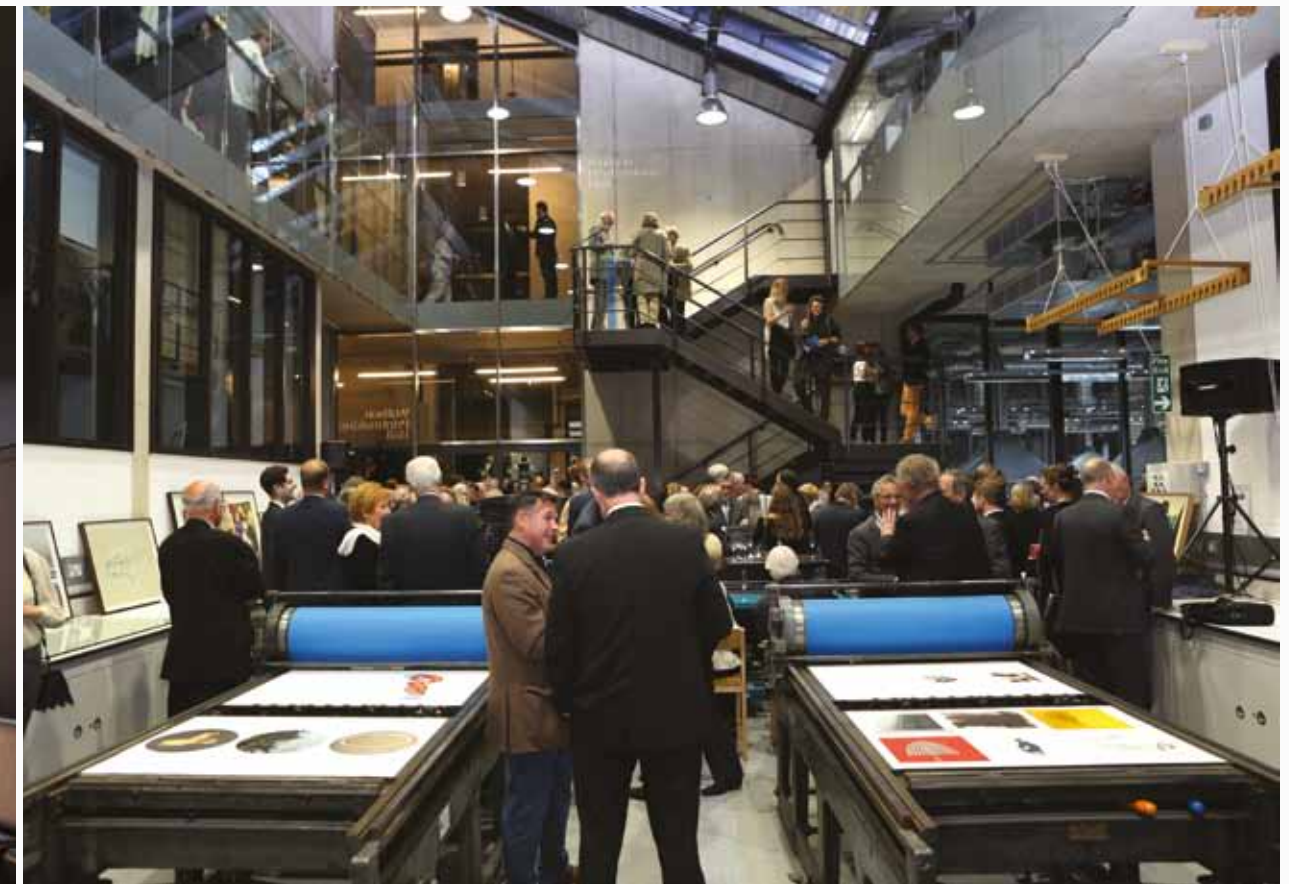
The Dyson Building was officially opened in September 2012. Three hundred guests gathered in the Wolfson Printmaking Hall for toasts and speeches, and to see RCA alumnus and design engineering entrepreneur Sir James Dyson inaugurate the building, turning the wheel of the 1829 printing press to produce a rare Sir Peter Blake etching.

The Dyson Building houses the programmes of Printmaking and Photography on the same campus as the Painting and Sculpture programmes, uniting all the Fine Art disciplines for the first time in the College’s history.

InnovationRCA, the College’s entrepreneur business incubator, which now has a dedicated, purpose-built home at the Dyson Building in Battersea, showcased its most successful ventures in the *Innovate* show in the new public exhibition gallery for the opening.

Other guests visited the 225-seat Lecture Theatre, to be named the Lydia and Manfred Gorvy Lecture Theatre in recognition of their leadership gift to the College’s capital campaign.

In addition to the £5 million gift from the James Dyson Foundation, the new building has also



*Above: Wolfson Printmaking Hall
Left: Lydia and Manfred Gorvy
Lecture Theatre*

received generous support from the Garfield Weston Foundation, the Higher Education Funding Council for England, the Dr Mortimer and Theresa Sackler Foundation and the Wolfson Foundation.

Construction of the next phase of the College’s expansion in Battersea began in spring, and The Sir Po-Shing and Lady Helen Woo Department of Applied Art is on track to be completed before the end of 2014. The programmes of Ceramics & Glass and Goldsmithing, Silversmithing, Metalwork & Jewellery will move to Battersea in 2015.

The Sackler Building for Painting opened in September 2009. Since this time the continued growth in excellent applications to study Painting at the RCA has led to the need to expand the amount of studio space available. Original architects Haworth Tompkins devised a scheme to create floating mezzanines over the double-height studio bays to meet this need. In addition, some entirely new floor spaces have been created to provide much-needed new seminar and workshop spaces.

The newly reconfigured Sackler Building stays true to the original brief – creating the ideal space in which to make, learn and teach – while providing studio

space for an additional 24 students in the programme. The College is extremely grateful to the Dr Mortimer & Theresa Sackler Foundation for funding this essential work, which takes place over the summer and will be completed for the start of the 2013/14 academic year. The Foundation has demonstrated exceptional support to the Painting programme at the Royal College of Art, and without them the Sackler Building for Painting would not have been possible.

New Knowledge Exchange Hubs and Research Centres

The Royal College of Art is recognised as an established leader in research in the creative arts and design, humanities, architecture and communication, with 70 per cent of its research rated as world leading or internationally excellent, according to the 2008 Research Assessment Exercise.

The RCA engages with business, government, the non-profit sector and the design community through education and events, publications and industrial collaborations, and has a strategic plan actively to build on this existing knowledge exchange platform, to strengthen research as well as the culture of design innovation and entrepreneurialism, linking closer to industry.

There are plans to nurture knowledge exchange in each of the six Schools, connecting existing research excellence with industrial, economic and cultural activity. Three centres of expertise, or ‘RCALabs’, concentrated on visualisation, design and prototyping, and high-end imaging, have also been proposed; and a Head of Knowledge Exchange, Christina Schönleber, will take up her post in January 2014.

Established expertise in knowledge exchange and innovation lie with the Helen Hamlyn Centre for Design, InnovationRCA, and in studio projects. More recent activities have centred on the Arts & Humanities Research Council (AHRC)-funded Knowledge Exchange Hub for the Creative Economy, the Creative Exchange (CX), and the Healthcare Innovation Exchange Centre (Helix).

The Creative Exchange

The Creative Exchange (CX) is a £4m Knowledge Exchange Hub led by Lancaster University in partnership with Newcastle University and the Royal College of Art. The programme connects design research excellence with businesses, service providers and citizens.

CX responds to changes in the design, creative and media-based industries, and the rise of the digital space. It explores new forms of engagement and exchange in the digital media, design, broadcast, performing and visual arts, and gaming sectors, focusing on the public digital sphere and notions of participation, experience, personalisation, connectivity, narrative and identity.

Such research will lead to new products, experiences and business opportunities that empower anyone, anywhere to access, explore and create with the newly accessible collections of media, public information and personal data trails that form the public digital sphere.

A cohort of 20 doctoral researchers are being recruited in the project’s first two years. RCA candidates are jointly supervised by the Digital Research Lab in the School of Communication, led by Professor Neville Brody, and by the Helen Hamlyn Centre for Design, led by Professor Jeremy Myerson. This combination brings together communication and digital design expertise with skills in citizen participation and user engagement.

In October 2012, the first PhD students joined the CX programme:

- **Ben Dalton**, ‘Demons and Sock Puppets: Metaphors of Personal Identity for Pseudonymity in Digital Public Spaces’
- **John Fass**, ‘Start Making Sense: Digital Archives and Narrative’
- **Veronica Ranner**, ‘Knowledge Exchange in Bio-Digital Public Space’.



Helix

Plans for a healthcare innovation centre with Imperial College London were also put in motion in 2012/13. The Healthcare Innovation Exchange (Helix) Centre, in partnership with Imperial Health Trust’s St Mary’s Hospital, will combine the RCA’s creativity and user-centred design expertise with ICL’s clinical, engineering and scientific know-how, maximising the economic and social impact of healthcare research and innovation with national and international partners. The Centre builds on previous collaborative work between Imperial College London and the RCA, and is funded by £2.8m over four years from the HEFCE Catalyst Fund.

Dr Paul Thompson will co-direct the Centre with Professor Lord Ara Darzi, director of the Institute for Global Health Innovation at ICL. The centre will recruit five designers working across areas including patient safety, and training and simulation technology.

Architecture Interior Design

School of Architecture

Main Image: 'Synt[e]tech[e]cology – Greenhouse Gas to Economic Asset', main view of the tower with dust cultivation, Chang Yeob Lee (MA Architecture, 2013)

The academic year 2012/13 saw the first year of the new Interior Design programme, the emergence of more Architecture Design Studios (ADSs), more variety in student work, more publicly oriented projects in both Architecture and Interior Design programmes, and increased external connections for the School.

An inter-school UK–Chinese research symposium was attended and contributed to by five students with their tutor, who spent over two weeks in China studying and making proposals for post-industrial regeneration sites in Beijing. Here in London, a project with Brent Council Regeneration will result in a public building for Wembley in 2014.

The Berlin architect Frank Barkow was Architecture Visiting Professor, setting the agenda for the radical transformation and often reprogramming of the façades of 1960's London buildings. Interior Design Visiting Professors Fred Scott and Eva Jiřičná both gave outstanding lectures on the subject, and contributed to the developing studio culture of tutorials and work reviews.

Research in Architecture was given new impetus by the successful application of two major grant awards, and the acceptance of two new PhD students (one an RCA graduate), both of whom are fully funded.

In *Show RCA 2013*, the Architecture programme exhibited in Testbed, Battersea, with Fine Art

graduates. The work in the show was regarded as outstanding, with critical reviews citing its prescient, fresh and relevant approach.

World-class speakers contributed to both the 'Talking Interiors' lecture series at the RCA, and the 'Architecture&' lecture series held at the Victoria and Albert Museum. These events provided a lively forum for debate, and were well attended by students and academics from across the College and other institutions, as well as members of the interior design and architecture professions.

Professor Alex de Rijke
Dean of School

'Architecture is measured against the past; you build in the present and you try to imagine the future.'

–
Richard Rogers
From *Inside Out*, Royal Academy of Arts, 2013
(designed by Ab Rogers, Head of Interior Design)



'Patapolis: The Matter Form and Power of a Commonwealth Absurd and Pata-Modern: Language is always appropriated by the new ruling class', James Crawford (MA Architecture, 2013)



Architecture

All first-year students took part in 'Wembley Meanwhile', a live project collaboration with Brent Council to build a community facility next to the stadium. The competition was won by a team led by Mike Lim with the proposal 'Pop Down Square'. Now under construction, the all-timber dance hall and auditorium below an elevated public deck is to be completed in summer 2014.

Second-year work was characterised by a wider-than-ever spread of thesis experiment, including the critique of public institutions, transformation of existing buildings, responses to contemporary industrial/ ecological issues and housing design. The Architecture Design Studios grew from five to six units, welcoming key new academics and practitioners to the teaching faculty.

