As I started to think how I might write a review of 2008 it seemed imperative to look back to what I have written in earlier statements. Partly to make certain that there are not too many contradictions but also to seek safe ground.

In my statement for 2005, I highlighted the major risk of housing loans in the United States and the decline of lending standards, coupled with greater leverage of debt servicing. In the following year’s statement I wrote of the risks to world economies from the fall-out from the housing and lending scenario in the United States. And so in the last quarter of 2007 the deluge arrived within the world’s credit markets. This was Act I and 2008 has been Act II. Now Act III is ahead of us in 2009.

Against this financial backdrop, unprecedented since the 1930s, the Foundation experienced rough water in 2008 but made progress. We made two strategic decisions. To keep pace with our stated mission within the performing and visual arts and, as far as possible, to protect and conserve our Fund.

2008 IN SUMMARY:

- The Jerwood Space having completed its new rooftop enlargement, was able to meet the increasing demand for its rehearsal and other facilities. It is now a mecca for theatre, dance and music rehearsal. The Chairman and Director report fully and encouragingly in their statement and I congratulate them on their success. The Foundation’s investment of some £2.75 million in the Space was timely and has now been fully justified.

- Jerwood Sculpture at Ragley moved ahead with the completion of the Jerwood Stable Studio and much more. Again, this is reported.

- Jerwood Capital Projects during the year have included support for DanceEast, Aldeburgh Music, Oakham School and the Young Vic with the last three being continued in 2009.

- The Jerwood Art Collection has been enlarged and we have been anticipating the building of the new Jerwood Gallery in Hastings within a major regeneration project. A full report is included later.

Our Fund has been protected to some degree by the two decisions we made in the second half of 2007. The first was to maintain and increase our holdings in cash and fiduciary deposits within our allocations. The second was not to enter into any further or new capital commitments however attractive the objectives or submissions might be. It has been my rather unenviable responsibility to say ‘no’ to so many people; it is always much easier and more pleasant to say ‘yes’.

However, we have not escaped material losses in our portfolio, with the largest being in our Asian allocation. During the year there have been capital losses for our Fund Managers and within our funds across the board and attention will now fall on the strength, or otherwise, of balance sheets, profits and dividends. Total returns would appear to be in the shadows until recovery surfaces. I sense that there remains much de-leveraging and distress to come in 2009 and protection and conservation of resources will be paramount.

2008 IN FOCUS

ALDEBURGH MUSIC – JERWOOD KILN STUDIO

The roof of the Jerwood Kiln Studio is now completed. The double-height space with its roof of blackened timbers, many salvaged from the old kilns during the dismantling process, looks set to become a characterful and unique rehearsal and performance space. The completion date for Phase 1 of the Snape Campus remains Spring 2009 with Phase 2 planned and undereway. The budget enables Elizabeth Court (artists’ accommodation) and The Pumphouse (which we funded in earlier years) to be included in the Aldeburgh Music Development Plan.
**OAKHAM SCHOOL – JERWOOD SCHOOL OF DESIGN**

Oakham School’s Jerwood School of Design was completed for use in September 2008. The designers, Project Orange, have created a modern uplifting space which is practical yet in sympathy with the rural vernacular surroundings. This £2 million facility, supported by a £950,000 benefaction from the Jerwood Foundation, is accommodating a burgeoning number of aspiring student designers. It will allow the School to develop further its outstanding reputation for educating talented young designers and technologists and to build on its already strong links with innovative industry.

Two large multi-material workshops on the ground floor provide for the traditional processing of wood, metal and plastic. Above them are two studios housing a range of contemporary technology, including fifty special work stations which rise out of the workbenches at the touch of a switch. One studio is dedicated to computer aided design and manufacture and the other to electronics. Externally, the walls, punctured by large timber-framed windows, are clad in cedar shingles, as is the roof. The Jerwood School of Design provides a very special ambience well suited to nurturing talented young designers.

Dr Joseph Spence, Headmaster of Oakham School, has written: ‘The Jerwood School of Design will be the major building to have opened during my tenure. I am proud to have seen it to completion, knowing what a difference it will make to teaching and learning. Design and Technology has been an important subject on the curriculum at Oakham for a generation and one in which we have won national acclaim. We are delighted that our Design scholars can test their concepts and work on their products in such an exciting building, while encouraging their peers – who may not have realised the potential of the subject to see what studying Design in the 21st century can encompass. I am particularly proud that this building sees the continuation of Oakham’s long-standing and always beneficial relationship with the Jerwood Foundation.’

The formal opening of the Jerwood School of Design will take place in April 2009.

**DANCEEAST – JERWOOD DANCEHOUSE**

The much anticipated opening of DanceEast’s Jerwood DanceHouse takes place in October 2009. These are the first and only custom built facilities in the east of England for dance and will provide world class studios for community classes, Academy training, and production facilities for artists to develop work and present it to audiences in a flexible 200 seat studio theatre. DanceEast has successfully raised close to the £8.9 million budget and will see the vision for architect John Lyall’s Jerwood DanceHouse realised. Plans are already underway for spirited opening