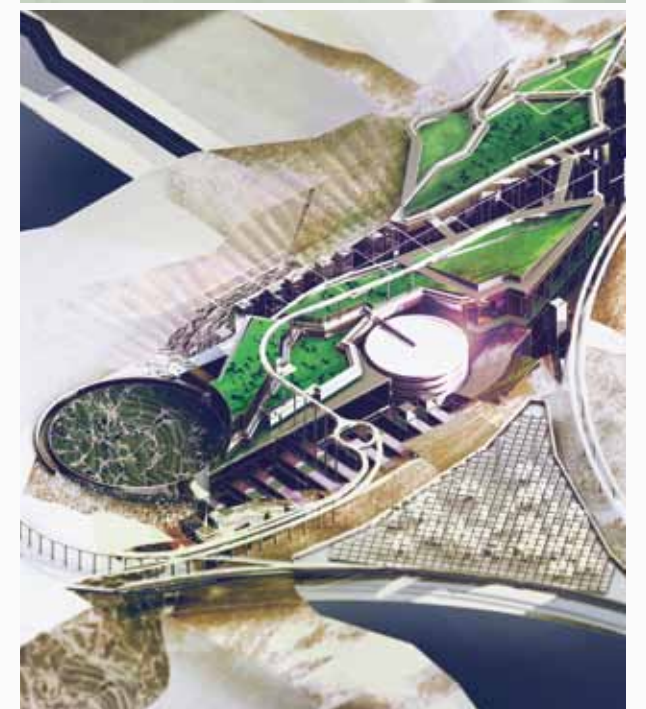
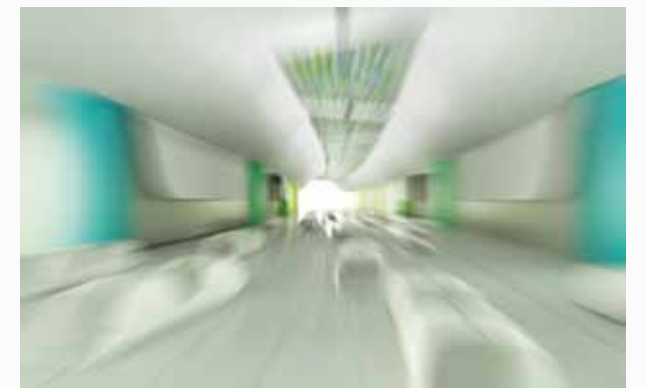
Interior Design

The new Interior Design programme saw students challenging typologies and evolving poetic conceptual responses to diverse problems. They completed nine exciting projects, exploring all notions of the interior from the emotionally stimulating to the super-functional; creating full-scale, immersive environments, re-imagining our public transportation experience and envisaging the future of A&E.

The students designed commercial interventions for real clients: two retail stores for Save the Children, one for Topshop Boutique in Oxford Circus, and the Champagne and DX bars within May Design Series. It promoted cross-programme collaboration through a shared project with History of Design, where students researched and developed a design response to key post-war

Pop-Down Square, Wembley, Event space (day view), Mike Lim, Shoichi Sado, Olivia Wright and Isobel Davies (ADS 6, first-year students)

Top: 'Zedlev Inbetween Journey', waiting area design for Waterloo International Railway Station, Karolina Finkova, Patiya Pullket, Ja Yoon Yoon and Leon Kacinari (MA Interior Design, first-years)
Middle: 'Jerusalem', artificial dairy pastures, License Zone PEDL 245 (New Addington), Joshua Green (MA Architecture, 2013)



Animation Information Experience Design Visual Communication

School of Communication

*Main Image: Poster for Eady
Forum, Jack Llewellyn (MA Visual
Communication, 2013)*

This year has seen a period of consolidation, with the biggest period of change the School has ever experienced. With its physical space doubling in size within a completely redesigned Queen's Gate building, we have welcomed both Animation and the new Information Experience Design (IED) programme, led by Dr Kevin Walker, into our environment. Hubs have been established that articulate our academic structure: The Research Zone identifies our growing emphasis on developing research culture within the School, supported by the appointment of our new Research Leader, Tom Simmons, and the IED Experimental Lab provides a spiritual

home for the new programme. Joint technical facilities now actively foster cross-learning and shared skills.

Many exciting joint strategies have evolved over the year, with all programmes in the School now running open electives, wherein students are encouraged to explore different areas and ideas. New and continuing forums create open debate around disciplines. Exciting external projects have allowed programmes to collaborate across the RCA, and the CX Hub continues to provide an inspiring source for new thinking and experimentation.

Professor Neville Brody
Dean of School

'One student said it best when they said: "The course is not about making builders, it's about making explorers".'

—
Anna Gerber
Director, Visual Editions, June 2013



Eady Forum
is an open
discussion on
the diverse



Left: Still from 'Home', Luiz Stockler (MA Animation, 2013)
Middle: Still from 'Untitled', Luca Tóth (MA Animation, 2013)

Animation

It has been another successful year for Animation graduates. Mikey Please (MA Animation, 2010) was long-listed for an Academy Award for his graduation film *The Eagleman Stag*, and Ben Cady (MA Animation, 2012) was nominated for the Royal Television Society Award for best postgraduate animation for *Anomalies*. 2012 graduate Eamonn O'Neill was also nominated for a BAFTA for his first-year film, *I'm Fine Thanks*. Karolina Głusiec (MA Animation, 2012) was awarded the prestigious Jerwood Drawing Prize for her film *Velocity*. Luiz Stockler (MA Animation, 2013) had his first-year film *Home* screened on Channel 4 as part of Random Acts, and 2013 graduate Christian Schlaeffer's film *The Dewberry Empire* premiered at the prestigious BFI London Film Festival. 2013 graduate Carla Mackinnon was awarded £12,000 by the

Wellcome Trust towards a film and supporting web resource exploring the phenomenon of sleep paralysis.

The acclaimed writer, illustrator and musician, Peter Blegvad, has been an inspiring addition to the School as Visual Writing Tutor. The programme welcomed a delegation from Hangzhou, China to attend the Sino-UK Symposium and also hosted the Animated Bodies research symposium.

The Animation programme has identified Serious Animation as an area in which to expand research within the School. One key research development this year was the start of the Medical Research Council funded CHILDSPLA project, with London School of Hygiene and Tropical Medicine, Great Ormond Street Hospital and the RCA, led by Professor Joan Ashworth.

Information Experience Design

Information Experience Design (IED) was validated in July 2012, and since then the programme has experimented with curriculum, maintaining a grounding in theory and research while remaining experimental and forward-thinking. IED has a strong technical focus, balanced with conceptual and critical perspectives. We have a core of three visiting lecturers, complemented by Senior Tutor Brock Craft. Our Experimental Lab serves as a physical hub for the programme, as well as a technical hub for the School as a whole.

Imperial College funded collaborative projects, such as Space Program between IED, Architecture and Sculpture. The Student project 'Mapping America' was selected for public exhibition, first-year student Hanna Lee won an award for her poster design for Transport for

Opposite: 'Soligram', Jaiyu Liu (MA Information Experience Design, first-year), Mario Andre Kong (MA Architecture, first-year)
Opposite Right: Launch of Eady Forum, ILLInformed and Red Tape publications during 'Show RCA 2013'



Visual Communication

Visual Communication is at the edge of emerging new disciplines stemming from the relationship between new and traditional technologies, and understanding how this has changed the designer and society. Students and staff work in an enormous number of disciplines – photography, film, video, text, paint, sound, wood-block type, print, environment and digital. Ideas and creativity are the media, and visual intelligence, thoughtfulness and playfulness are the tools.

Over the past year, Visual Communication has received tremendous support from sponsors and collaborators, from reviewing design communications for the Royal Navy to navigating BT's archives, Christmas cards for Tate Modern, and a competition set by Sir Quentin Blake. We have initiated a major project with Hyundai looking critically at their branding status. We

have re-engaged with the Royal Mail, with a project connected to their extensive communications archive. The V&A worked with us to ask what the future of the poster might be, and we collaborated on the RIM BlackBerry project managed by the Helen Hamlyn Centre for Design. Our students continue to be in demand across the College designing exhibitions and print material for other schools and programmes.

Research students in Visual Communication have worked to produce some inspiring exhibitions this year within the College. As well as contributions to the exhibition, *Disruption*, in January, the *Nightworks* spring exhibition, held at the Battersea campus, presented film and video installations alongside performances from artists and filmmakers.



Above: Posters for Eady Forum and ILLInformed, Giulia Garbin, Yeni Kim and Jack Llewellyn (MA Visual Communication, 2013)
Below: 'City Acrobat', pop-up book, Yeni Kim (MA Visual Communication, 2013)



Design Interactions
Design Products
Global Innovation
Design
Innovation Design
Engineering
Service Design
Vehicle Design

School of Design

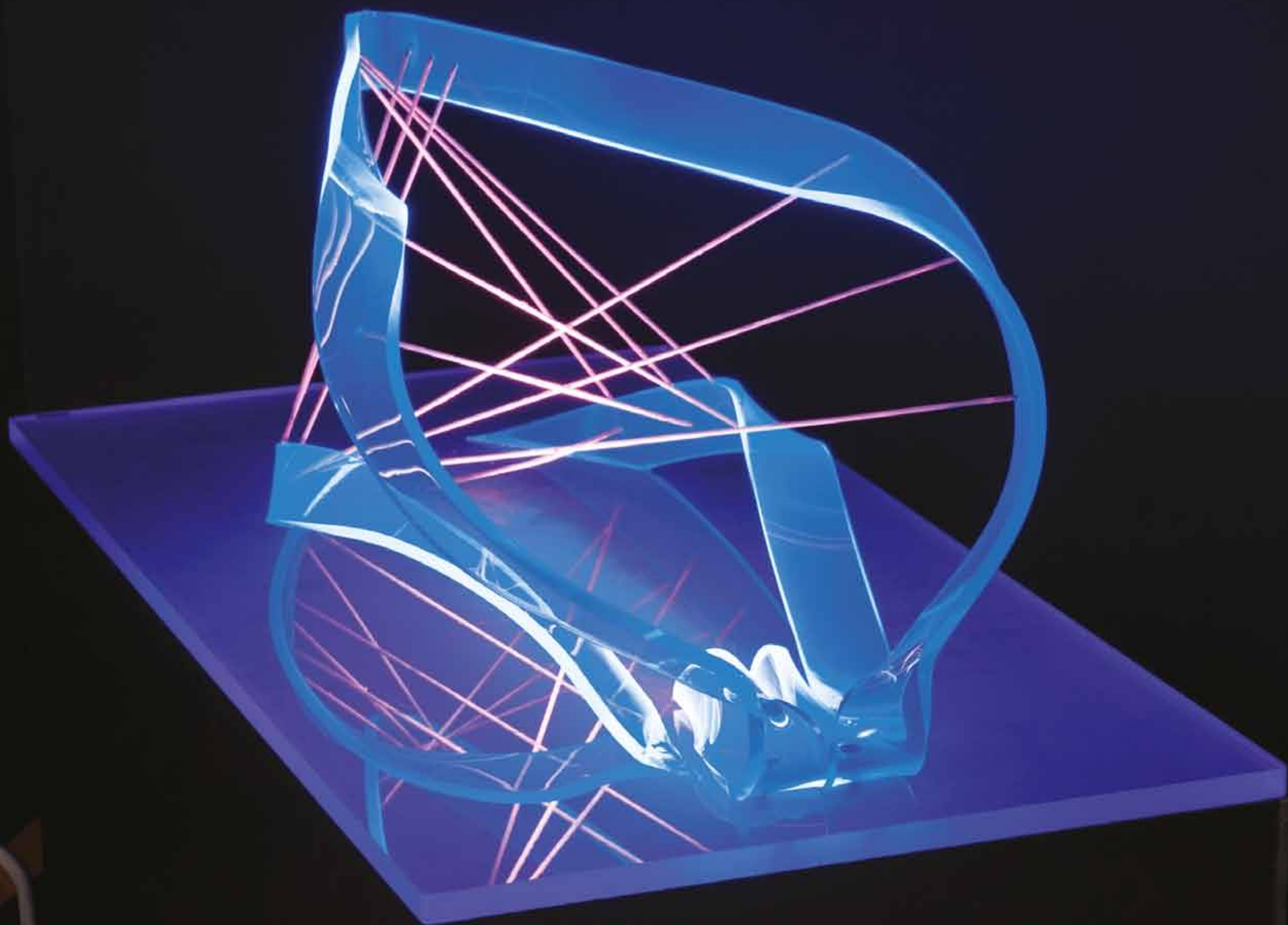
*Main Image: Vehicle Design SABIC
'VISiCON' project, Selim Benhabib,
Pierre Andlauer and Henri Peugeot
(MA Vehicle Design, first-year)*

Programmes in the School of Design 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.

The School is increasingly focused on research-led teaching and innovation, and the appointment of a School Research Leader has led to a significant increase in bids for external funding. The School will make a strong contribution next year to the College's submission to the government census of research quality, REF 2014.

Professor Dale Harrow
Dean of School

'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.'



Right: 'The New Weatherman', commissioned as part of Blueprints for the Unknown and Studiolab, EU-funded research project, David Benqué (PhD candidate, Design Interactions)
Below Right: 'The Bird', Wonseok Jung (MA Design Products, 2013)

Design Interactions

In 2012/13, MA projects included exploring social and cultural implications for synthetic biology with students from Imperial College, a biohacking workshop at a Community Biolab, and exploring new models for the state and citizenship. We visited Beijing and exchanged ideas with students at Cafa and Tsinghua University. Graduates continued to have an impact on design discourse through conference presentations (e.g. a colloquium at Nasa Ames Research Center, Design Indaba in South Africa, and the Global Design Forum, London). In research, the first commissions from our EU Studio Lab project were exhibited at *Ars Electronica*. We helped initiate, and participated in, a design seminar at 10 Downing Street, and Intel funded a new three-year technologist-in-residence post to combine hands-on learning with critical reflection on digital technologies.

Design Products

Throughout the year, alongside their core design project work in their Platform groups, students also took part in programme-wide workshops, study trips and collaborative projects, including: 'Enhanced Bodies', exploring modifying the body to achieve something impossible; and the *Rural is Radical* exhibition, Gallop Workshop, Deptford, which showed the outcomes of the Royal Amateur Expedition Society field trip to the Merz Barn, Cumbria. Platform 17 produced the 'Mind the Gap' workshop in Taiwan, supported by NCKU Tainan; Platform 8 participated in the *Atmosphere and Membrane* exhibition, Brick Lane; and Harry Richardson and Platform 15 participated in the *Out of the Woods* exhibition at the Victoria and Albert Museum, as part of the London Design Festival.

The WORKS collective of recent graduates showed in the Ventura Lambrate district during the Milan Furniture Fair. Alexander Taylor's Fold light was included in *The Next Wave* industrial design exhibition during the Washington DC Design Festival, and Postler Ferguson's Papafotxtrot toys were nominated for the 2013 Designs of the Year award at the Design Museum.



'Eidos Hero', Tim Bouckley, Mi Eun Kim, Millie Clive Smith and Yuta Sugawara (MA Innovation Design Engineering, 2013)

Global Innovation Design

After almost three years of planning and many thousands of miles of air travel, the new double Master's in Global Innovation Design started on 8 July 2013. Twelve students joined the induction period held for five weeks at the RCA and Imperial College. Those students were introduced to the fast-paced, big thinking approach of the London-based programme before they travelled to New York for the autumn semester. They will spend 15 weeks in the USA before travelling on to Tokyo for the spring semester. The programme will expose students to a very broad spectrum of approaches in design, technology and innovation. As one student put it: 'prepare for difference'. We await.

Innovation Design Engineering

A recent applicant described the IDE programme as one for 'designers who don't want to be designed' – an apt descriptor. The last year has been one of the strongest in the history of IDE and featured one of the most diverse set of students. Projects included design tools for synthetic biology; digital camera disabling badges; farming on the sea; underground housing; and a laundry system for Afghanistan. Another major highlight was the ninth GoGlobal trip, which took first-year students to Sydney, Australia, on the Rio Tinto Sports Innovation Challenge. And in research a lot of effort has gone into growing MPhil and PhD numbers – at the beginning of 2013/14 we expect to have a strong cohort of 13 research students.

Service Design

Service Design is a new programme at the Royal College of Art and its first students joined in 2012. The course is already recognised not only in the UK but also globally, attracting industry collaborations from leading UK firms such as Sainsbury's, international brands such as Samsung and working at the highest levels of government including workshops that it ran in Downing Street for the Cabinet Office. The RCA faculty are complemented by some of the biggest names in the field of Service Design including Joe Heapy who founded Engine, Neal Stone who headed up design for British Airways, Ben Reason from Livework, Gus Desbarats who is chairman of the Alloy, and Joe Ferry who led the design team and Virgin, Intercontinental hotels and most recently Vertu. In these last 12 months the Service Design programme has undertaken projects for Sainsbury's, the NHS, BlackBerry, Transport for London, the Design Museum and the Ministry of Justice. Its research team is working on the role of service design in policy development for government, social housing as a service, and the role of intellectual property in the formation of new service-led business ventures. The programme offers a two-year MA and PhD courses and undertakes short courses for experienced designers.

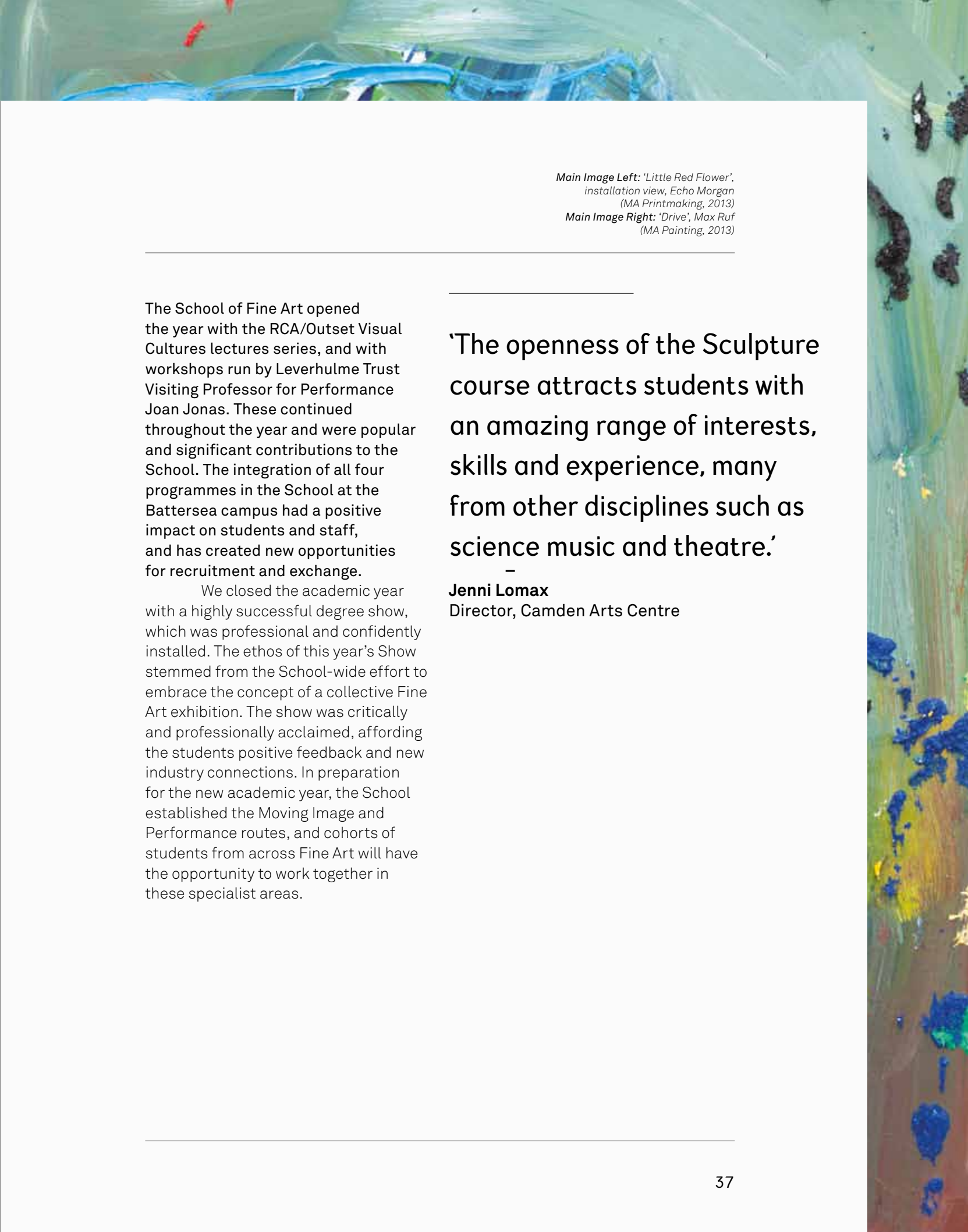
Vehicle Design

Vehicle Design has now recruited a full team of tutors to consider the broader issues of transport design. The programme is structured around three 'pathway' themes: Automark (commercial context and branding), Inside Out (interiors and physical user interface), and Urban Flow (urban vehicle, system and infrastructure) in order to pioneer new design, innovation and approaches to future mobility. High-profile collaborative work, as cross-disciplinary projects, was carried out with Sabic on automotive lighting and plastics, and with Audi on the Audi Design UNiverse European contest. As the contest's external examiner stated: 'Basing some projects on emerging technologies and systems led to genuinely innovative outcomes.' The overall Student Design Award of the internationally renowned CDN Interior Motives competition was given to our students Nir Siegel, Cherica Haye (Textiles) and Hanchul Lee (Fashion). Louise D Kiesling was successfully awarded her PhD on Design Transience, by investigating the impact of fashion on the automotive industry.



Painting Photography Printmaking Sculpture

School of Fine Art



*Main Image Left: 'Little Red Flower',
installation view, Echo Morgan
(MA Printmaking, 2013)*
*Main Image Right: 'Drive', Max Ruf
(MA Painting, 2013)*

The School of Fine Art opened the year with the RCA/Outset Visual Cultures lectures series, and with workshops run by Leverhulme Trust Visiting Professor for Performance Joan Jonas. These continued throughout the year and were popular and significant contributions to the School. The integration of all four programmes in the School at the Battersea campus had a positive impact on students and staff, and has created new opportunities for recruitment and exchange.

We closed the academic year with a highly successful degree show, which was professional and confidently installed. The ethos of this year's Show stemmed from the School-wide effort to embrace the concept of a collective Fine Art exhibition. The show was critically and professionally acclaimed, affording the students positive feedback and new industry connections. In preparation for the new academic year, the School established the Moving Image and Performance routes, and cohorts of students from across Fine Art will have the opportunity to work together in these specialist areas.

'The openness of the Sculpture course attracts students with an amazing range of interests, skills and experience, many from other disciplines such as science music and theatre.'

—
Jenni Lomax
Director, Camden Arts Centre



Painting

This year was exceptional for the Painting programme, with our artists being included in many high-profile exhibitions such as *Paper* at the Saatchi Gallery, and *Bloomberg New Contemporaries*. Professor David Rayson and a group of students worked with emerging artists in the Middle East, running residencies and workshops

in collaboration with the British Council, the Edge of Arabia organisation, the Ministry of Arts and Letters in Kuwait, and the Contemporary Art Platform. Painting's home in the Sackler Building was reconfigured under the stewardship of architects Howarth Tompkins, creating 12 bespoke mezzanine studio spaces and a fully

equipped project/seminar space. These additions to the Painting studios were generously supported by the Sackler Foundation, which also played a major role in financing the original building in 2009.

'Catch Sight of My Moving Image',
Cristina Cojanu (PhD Painting, 2013)



Photography

The Photography programme began the year by settling into custom-built facilities in Battersea, which include substantial photographic studios and darkrooms for large-format analogue and digital prints. Early in the year, the programme organised a School-wide international research conference, The Shadow of Language, together with *The Unseen*, an off-site exhibition of moving image work at the Guangzhou Triennial. Our MA students wrote, produced and edited *Waving Flags*, a Black Dog-published book of text and images addressing photography as a form of translation. Many students were part of significant exhibitions: Joanna Piotrowska, a Genesis scholar, and Fatma Bucak were selected for *Bloomberg New Contemporaries*. Taus Makhacheva was part of *Love Me Love Me Not* at the Venice Biennale. Michal Bar-Or was a finalist in the Saatchi New Sensations commission.

Middle: 'IV' (from the 'Frowst' series),
Joanna Piotrowska
(MA Photography, 2013)
Right: 'L-R Piloerection/
Galactophorous/
Lactiferous', detail,
Lauren Kelly (MA
Sculpture, 2013)



Printmaking

Printmaking began the academic year with all 2012 graduates exhibiting at *Christies Multiplied*, and with a talk by visiting artist Kiki Smith. Our brand new workshops hosted an increase in publishing projects and book production. The graduates of 2013 produced a group portfolio, as well as *Before, Between and After*, a book of text and images, with essays by invited guests. Ambitious and varied work pushing the boundaries of print was presented in the final show. Solo shows by Printmaking graduates at Milton Keynes Gallery (Andrea Beuttner), Camden Arts Centre (Serena Korda) and MOMA New York (Haris Epaminonda) were amongst many alumni exhibitions. Three staff presented work at Impact Dundee the international Printmaking conference. Alumna Elizabeth Gossling won the Clifford Chance Postgraduate Printmaking prize.

Sculpture

The community nature of the Sculpture programme not only nurtures creativity, but also achievement. During the academic year, our students showcased a vast array of accomplishments in addition to our rigorous academic programme and the School's work-in-progress and degree shows. Mark Essen was selected for *Bloomberg New Contemporaries*; Emma Alonze won the Jarman Video Award; Emily Price won the Coutts and Cowley

Manor Prizes; Rodrigo Matheus showed around the world, with highlights including the Palais de Tokyo, Paris, and a solo project for the Pina Art Fair – the South American Biennale. This academic year was challenging, yet one of our most accomplished. We achieved this by celebrating diversity and offering a wide spectrum of ideas that are connected to what it means to produce sculpture in the twenty-first century.



Critical & Historical Studies

Critical Writing in Art & Design

Curating Contemporary Art

V&A/RCA History of Design

School of Humanities

Main Image: 'Curiosity: Art and the Pleasure of Knowing', installation view, Hayward Touring exhibition curated by Critical Writing in Art & Design tutor Dr Brian Dillon

2012/13 has been an especially productive year for staff and students alike in the School of Humanities. We began the year with a move to new premises in Kensington – bringing us under one roof for the first time and encouraging a greater spirit of cross-fertilisation for all.

Staff achievements include a number of exciting projects: Professor David Crowley staged his exhibition *Sounding The Body Electric: Experiments in Art and Music in Eastern Europe 1957–1984* at Calvert 22 Gallery; Dr Brian Dillon curated *Curiosity: Art and the Pleasure of Knowing* at Turner Contemporary; Michaela Crimmin led the AHRC-funded research project Art+Conflict, co-organised with

campaign group Index on Censorship; and Dr Sarah Teasley, Reader in Design History and Theory, ran the British Academy/International Partnership & Mobility Scheme-funded workshops 'Design History of Now' with Chiharu Watanabe (Tokyo Zokei University).

We welcomed Dr Victoria Walsh, new Head of Curating Contemporary Art, and Dr Marquard Smith who joins as our new School Head of Doctoral Studies and Research Leader for 2013/14.

Professor Jane Pavitt
Dean of School

'This kind of conference couldn't happen in an English department. It's important that we're in an art school.'

—
John Calder
Samuel Beckett's publisher and champion of European literature, on the Christine Brooke-Rose conference organised by the School of Humanities





Above: 'Space, Trace, Identity, Materials', History of Design symposium, June 2013
Left: Cover of 'After Butler's Wharf', publication by Critical Writing in Art & Design students

Critical & Historical Studies

We were joined by our largest ever cohort of new research students, including Helen Kearney who was awarded an AHRC Collaborative Doctoral Award to work with the British Postal Museum and Archive on the subject 'Mapping Modernity: The London Postal Map of 1856'. For our MA programme we hosted our customary range of celebrated guest speakers, including artist Mark Leckey; theorist Professor Michael Newman (Goldsmiths/Art Institute of Chicago); author Richard Jones (*Soft Machines: Nanotechnology and Life*); author and broadcaster Will Self (*Umbrella*); writer Iain Sinclair (*Ghost Milk*;

Calling Time on the Grand Project); and curator James Lingwood (Artangel). Alumna and current staff member Christine Atha was awarded her PhD, entitled 'Coals in the Bath: Design Reform and the British Working Class, 1937–1947'; she is now writing a book on the subject.

Critical Writing in Art & Design

Our graduating students channelled their diverse interests and skills into a pioneering study of the history of Butler's Wharf. *Art Review* described the book as 'a vivid reminder of the creative benefits of all forms of collective endeavour'. Students also collaborated on the creation of a new podcasting platform, CAR (listentocar.co.uk), which presents imaginative and unconventional audio 'reports' every fortnight. Moving from a web-platform to an event, students on the programme won a commission to stage a live theatrical performance, *Unwinding into the*

Windshield, at The Yard in July 2013. Other highlights include graduating student Alice Butler winning the Frieze Writer's Prize, while PhD student Bill Balaskas was awarded the Alice Award for an emerging artist and Xinru Long published the first book on data visualisation in Chinese.

Curating Contemporary Art

The graduating student show for CCA this year was entitled *No one Lives Here* – an exploration of the digital condition in dialogue with artists, architects and cultural critics, and included a digital platform, live events and the making of a documentary. During the year, students engaged in a number of projects with external partners, including Wysing Arts Centre, ACME Studios and Lux/Hackney Picture House. Further work for the European-funded MeLA project (European Museums and Libraries in the Age of Migrations) led to the publication of *Agency, Ambivalence, Analysis: Approaching the Museum*

with Migration in Mind and the exhibition *Not Dressed for Conquering: Ines Doujak's Loomshuttles/Warpaths* (edited and curated by Ruth Noack). Louli Michaelidou completed her PhD on the representation of Cyprus at the Venice Biennale. At the end of year, we also said farewell to Ruth Noack as head of programme, and welcomed Dr Victoria Walsh.

V&A/RCA History of Design

The graduates of 2013 produced an extraordinary range of research topics this year, from the sensorial impact of modern cremation in late Victorian England to nation branding in modern Malaysia. Students explored design and craft processes, architectural training and model making, the distribution and retailing of goods, and the construction of sub-cultures through dress and social practices. Our graduating PhD students included Jasmine Kilburn-Toppin ('Creating the Materials of Sociability: The Worshipful Company of Pewterers in early modern London') and Shehnaz Suterwalla,

('From Punk to the Hijab: Women's embodied dress as performative resistance 1970s to now'). Shehnaz now joins us as a new history of design tutor. For 2013, we also welcome Dr Livia Rezende and Spike Sweeting as new tutors, and say goodbye to Dr Glenn Adamson, Head of V&A Research. Glenn takes up the post of director at the New York Museum of Arts and Design, and we look forward to working with him in his new capacity.

V&A

Ceramics & Glass Fashion Menswear & Womenswear Goldsmithing, Silversmithing, Metalwork & Jewellery Textiles

School of Material

*Main Image: 'Untitled Series',
trophies for South Bank Awards,
Livvy Fink (MA Ceramics
& Glass, 2013)*

This year the School has been extremely successful in raising its profile both nationally and internationally.

There have been numerous research and industry collaborations both School and College-wide, also involving other universities. 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. As further testimony to our

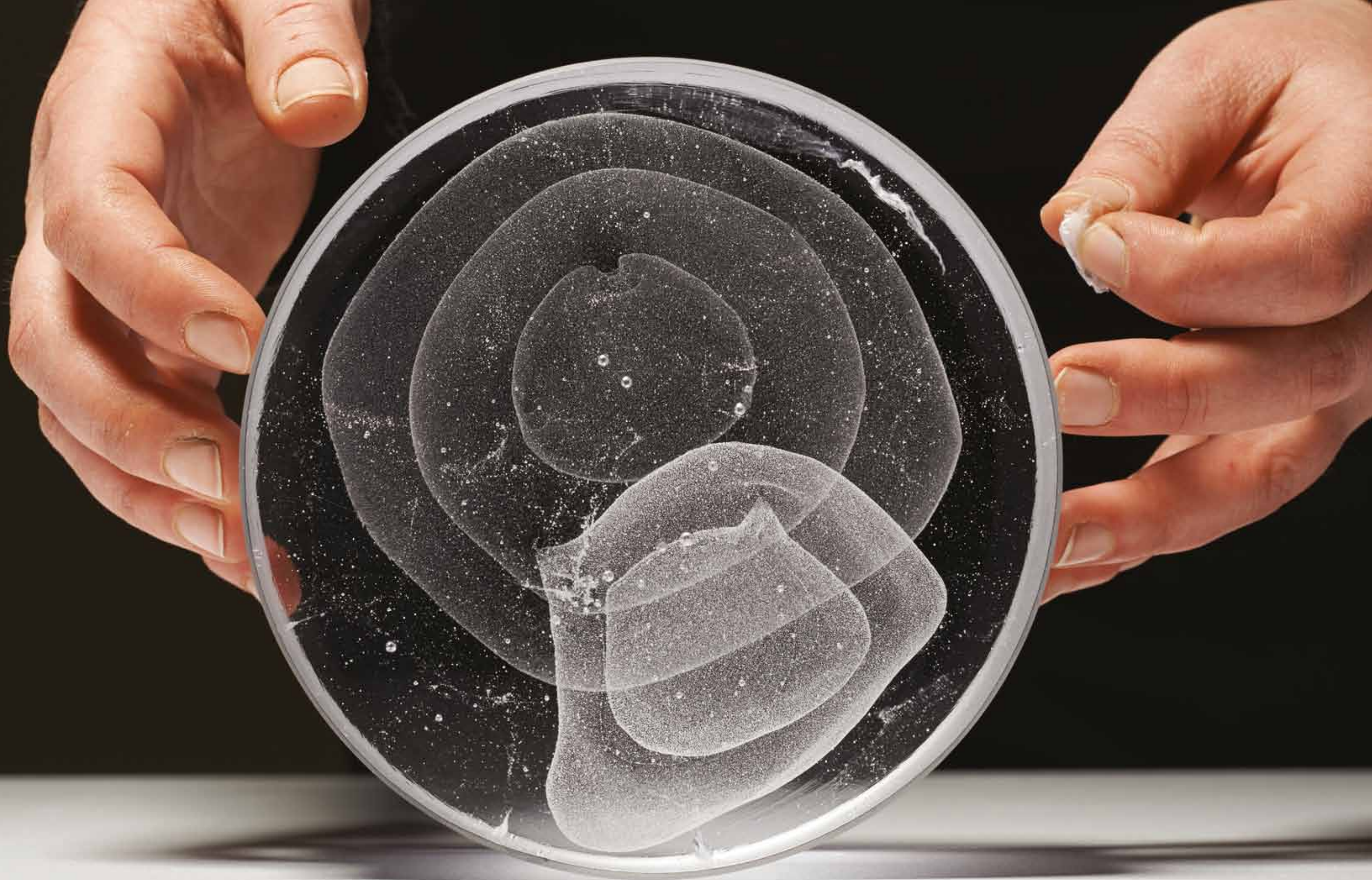
success this year, many students have been selected for and participated in global exhibitions and have won major awards and scholarships.

The School pursues development by constantly adapting to the realities and needs of art and design for the future, which we see as a positive challenge.

Professor Wendy Dagworthy
Dean of School

'With further study comes a sense of refined focus, apparent in the work of the Royal College of Art's Master's degrees. Whatever next step these talented individuals take, one thing's for certain – it will be eagerly awaited.'

Rebecca Gonsalves
Assistant Fashion Editor,
The Independent, 10 June 2013



Ceramics & Glass

Students collaborated with the School of Design, Poznań, Poland on Art Food 2013, a project partially funded by the Adam Mickiewicz Institute to take design education out of the university walls and set up conditions that prepare students for professional practice, working at the Ćmielów Porcelain Factory to produce their designs. Project partners were Michelin-starred restaurant Launceston Place, and freelance food writer William Sitwell. The works were exhibited at Flow Gallery, London, and at BCB (British Ceramics Biennale), Stoke on Trent.

Fifteen of the 23 shortlisted artists for the British Ceramics Biennial 2013 award were graduates of the Ceramics & Glass programme, the winner being Nao Matsunaga, who graduated in 2007.



Fashion Menswear & Womenswear

RCA Fashion students won the top three prizes at International Talent Support in Trieste, and participated in an exhibition curated by Iain R Webb at the Arnhem Biennale and the Whitechapel Gallery. Two out of four British Fashion Council Scholarships were awarded to RCA Fashion students. Graduates were widely represented in London Fashion Week, including BFC New Gen and London Collections Men, and created capsule collections as part of Selfridges' 'Bright Young Things'. Graduate destinations included Givenchy, Martin Margiela, Balmain, Victor & Rolf, Stella McCartney, Alexander McQueen, Abercrombie & Fitch and Ralph Lauren.

Major sponsors and collaborators this year included Brioni, IFF, Adidas and Monsoon.

Professor Wendy Dagworthy curated the exhibition *Club to Catwalk: London Fashion in the 1980s* at the Victoria and Albert Museum.

Left: 'A: SYSTEM', detail, Emma Sheldon (MA Textiles, 2013)
Middle: Xiao Li (MA Womenswear, 2013)
Right: Hanchul Lee (MA Menswear, 2013)

Goldsmithing, Silversmithing, Metalwork & Jewellery

The GSM&J collective, Moving On was launched with a mission to open up debate around the accessibility and knowledge of contemporary jewellery and objects. Moving On challenged the traditional notion that jewellery and objects should be kept untouched, behind glass in the cabinets of galleries and museums, by taking the work to the public and increasing public awareness of contemporary jewellery and object practice. Events included the *Moving On: 8,207,654mm Walking* exhibition and participation in the London Design Festival 2013.

There were five winners in the Theo Fennell RCA Awards 2013: Sofie

Boons (overall winner), James Stoklund (silver), Danyi Zhu (jewellery), and Kia Utzon-Frank and Thahoura Mona Hadinejad (both highly commended). Alumni, Maisie Broadhead and Linda Brothwell, were selected for the Jerwood Makers Open. Francesca Amfitheatrof was made design director at Tiffany & Co, New York.

A key event was *Saplings 360 Vision* in March, an exhibition with Neue Sammlung, Munich. A photographic installation in the area around the museum showcased key pieces from the GSM&J archive collection, one of several specialist collections at the RCA comprising graduate work since the 1960s.



Textiles

Work from a collaborative project between RCA Textiles and Vehicle Design for Jaguar Landrover took centre stage at Clerkenwell Design Week. Six graduating Textile students were selected to exhibit in the *Texprint* show in London and Paris, and two students – Signe Rand Ebbesen and Cherica Haye – were awarded major prizes there. Graduating students Henry Hussey and Beatrice Larkin were selected to show work in the Chinese Textile competition and exhibition at Tsinghua University, Beijing, in April.

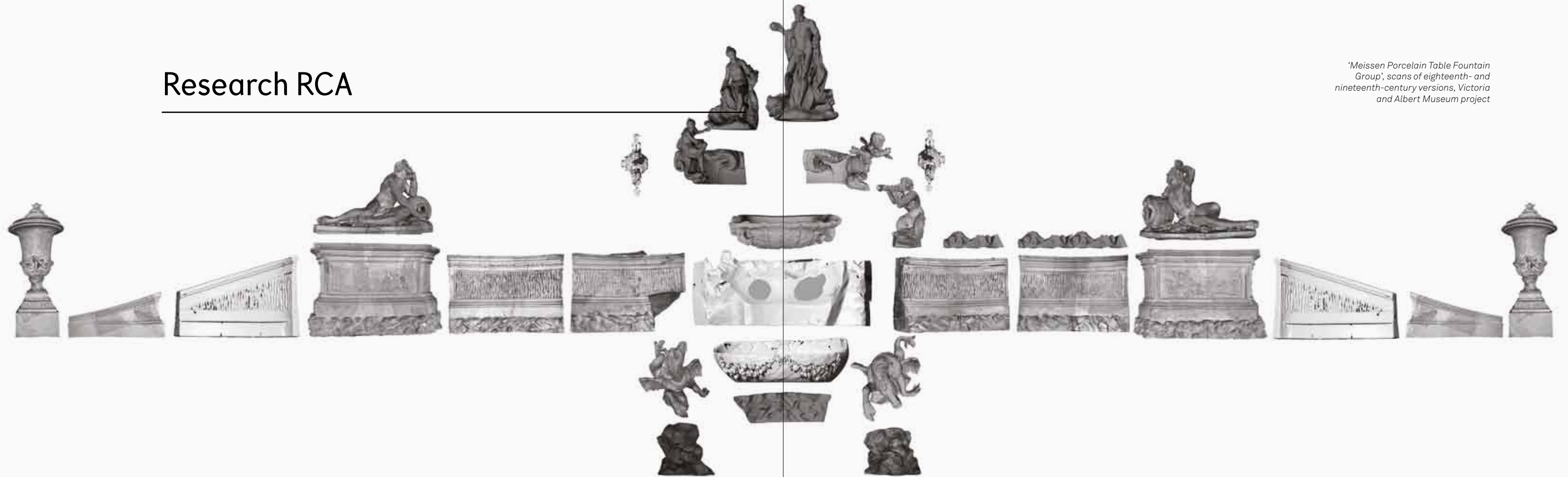
RCA Textiles were invited to join the ArcInTex European Network and Consortium of six EU universities to engage in interdisciplinary doctoral study and research.



'Saplings 360 Vision', Munich, 2013

Research RCA

'Meissen Porcelain Table Fountain Group', scans of eighteenth- and nineteenth-century versions, Victoria and Albert Museum project



The RCA continues to lead in the development of high-level interdisciplinary research in art and design through the six Schools, the Helen Hamlyn Centre for Design and the Creative Exchange Hub. Research is guided by thematic strategic priorities, and underpinned by innovation, impact and relevance. We are consolidating our four cross-College research themes – Cultures of Curating; Design, Innovation & Society; Dialogues of Form & Surface; and Image & Language.

This year, all universities in the country submit their research for the government census of research quality, the Higher Education Funding Council's Research Excellence Framework 2014. This includes assessment of 'impact' – the effects of our research on society, industry and culture. The College believes that we have a strong case to make for the relevance of our research in our specialist fields. We continue to build a strong research culture, while boosting capacity to develop activities and knowledge exchange, with awareness of the need for research outputs to be available for peer review and to a wider audience.

Cultures of Curating

The AHRC-funded 'Art & Conflict Research Network' is a partnership between the RCA and campaign group Index On Censorship. Curating Contemporary Art tutor Michaela Crimmin leads this initiative, which has established a network of artists, academics and activists in workshops leading to a publication.

Design, Innovation & Society

Professor Anthony Dunne, Head of Design Interactions, and Fiona Raby, Reader in Design Interactions, devised a key Design Museum exhibition, *United Micro Kingdoms (UmK): A Design Fiction*, which presented perspectives on a fictional future for the United Kingdom. An interview with Dunne & Raby, filmed at their studio in January, appeared on the BBC's Culture Show.

Dialogues of Form & Surface

Early-career researcher and RCA doctoral graduate Dr Steve Brown was appointed to contribute to an exciting project to restore a Meissen porcelain table fountain that will be a key feature of the Victoria and Albert Museum's forthcoming Europe 1600–1800 galleries. The largest single Meissen figure group in existence, the fountain has a footprint of approximately 4m x 1.5m, and is of international importance. Led by

Professor and Head of Ceramics & Glass, Martin Smith, the project aligns with the School of Material's research strategy through its focus on material experimentation, as well as the use of new and advanced technologies for the production of bespoke objects.

Image & Language

The School of Fine Art hosted two international research conferences: Dr Trish Lyons, School Research Leader in Fine Art, led the 'Metaflux Platform', a two-day event to address historical interpretations of bronze in the context of contemporary methods and discourses of practice.

'The Shadow of Language' was the sixth Annual Conference of the Centre for Chinese Visual Arts, organised by Professor and Head of Photography,

Olivier Richon, with Professor Jiehong Jiang, Birmingham Institute of Art and Design. The Shadow of Language was the College's response to a dynamic international conference held last year at the Central Academy of Fine Art, in Beijing, which explored the idea of the 'shadow image' – the direct translation of the Chinese word for photography.



Left: RCA research students hosted their second biennial exhibition, 'Disruption', showcasing the broadest range of art and design practice-led research to date, January 2013



*Top: SKIP workshop, March 2013
Right: 'United Micro Kingdoms' exhibition, Design Museum, Dunne & Raby*

Grants & Scholarships

Grant successes, scholarships and support are vital for maintaining the highest calibre of research, and in 2012/13, the College increased its research income by 20 per cent on the previous year. Funded research projects included 'TRADERS: Training Art and Design Researchers in Participation for Public Space' (EU Marie Curie), 'Compassion by Design' (AHRC), 'Innovation and Knowledge Centre in Synthetic Biology with Imperial College London'

(EPSRC) and 'Fashion and Translation: Britain, Japan, China, Korea' (AHRC). In addition to public and private sponsored research studentships, the College awarded ten scholarships to PhD students as part of its 175th anniversary celebrations.

This year, the College welcomed three international researchers funded by the Leverhulme Trust: performance artist and video pioneer Professor Joan Jonas; Dr Jieun Kim, from Arts et Métiers, ParisTech's

product design and innovation laboratory; and Dr Suchitra Balasubrahmanyam, associate professor at the School of Design at Ambedkar University Delhi.

Research Partnerships

The AHRC Creative Exchange (CX), an exciting partnership with the universities of Lancaster and Newcastle, to explore the future of the digital public space with pioneering companies to create new products, experiences and business opportunities recruited its first three PhD students.

The 'Skills Development for Researchers in Design Practice (SKIP)', an RCA-led initiative in partnership with Kingston University and University of the Arts London, led

to a major award of £2.3 million to develop an AHRC Centre for Doctoral Training, 'The London Doctoral Design Consortium (LDOC)', to run from 2014.

The Helen Hamlyn Centre for Design

The Helen Hamlyn Centre for Design is the Royal College of Art's largest and longest-running centre for design research. Our work has one simple aim: to help improve people's lives. Projects are organised in three research labs: Healthcare & Patient Safety, Work & City and Age & Ability. Each lab takes an approach that is inclusive and interdisciplinary, developing innovative and empathic research methods and exchanging knowledge via industrial collaboration, events, external education and publications.

Allied to its strong links with business and other external partners, the Centre also began supervising its first PhD candidates this year through participation in The Creative Exchange (CX), a knowledge exchange hub funded by the AHRC. The year was 'book-ended' by two extraordinary events: the first, in October 2012, saw Helen Hamlyn Research Associates work with senior civil servants in a Design Summit at 10 Downing Street; the second, in July 2013, witnessed the successful staging of the Include Asia conference with local partners in Hong Kong. The Helen Hamlyn Centre for Design is endowed by the Helen Hamlyn Trust, which has supported its work in inclusive and people-centred design since 1991.

– **The Age & Ability Lab** looks at how designers can shape a future that includes all ages and abilities. A keynote study this year explored the design of an inclusive taxi for London with Turkish companies Karsan and Hexagon, and we continued the theme of Everyday Living with projects for Stannah on the connected stairlift, Panasonic on services to support healthy ageing, and Kingwood on activities for adults with autism. Our People & Technology research focused on bridging the gap between assistive and mainstream technology (with BT and Scope) and on strengthening neighbourhood community links (with BlackBerry). We also completed a two-year study with Danish manufacturer Oticon on ways to improve the use of hearing aids.

– **The Work & City Lab** investigates how designers can make living and working in our cities more inclusive and sustainable. Our work with industrial partners this year (including Haworth, Philips Lighting and Megaman) focused on new ways to make workspace more expressive, flexible and comfortable – and on alternative models of low-energy lighting in the school classroom. We explored energy use in the home on a major EU-funded project and proposed a new design framework for a Scottish hospital. Engagement in three UK Research Council funded studies – Creative Citizens, Creative Exchange and Family Rituals 2.0 – demonstrated our long-term interest in researching the rise of digitally-connected communities.

Our design research has one simple aim: to help improve people's lives.

Right: Senior associate Chris McGinley (right) and visiting research associate Cristina Gorzanelli (centre) conduct research at Progress, a gardening community centre in Brixton
Middle: Research associate Peter Ziegler (right) checks out the fitness regime of an older person in Hyde Park, London

– **The Healthcare Research Lab** explores how designers can collaborate with clinicians and patients to meet healthcare challenges for the twenty-first century. This year we worked with Arjo Huntleigh to address the challenge of bedsores in community care and began a long-term collaboration with DePuy on the future of knee surgery. We extended our interest in aspects of dementia care with studies on wayfinding and care furniture, with Bupa and Kinnarps respectively. Our flagship project to redesign the ambulance progressed with a major evaluation workshop at Imperial College, and we also supported an entrepreneurial start-up to improve medication for breast cancer patients.



Above: Gail Ramster and Alan Outten (standing) work with creative citizens at the Kentish Town Neighbourhood Forum in London
Right: Research associate Lisa Johansson talks with care home staff and resident

InnovationRCA

Graduate entrepreneurs at work at InnovationRCA



InnovationRCA, the Royal College of Art's centre for entrepreneurship and enterprise, marked its expansion into the Dyson Building with *Innovate*, a public entrepreneurship exhibition celebrating the works of graduate design-engineering enterprises it has supported since 2005. This attracted significant media and public attention. During the year, 13 graduate start-up companies were supported in the InnovationRCA incubator, bringing the total number of design-engineering graduate companies supported and incubated at the RCA to 20 and the number of jobs created by these SMEs to just under 90. Ten of these companies are now trading and ten have generated new patentable intellectual property.

InnovationRCA was able to sponsor graduate entrepreneur visas for the first time this year under the UK Border Agency scheme, and has assisted two graduates in founding consumer goods start-up companies based in the incubator.

In December, InnovationRCA hosted its annual start-up-investor showcase event, which saw three start-ups raise funding to the tune of £275,000.

The value of the business mentoring and support provided by InnovationRCA is reflected in the achievements of the companies and graduates it supports. A number of the start-ups incubated reached significant milestones during the year. Loowatt Limited secured a follow-on grant of \$1 million from the Bill and Melinda Gates Foundation, to scale its product and technology trials in Madagascar.

It also won a string of awards for its sustainable waterless sanitation system, including a Rushlight Award, Climate Week's Best New Product and the *Observer's* Big Idea Ethical Award. In parallel the company is advancing its development of sustainable alternatives to chemical portable sanitation systems in use in the UK and has been awarded a UK Trade and Investment Technology Strategy Board SMART award. A further three start-ups won UKTI SMART grants, bringing the total of Technology Strategy Board funding raised during the year by incubator start-ups to almost £400,000. Those funded include Cupris Health, developer of general practice diagnostic devices and services based around smart phones, which expanded its team and launched a pilot trial of its products during the year.

InnovationRCA continued to be the first point of call for intellectual property support at the RCA, hosting more than 20 drop-in clinics for students. It also attracted over 100 applications for its commercialisation fellowships' programme, which offers business mentoring, access to space and funds to enterprising graduates with potentially licensable designs and to social entrepreneurs developing very early-stage design-engineering projects. Thanks to generous support from Wates Giving, fellowships were awarded to Trine Lindegaard, a practising ethical designer, and Idrees Rasouli, who is developing manually powered washing machines. A James Dyson Innovation Fellowship was awarded to Patrick Morris for developing an innovative 3D printing process, and a fourth fellowship was won by Kia Utzon-Frank,

Right: 'QAF – A Sustainable Washing System', Idrees Rasouli
Middle: Morph™ Wheels launched for sale in 2012 attracted significant customer and media interest



who is developing novel cordless shuttering systems.

This year also saw the commercial launch of folding wheelchair wheels, developed by RCA alumnus Duncan Fitzsimons and commercialised at InnovationRCA. The Morph™ wheels won the Design Museum's Design of the Year for Transport 2013.

As a catalyst for interdisciplinary collaboration, InnovationRCA delivered 'Citizen-Centred Design for Future Transport', a symposium which connected RCA researchers with representatives of public transport, the automotive and technology sectors, and city planners.

From June to September, InnovationRCA delivered Launchpad, the RCA's entrepreneurship summer school for enterprising graduates. In the year it launched a series of start-up and entrepreneurs' networking 'meet up' events aimed at helping aspiring London-based entrepreneurs recruit skills for their businesses.

Overall, the year has seen InnovationRCA consolidate itself as a hub for design-engineering entrepreneurship in the UK.



'The Royal College of Art's new innovation centre aims to nurture young entrepreneurs – and takes a surprisingly hard-headed approach to business survival.'

Simon Neville

The Observer, Sunday 30 September 2012



Top: Visit to a bamboo forest during the 'Power of Bamboo' workshop at Gwangju Design Biennale, July 2013
Above: Shot of the SustainRCA show and awards 2012, *Design for the Real World*

SustainRCA

SustainRCA is the RCA's initiative to inspire and encourage art and design students to address sustainability in their work. This academic year was one of growth, and SustainRCA reflected that with an expanded team spanning academic support, operations and communications.

The SustainRCA Show and Awards, held annually during the London Design Festival, present the best of socially and environmentally led graduate work. This year's exhibition, *Design for the Real World*, marked the anniversary of publication of Victor Papanek's seminal book of the same name, and was presented jointly with the Helen Hamlyn Centre for Design. In total, 67 graduates from 13 programmes applied, with 29 shortlisted.

SustainRCA further developed its support for programmes. Throughout the autumn and spring terms, it ran 'Futurebound' with Textiles, exploring sustainability in the textile industry through field trips, talks and films. In October SustainRCA held a week-long Design Enterprise workshop with Innovation Engineering Design, and a week-long interdisciplinary project with Nissan exploring future mobility as part of the College's AcrossRCA initiative.

Curriculum work was supported by tutorials, attended by 50 students throughout the year. Five talks were held on topics including algae and biomaterials, human waste as a resource, the UK high street and data visualisation. These themes appeared in a number of graduates' work in *Show RCA 2013*.

In June, SustainRCA was one of 11 international institutions and global companies taking part in the Schmidt-MacArthur Fellowship's CE100 conference and workshop week, attended by design, engineering and business students. Innovation Engineering Design student Timothy Sadler was selected to work on the initiative's ongoing Circular Economy Innovation Project.

Across its research activities, SustainRCA participated in the Design for Social Innovation and Sustainability (DESI) workshops with University of the Arts (AHRC funded), building connections between academic institutions and public and third sectors. Work continued on SusLabNWE – a joint research project with the Helen Hamlyn Centre for Design. Part of a wider European-funded programme, the project aims to reduce household energy use, trialling new user-centred products, services and interfaces with householders.

SustainRCA ran an exciting workshop for the Gwangju Design Centre in South Korea: 'The Power of Bamboo' applied sustainability thinking to bamboo innovation. Up to 25 South Korean students took part, later presenting their work at the 2013 Gwangju Design Biennale.

ReachOutRCA

2012/13 was another exciting year for ReachOutRCA. We offered 67 workshops to schools across 16 London boroughs, and brought together 560 young people, their teachers and RCA students to collaborate on innovative and inspiring projects.

In November we participated in the Campaign for Drawing's international initiative, 'The Big Draw: Drawing Together', a series of experimental workshops that made links between animation, collage, film and drawing.

In May we took over the gallery in the Dyson Building for 'Open Space', our contribution to Wandsworth Arts Festival. Five local schools worked with RCA Sculpture students to build site-specific installations and curate a vibrant exhibition of their work.

And in June, 12 schools took part in our Showzine workshops alongside *Show RCA 2013*. Each group worked with a graduating student to document their visit. The brilliant outcomes of this project included: ingenious three-dimensional maps of the Sculpture show, 'eye-boggling' texture drawings in Design Products, *The Veiled Man and Other Spooky Stories* inspired by the Photography show, audio treasure hunts around Visual Communication, and an inventive set of instructions for viewing art that suggested you should 'enter the room with as much stealth as possible'.

This year we were delighted to collaborate with Art on the Underground on a series of workshops that culminated in a poster exhibition at Earls Court Station, and with Frieze Foundation on workshops and family guides for Frieze Projects East and Frieze London.

Thank you to our funders the Durham Wharf Foundation and John Lyon's Charity for their generous continued support.

'It was good for our students to have time and freedom to express ideas without the constraints of school.'

–
Design Technology Coordinator
Brentside High School

'I learnt that experimenting is one of the best ways to reach a good outcome.'

–
'Drawing Together' participant
Henrietta Barnett School

A school student participates in ReachOut's 'Open Space' workshops led by RCA students
Felicity Hammond and Gabriel Birch

FuelRCA

'FuelRCA know their market, their value proposition is clear and their delivery is highly regarded.'

–
**Plymouth University
delegate
IEEC 2013**

FuelRCA is the Royal College of Art professional development service. It helps students prepare for life after graduation, and supports alumni as they set up their own practices and gain employment in the creative industries. FuelRCA complements the discipline-specific support given by RCA Schools and programmes, and incorporates the latest thinking on enterprise, employability and entrepreneurship education.

Thirty-four talks, workshops and clinics were held, attended by 54 per cent of students and increasing numbers of recent graduates. Many events were streamed live and archived on the FuelRCA website, which was used by 49 per cent of students.

An Employers' Forum was launched, where alumni holding senior roles in business and commerce helped current students understand the skills and attitudes they need to gain employment, and explored how companies might make more of their talents. This was followed by a memorable seminar on the hidden job market with renowned career coach John Lees.

Eight groups of alumni completed the first PwC-RCA mentoring programme for creative start-ups. They had each received 18 months' coaching from business consultants at PwC, giving them the confidence to combine business rigour with creative thinking.

Top lawyers from Stephenson Harwood continued to provide generous *pro bono* advice on patents and other intellectual property rights, while Henry Lydiate gave a fascinating lecture on fine art copyright and how to engage with the art market.

An annual Christmas Workshop was added to FuelRCA's mentoring partnership with the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA) Faculty of Royal Designers for Industry (RDIs). Hosted by ceramicist Robin Levien RDI, the workshop helped 15 alumni reflect on the career decisions they were facing six months after graduation.

fuel.rca.ac.uk

Corporate Partnerships

'This year we are celebrating 20 years of collaboration, a testimony of IFF's commitment and dedication to the College, and our enduring desire to continue to reinforce those ties between the creative minds of brilliant graduating fashion students, and IFF's uniquely creative perfumers.'

–
**Xavier Renard
VP regional general manager
EAME for Fine Fragrance
& Beauty Care (IFF)**

RCA Corporate Partners is a network of 23 members in 2012/13, with members joining from a wide array of industries ranging from transportation, digital media, technology, fashion, hospitality, local authority, retail, fast-moving consumer goods, and food and drinks.

Innovative partnerships with industry sit at the core of students' curriculum and have a significant impact on teaching, learning and research at the College. These bespoke creative collaborations give external organisations the opportunity to connect with the College and its students, and gain innovative design solutions along with bespoke branding and communication opportunities.

In total, over 20 creative collaborations took place during the academic year. Highlights included: a competition sponsored by Drayson Racing Technologies, for Vehicle Design students to design a concept for the electric Drayson Racing car that will run in the new ground-breaking global

Formula E Racing series in London in 2014; Sculpture students created an unique and inspiring site-specific outdoor exhibition for Cowley Manor's beautiful 55-acre park land; Fashion and Textiles students were tasked to produce a capsule range to help celebrate fashion retailer Monsoon's prestigious fortieth anniversary; Brent Council collaborated with Architecture students to transform a disused space close to Wembley Stadium into a public hub; and SABIC Innovative Plastics launched the VISiCON competition, for Textiles and Vehicle Design students to develop innovative automotive lighting concepts using the group's materials.

These valuable collaboration experiences offer students rare chances to observe how industry works, and to put their designs in the context of everyday life, which in turn help to shape their own learning and practices.

AlumniRCA

The alumni community continued to grow in 2012/13, with significant increases in the numbers of alumni engaging with the College through membership of AlumniRCA, via social media platforms, and at events throughout the year.

The College's programme of alumni events expanded considerably. Twelve events were held throughout the year, in the UK and abroad, and between them attracted more than 1,150 participants from all corners of the alumni community.

In November, the College hosted its first all-alumni reunion in the galleries in Kensington to coincide with the successful exhibition *The Perfect Place to Grow: 175 Years of the Royal College of Art*, which featured the work of RCA alumni including David Hockney (ARCA Diploma Painting, 1962), Tracey Emin (MA Painting, 1989), Ossie Clark (MDes Diploma Fashion Design, 1966) and Sir James Dyson (MDes Furniture, 1971). Almost 500 people from across the alumni community returned to the College for this flagship event, some for the first time in several decades,

to celebrate the RCA, reunite with old classmates and friends, and to make new connections with fellow members of the alumni community.

Other highlights of the alumni events calendar included a guest lecture from Tony Cragg (MA Sculpture, 1977), Vehicle Design Night, a curator-guided tour of the Hollywood Costume Show at the Victoria and Albert Museum with alumna Deborah Landis (PhD History of Design, 2003) and former Rector Sir Christopher Frayling, and a guided tour of the College's new Printmaking facilities on the Battersea campus.

Alumni in the USA also had the opportunity to attend reunions on the East Coast and West Coast. In September, the Rector hosted a reception for alumni and friends at the British Consulate in San Francisco, which attracted alumni from as far away as Chicago. In May, an AlumniRCA reunion at the Crosby Street Hotel in New York brought together RCA alumni and friends on the East Coast.

Alumni Accomplishments

Upholding a long-standing reputation of excellence in the fields of art and design, in the past year scores of RCA alumni were recognised around the world as innovators and leaders in their disciplines. It would be impossible to list the myriad honours and awards our alumni received in the past year, but the small sample highlighted below demonstrates the diversity and prowess of the RCA's alumni community.

— **Elizabeth Price** (MA Constructed Textiles, 1991) won the 2012 Turner Prize for her work *The Woolworths Choir of 1979*. The 20-minute film fuses archive images of ecclesiastical architecture, a 1960's girl band performance and a devastating furniture store blaze that kick-started a change in UK fire law, with text and music to explore our relationship with consumer culture.

— **Jane Ni Dhulchaointigh** (MA Design Products, 2004) won the 2012 Entrepreneur of the Year Award at the London Design Festival and made it on to *Time* magazine's list of the top 50 inventions of the twenty-first century for Sugru, an innovative self-setting rubber that can be used to mend and modify household objects. Sugru was number 22 on the list, 12 places ahead of the iPad.

— **RCA Menswear graduates** won International Talent Support's (ITS) prestigious 'Collection of the Year Award' for the fifth time. Han Chul Lee (MA Menswear, 2013) scooped the prize, following in the footsteps of fellow alumni Marcus Wilmont, Aitor Throup, Mason Jung and Ichiro Suzuki in winning the annual award. His edgy collection also won him the Vogue Talents Award, earning a feature on the Vogue Italy site.

— **Jenny Tillotson** (PhD Fashion Textiles, 1996) earned international recognition as the driving force behind Scentsory Design® which unites the ancient art of perfumery with emerging technologies, 'emotional fashion' and wellbeing. Nike, Unilever, Philips AVENT, Selfridges and US outdoor clothing company The North Face are working with the sensory fashion aficionado.

— **Karolina Głusiec** (MA Animation, 2012) was awarded the prestigious Jerwood Drawing Prize 2012. The Jerwood Drawing Prize 2013 is the UK's largest and longest running annual open exhibition for drawing, which aims to explore and celebrate the diversity, excellence and range of current drawing practice.

Final Collection, 'Savage Grace – Alligator', Hanchul Lee (MA Menswear, 2013)



Development

Philanthropy plays a vital role at the College and we warmly thank the more than 300 donors who have supported us in 2012/13.

The generosity of our benefactors has made it possible to transform teaching and studio spaces across the College, develop the Battersea campus, establish scholarships to ensure that the best and brightest students are able to study at the RCA, and enhance academic programmes with new projects, exhibitions and research initiatives.

Here are just some examples of the transformative gifts made to the College this year:



Lydia and Manfred Gorvy Lecture Theatre

Lydia and Manfred Gorvy have generously supported the College’s stunning new lecture theatre located in the Dyson Building on the RCA’s Battersea campus.

With over 200 seats set across two floors and state-of-the-art audio-visual equipment, the Lydia and Manfred Gorvy Lecture Theatre is the largest theatre space in the College. The lecture theatre accommodates a busy teaching programme for all students as well as keynote lectures, presentations and films.

Clad in bronze-weathered steel, the lecture theatre is a fitting environment in which to host the art and design luminaries who come to the RCA to debate, explore and exchange ideas. Since its opening at the start of the 2012/13 academic year, the Lydia and Manfred Gorvy Lecture Theatre has hosted a variety of distinguished speakers, including leading contemporary artists Yinka Shonibare, Willie Doherty, and Michael Elmgreen and Ingar Dragset.

The College deeply appreciates Lydia and Manfred Gorvy’s support.

RCA Secret supported by Stewarts Law

In June 2013, the UK’s largest litigation-only law firm, Stewarts Law, pledged £200,000 to continue their support of the RCA Secret exhibition. We are extremely grateful to Stewarts Law for their loyal support of the College and we are delighted that they have secured the future of RCA Secret for the next four years.

RCA Secret is an annual exhibition and sale of original postcard-sized artworks by internationally acclaimed artists and up-and-coming graduates from the Royal College of Art. Works are sold for a modest price and the artist who created each piece is only revealed after it has been purchased. RCA Secret is a highlight of the year both for the College and for art enthusiasts across the country, who are keen to take advantage of the opportunity to buy original artwork at a very reasonable price.

Over the past 20 years, sales at RCA Secret have raised more than £1.1 million for the RCA Fine Art Student Award Fund, helping hundreds of emerging artists at a formative stage in their careers.



AlumniRCA Scholarship Fund

Donations from alumni in 2012/13 have made it possible for the College to award AlumniRCA Scholarships to five students in the 2013/14 academic year, the third year of the scholarship scheme. These scholarships, which are supported through the generosity of RCA’s alumni community, are awarded to second-year MA students who need financial support to be able to complete their studies.

The scholarship made a big difference to Liam Hodges (MA Fashion Menswear, 2013), one of three AlumniRCA Scholars in 2012/13: ‘It is an honour and shows both the College’s and

alumni support for the next generation of students! In real terms, it means I can cut down my work shifts to focus on my College work without worrying about how to afford materials and food/bills.’

Scholars are selected through a rigorous application process with each academic programme eligible to nominate one student for the award. The 2013/14 recipients are Emily Beber (MA Critical Writing in Art & Design), Harumi Foster (MA Ceramics & Glass), Louise Annis (MA Fashion Womenswear), Sophie Gate (MA Animation) and Sean Parsons (MA Vehicle Design).

Roger Walls Binns Legacy

Towards the end of the year we were notified of an extraordinary bequest to the College from the estate of Roger Walls Binns. Roger, who studied at the RCA, left a residuary bequest amounting to nearly £500,000 to establish a bursary fund in fashion and textiles.

We are delighted to be able to name this bursary fund in Roger’s memory and know that his generosity will help to transform the lives of future students who might otherwise be unable to take up their places at the RCA.

Top: Lydia and Manfred Gorvy Lecture Theatre
Opposite: ‘Look 1 Sketch’, Liam Hodges (MA Fashion Menswear, 2013; AlumniRCA Scholar, 2012/13)

Donors and Sponsors

The College is most grateful for the generosity of the following donors who made gifts to support capital projects, scholarships and academic programmes between 1 August 2012 and 31 July 2013.

Organisations

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American Hardwood Export Council	Esprit Design & Product Development
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Arts & Humanities Research Council	Filmar
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The Rumi Foundation

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Mr Jonathan Froud	Ms Chau Har Lee
Miss Clara Gaggero	Mr Julian Leff
Mr Matthew Galvin	Dr Nick de Leon
Mr Martino Gamper	Mrs Emmanuelle Lepic
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Mr David Liddicoat	Lord Rogers of Riverside
Mr Paul Loasby	Mr Peter Sabriel
Ms Eleanor Long	Dame Theresa Sackler DBE
Mr Roubi L'Roubi	Ms Alys Scott-Hawkins
Ms Su Lupasco Washington	Dr Alex Seago
Mr Michael Marriott	Ms Hilly Seed
Mr John Marrow	Mr James Seymour
Ms Janet Marsh	Ms Katherine Sharp
Mr Tim Martin	Dr Phil Shaw
Mrs Camilla Mash	Mr Joshua and Mrs Cynthia Silver
Mr Nick Mason	Mr John Sinclair
Ms Lindy Mason	Mr Justin Sluce
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Miss Lucy A Pengilley Gibb	Ms Marie Wilkinson
Ms Rachel S Philpott	Mr Pete Willis
Mr Albert J S Povey	Sir Po-Shing and Lady Helen Woo
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Ms Alicja Radwan-Pytlewska	Miss Georgina Wu
Dame Gail Rebuck CBE	Ms Helen Yardley
Ms Lucy M J Renton	Mr Peter York
Ms Mary Restieaux	
Mr Stephen A Riddle	
Ms Catherine Roberts	

College Honours

Honorands Elect – Convocation 28 June 2013:

Honorary Doctors

Christopher Bailey–Fashion Designer
Eva Jiříčnā–Architect
Faith Ringgold–Artist
Cindy Sherman–Artist

Senior Fellows

Asif Kapadia–Filmmaker
Robin Levien–Product Designer and Former Member of Council

Honorary Fellows

Dr Glenn Adamson–Head of Research, V&A
Nick Hedley–Consultant Patent Attorney, Kilburn & Strode LLP
Karen Nicol–Textile Artist
Professor Peter Sidell–Menswear Entrepreneur
Ralph Turner–Curator, Writer, Critic
Julie Verhoeven–Fashion Designer and Illustrator
Nelson Woo–Gallery Owner, Collector, Philanthropist

Fellows

Professor Ute Meta Bauer–Dean of School, Fine Art
Caroline Melrose–Head of Personnel
Gary Parker–Knit Technician
Professor Alex de Rijke–Dean of School, Architecture
Ab Rogers–Head of Programme, Interiors
Professor Teal Triggs–Associate Dean, School of Communication
Dr Charles Walker–Head of Programme, Architecture
Dr Kevin Walker–Head of Programme, Information Experience Design

Council Membership

The Council is the governing body of the Royal College of Art. The membership of 35 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 2012/13:**

Ex-officio members

James Dyson–Provost
Sir Neil Cossons–Chairman and Pro-Provost
Dr Paul Thompson–Rector and Vice-Provost
Eric Hagman–Treasurer
Professor Naren Barfield–Pro-Rector (Academic)
Jane Alexander–Pro-Rector (Operations)
Angela Bracco–President of the Students’ Union

One Student elected by the Students

Ola Mirecka–Vice-President of the Students’ Union

Co-opted members

Tony Brierley
Dr David Good
Sir Mark Jones
Sir Peter Michael
Professor Sir Keith O’Nions
Paul Priestman
Dame Gail Rebuck
John Studzinski

Members appointed by the Court

Charles Allen-Jones
Professor Ricky Burdett
Rupert Hambro
Betty Jackson
Dr Joanna Kennedy
Caragh Merrick
Sarah Miller
Lady Ritblat
Professor Martin Roth
Dame Marjorie Scardino
Yinka Shonibare
Cathy Turner

Members appointed by the Senate

Professor Jeremy Aynsley
Professor Neville Brody
Professor Wendy Dagworthy
Professor Anthony Dunne
Professor Jane Pavitt
Professor Jo Stockham
Professor Martin Smith

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 statements of the College. **The Court consists of the following people:**

Ex-officio members

James Dyson–Provost
Sir Neil Cossons–Chairman and Pro-Provost
Dr Paul Thompson–Rector and Vice-Provost
Eric Hagman–Treasurer
Professor Naren Barfield–Pro-Rector (Academic)
Jane Alexander–Pro-Rector (Operations)
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
Mr Larry Keith
Mr Sandy Nairne
Mr Richard Humphreys
Miss Frances Carey
Ms Jane Smith
Professor Martin Roth
Dr Andrew Nahum
Mr Timothy Wilson

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 National Gallery
The National Portrait Gallery
The Tate Galleries
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

Life members

People closely connected with the work of the College may from time to time be appointed as Life Members by the Council. **There is presently one:**

Sir Terence Conran

Miss J A Munro

Dr Christopher Green

Professor J G Williams

Professor 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
Ms Rosalinda Hardiman
Professor B S Yamey
Dr Joanna Kennedy
Mrs Helen Robinson
Dr Duncan Michael
Sir Alan Muir Wood
Ms Rosy Greenlees
Mr Charles McCaskie
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 Museums Association
The British Academy
The Royal Commission for the Exhibition of 1851
The Commonwealth Education Trust
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
Mr Richard Callingham
Mr Richard Hunting
Mr Alan Reid
Mercers
Grocers
Fishmongers
Goldsmiths
Skinners
Merchant Taylors
Haberdashers
Salters
Ironmongers
Cutlers in Hallamshire

Mrs Carolyn M Way	Armourers and Brasiers
Miss Emma Birts	Carpenters
Mr A H Stevenson	Painter-Stainers
Mr Oliver Makower	Weavers
Mr Roger Putnam	Coachmakers and Coach Harness Makers
<i>To be appointed</i>	Gold and Silver Wyre Drawers
Mr Clive Birch	Carmen
Mr Simon T Hill	Furniture Makers

Trade Associations, Universities and other bodies

Mr Reginald Watts	Confederation of British Industry
Miss Monica Ford	British Ceramic Confederation
Miss Jan-Marie	Knights British Glass
Mr Malcolm Campbell	The Woolmark Company
Mr Stuart Preston	Institute of Materials, Minerals and Mining
Mr Jonathan Westbrooke	Furniture Industry Research Association
Mr Guy Perricone	Institute of Contemporary Arts
Ms Amanda Berry	British Academy of Film and Television Arts
Mr Geoffrey Russell	Institute of Practitioners in Advertising
<i>To be appointed</i>	The Newspaper Society
Mr Andrew Nairne	University of Cambridge
Mr Timothy Wilson	University of Oxford
Ms Kay Carberry	Trades Union Congress
Councillor Daniel Moylan	Kensington and Chelsea Borough Council
Councillor Judith Warner	Westminster City Council

Six members of the Academic Staff appointed by the Senate to serve for a period of three years:

Ms Clare Brass
Ms Christine Guth
Ms Claire Pajackowska
Ms Laura Potter
Mr John Slyce
Mr Gareth Williams

Sir Peter Michael CBE

A renowned name in broadcast technology, Sir Peter Michael was the driving force behind a group of pivotal firms throughout the 1970s and '80s, including digital special effects firm Quantel – best known for the Paintbox computer work station used to produce film and broadcast graphics. He has ties with California, having launched the successful Peter Michael Winery there in 1983, and as chairman of the Pelican Cancer Foundation. Sir Peter is a committed champion of sculpture and has served as vice patron of the Royal Society of British Sculptors, as well as being a member of the Royal Mint’s Advisory Committee. He is chairman of a number of UK foundations including the Greenham Common Trust, and was founder of Classic FM.

Dame Marjorie Scardino

As the first female FTSE 100 chief executive, and as the long-standing chief executive of international education and media group Pearson, Dame Marjorie Scardino has a formidable reputation in business and publishing. Her tenure at Pearson saw the growth of some of the UK’s most successful publishing firms including The Financial Times Group, Penguin Books and Pearson Education. She serves on the board of a number of US-based not-for-profits including the Carter Center and the MacArthur Foundation. She is a trustee of Oxfam and is currently a non-executive director of Nokia Corporation.

Yinka Shonibare MBE

A cultural powerhouse exploring race and colonialism, Yinka Shonibare is a multimedia artist who employs painting, sculpture, photography, and film to disrupt and challenge our constructions of Western civilisation and notions of identity. His signature batik costumed dioramas have featured in major exhibitions around the globe from Santa Barbara to Rotterdam, earning him a Turner Prize nomination in 2004 and an MBE in 2005. His Nelson’s Ship in a Bottle stood on Trafalgar Square’s plinth in 2010. He has participated in international events including *Documenta*, 2003; Spoleto Festival, Charleston, 2003; and the Venice Biennale, 2001; and was awarded an Honorary Doctorate by the RCA in 2010.

Four graduates of the College appointed by the Senate to serve for a period of three years:

Ms Cordelia Cembrowicz
Mr Edward Hutchison
Ms Ekua McMorris
<i>To be appointed</i>

Summary of Accounts

2012—13

Treasurer’s Report for the year ended 31 July 2013

The Royal College of Art is the world's most influential wholly postgraduate university for the study of art and design. The RCA has a distinctive role in preparing its postgraduate students for careers in art, design and the creative sector – indeed the College is widely viewed as a crucible of the creative industries. In 2012/13 it had almost 1,200 students enrolled, approximately 30 per cent of whom came from countries outside the EU.

The College is an exempt charity which operates under the terms of a Royal Charter. The trustees of the charity are the current Council members. 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. 2012 was the 175th anniversary of the College's foundation and an exhibition and other events to mark the occasion took place in November and December.

The College has governance arrangements which 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 2011. The College's accounts are required to follow the format laid down in the Statement of Recommended Practice: Accounting for Further and Higher Education (SORP).

Estates development

The College's current strategic plan was agreed in 2010. It covers the period 2011-16. The strategy was complemented with an estates Masterplan, drawn up in conjunction with Haworth Tompkins, the architects who designed the College's Battersea North Site development. The Dyson Building, which forms the largest element of this development, was completed in the Spring of 2012 and formally opened by Sir James Dyson on 24 September 2012.

Council agreed in principle in 2011 to go ahead with the construction of the Woo Building, which forms the third and final phase of the Battersea North development. The main contract for the work was awarded to Vinci Construction (UK) Ltd in January 2013 and work began in April 2013. The contract is in the sum of some £8.3m plus VAT. Practical completion is expected in the Autumn of 2014 and the total cost of the project, including the construction contract, fees and VAT, is expected to be some £13.3m. The project is being financed through a donation of £1.5m from Sir Po Shing and Lady Helen Woo and additional borrowing of £4m, with the balance coming from a series of smaller donations and the College's reserves. The building will provide accommodation for the Ceramics & Glass and Goldsmithing, Silversmithing, Metalwork & Jewellery programmes, along with additional studio and seminar space.

Results for the year

The consolidated income and expenditure results for the year to 31 July 2013 (pp. 78–9) show a surplus of just over £200,000. This is considerably lower than the previous year's figure.

The main reasons for the fall in the surplus are the costs of the 175 exhibition and associated events (£546,000), increased expenditure on research activity in the run-up to the Research Excellence Framework (£462,000) and an increase in expenditure on

building management and maintenance as the College tackles a backlog of investment in its estate (£894,000). Payroll costs also rose – this reflects increased staffing levels required to teach the increased number of students enrolled at the College.

The College's balance sheet remains strong – general reserves have increased to £11.4m and cash reserves remain above £9m, despite capital expenditure of £3.8m being incurred during the year. The additional £4m of borrowing for the Woo Building was not drawn until 1 August 2013 and so does not appear on the Balance Sheet for 2012/13.

Income and expenditure account

During the year HEFCE made a series of announcements about future funding following the increase in undergraduate fees which came into effect for new students in the autumn of 2012. Funding for postgraduate taught courses has continued on an interim basis (it had originally been expected that this funding would cease) and HEFCE has also continued to fund 'high cost courses' albeit at a lower level than previously. During the year HEFCE reviewed the College's targeted allocation (institutional premium) funding and decided to continue it until at least 2015/16 at approximately its current level. The net effect of all this is that the College's grant income from HEFCE fell by only a very modest £304,000 in 2012/13 – a drop of about 2.2 per cent.

Applications for places at the College remain strong, particularly from overseas students. The number of students enrolled increased last year to 1,174 (full time equivalent) and a further increase to about 1,380 is expected in 2013. The completion of the Dyson Building and the acquisition of short-term space in the Dana Centre in Kensington and Elcho Street (Testbed) in Battersea means that the College has additional space to accommodate the extra numbers.

The College increased its home/EU fees to £9,000 in 2012. This figure was chosen as it is the maximum fee allowed at undergraduate level (although as a postgraduate institution the College is not bound to set fees below this level). However, the effect of increased tuition fees at undergraduate level on the ability of students to finance postgraduate study is not yet known and the College does not intend to increase home fees again until at least 2015, by which time the higher undergraduate costs will have worked their way through to all home/EU students. The rise in both fees and student numbers led to a substantial rise in fee income during the year. Income rose by 37 per cent from £11.7m to £16.1m, and for the first time the College's income from fees exceeded its income from HEFCE grants.

Income from research also rose, but income from other sources was disappointing, falling by some £650,000 during the year. This is due partly to the increase in student numbers diverting effort into teaching activity.

Staff costs rose by some 11 per cent, almost all of which arose through the creation of new posts in both academic and administrative areas of the College. These posts are required in order to cope with the expansion of student numbers studying at the College and to improve administrative and other College services.

Investments

The College's investments are overseen by an Investment Sub Committee chaired by John Studzinski and charged with setting investment policies for the College's endowments and cash reserves and monitoring their implementation. In 2012 the Committee reviewed the College's investment management arrangements and decided that the funds previously invested in iShares, amounting to just under £5m, should be transferred to an active manager. A competitive process

was undertaken and it was decided that the funds should be invested in the Baring Dynamic Asset Allocation fund. The rest of the College's portfolio remains under the management of Ruffer Investment Management LLP. During the year the funds under management rose from £14.1m to £15.6m, an increase of some 11 per cent.

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 2012/13 financial year is the possible effect of increased costs at undergraduate level impacting on the willingness of students to apply for postgraduate study. Other important risks are the threat to student recruitment represented by the economic difficulties in Europe, the difficulty of obtaining visas for non-EU students and potential threats to the student experience arising out of the rapid expansion of the College in recent years. Increasing costs and continued uncertainty about the size and timing of reductions in public funding for the College are also major risks. Action is being taken to mitigate these risks inasmuch as it is in the College's power to do so.

Subsidiaries

During the year the College continued to use a subsidiary – RCA Design Group Ltd – to act as the developer of the Dyson and Woo Buildings on the Howie Street 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. RCA Design Group is incorporated in Great Britain and registered in England and Wales. The subsidiary is included in the consolidated accounts. The College also has a dormant subsidiary company – Lion & Unicorn Press Ltd.

Conclusion

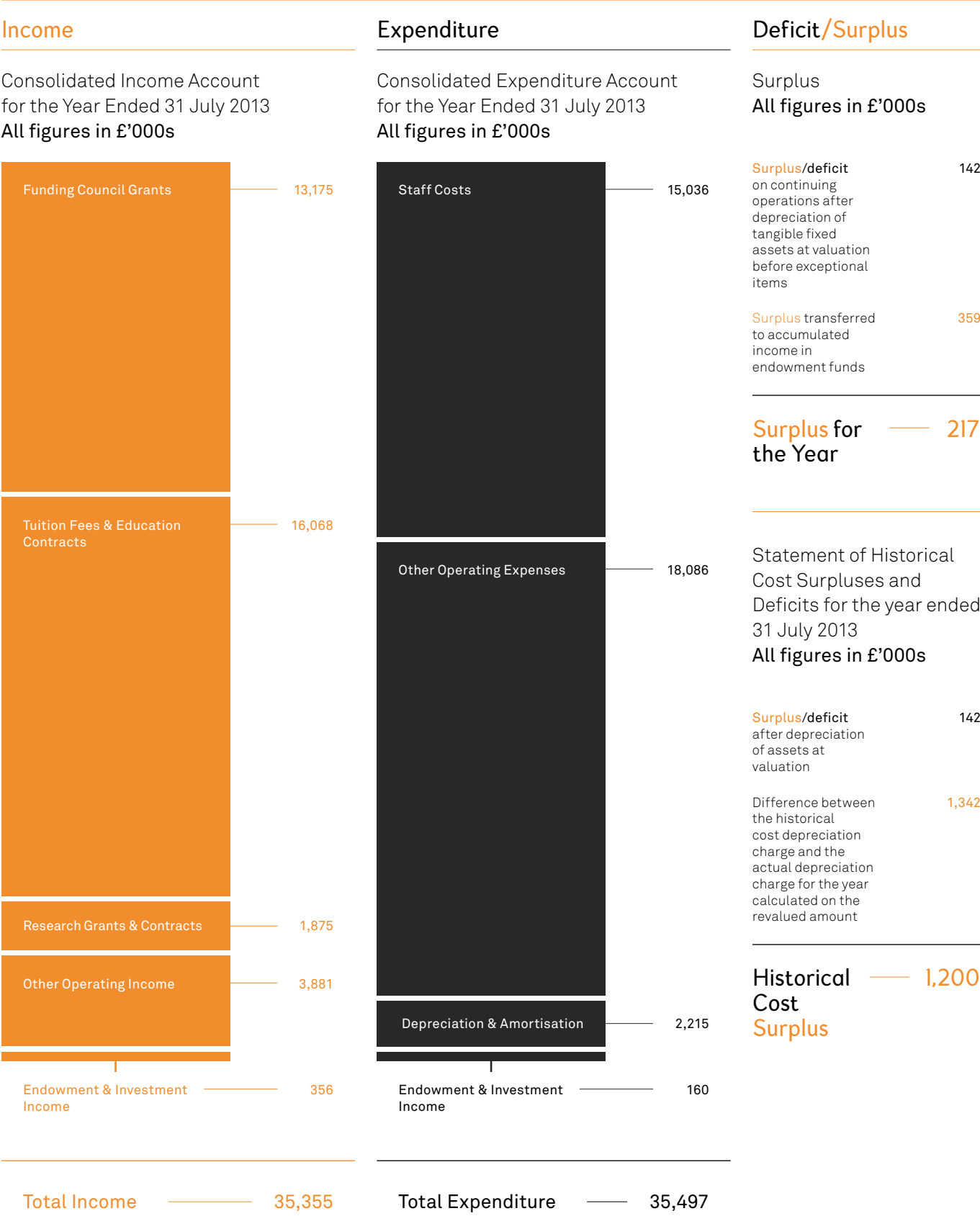
The HE sector in the UK is undergoing unprecedented change and financial pressure. However the College remains in a strong market position and has an agreed strategy to take it forward over the next few years.

– Eric Hagman CBE
Treasurer

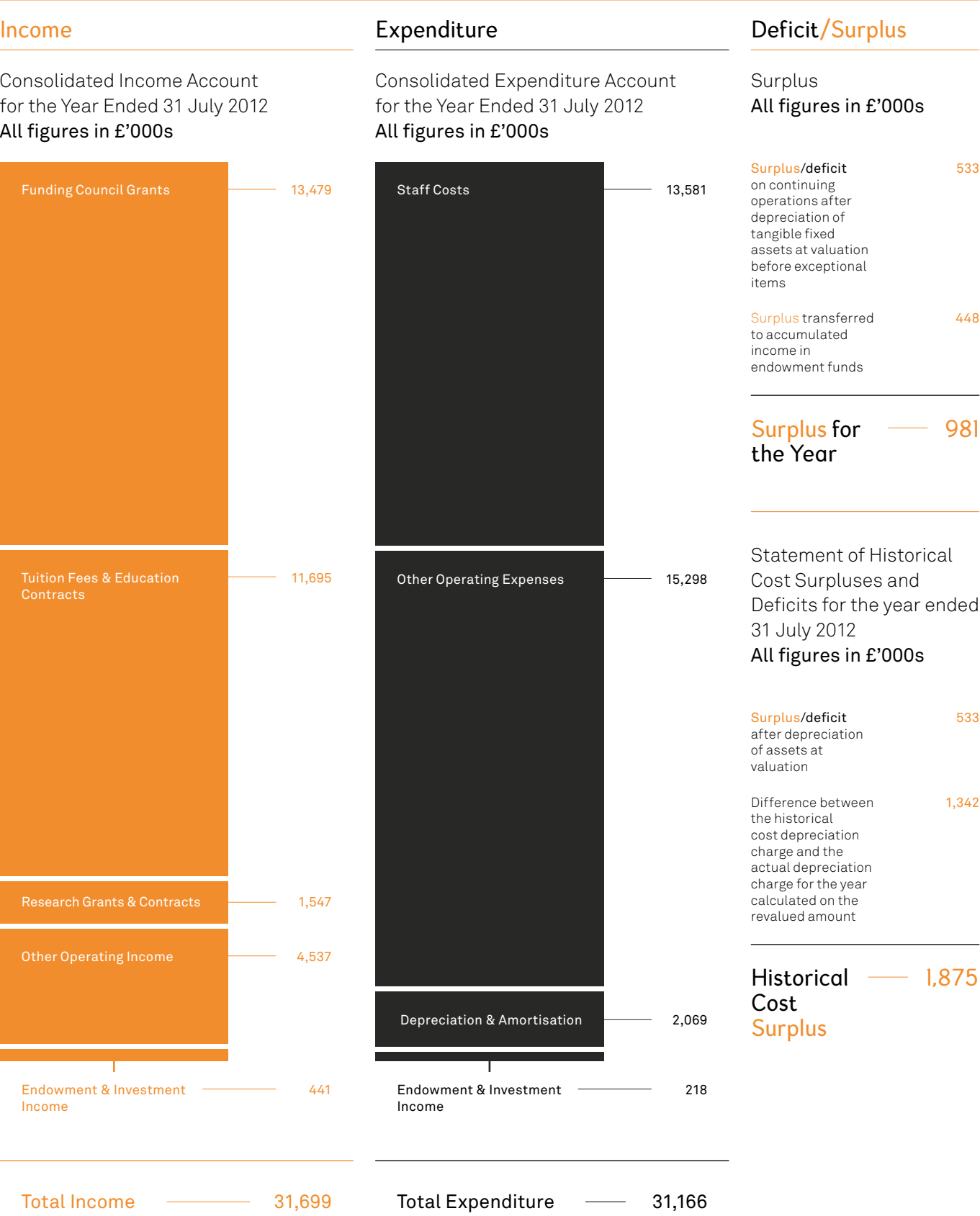
Income/Expenditure

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

2013



2012



Balance Sheets as at 31 July 2013

	2013	2012
Summary Consolidated Balance Sheet as at 31 July 2013	All figures in £'000s	All figures in £'000s
Fixed Assets		
Intangible Assets	123	0
Tangible Assets	84,826	83,332
Other Fixed Asset Investments	571	551
Endowment Asset Investments	15,372	14,140
Current Assets		
Stock	52	66
Debtors	1,512	1,571
Investments	9,324	11,055
Cash at Bank and in Hand	46	5
Total Current Assets	10,934	12,697
Creditors: Amounts Falling Due Within One Year	6,756	5,937
Net Current Assets	4,178	6,760
Total assets less current liabilities	105,070	104,783
Creditors: Amounts Falling Due After More Than One Year	7,719	8,818
Net Assets	97,351	95,965
Represented by:		
Deferred Capital Grants	18,881	18,944
Endowments		
Expendable	5,023	4,534
Permanent	10,349	9,606
Total endowments	15,372	14,140
Reserves		
Revaluation Reserve	51,685	53,027
Income and Expenditure Account	11,413	9,854
Total Reserves	63,098	62,881
Total	97,351	95,965

Independent Auditors’ Report

We have examined the summarised financial statements of the Royal College of Art for the year ended 31 July 2013 which comprise the Summary Group Income and Expenditure Account and the Summary Group Balance Sheet, which are set out on pages 78 to 80 of the RCA Annual Review 2012/13 (‘Annual Review’). The summarised financial statements are non-statutory accounts prepared by the Council for the purpose of inclusion in the Annual Report.

This statement is made, in accordance with our engagement letter dated 19 August 2013, 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 auditors

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 pp. 78–80 within the Annual Review with the full annual Financial Statements.

We also read the other information contained within the Annual Review 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 in accordance with 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 Financial Statements for the year ended 31 July 2013 describes the basis of our statutory audit opinion on those financial statements.

Opinion

In our opinion, the summarised financial statements set out on pp. 78–80 are consistent with the full Financial Statements for the year ended 31 July 2013.

–
Neil Thomas
For and on behalf
of KPMG LLP
Statutory Auditor
Chartered Accountants
15 Canada Square
London E14 5GL

30 November 2012

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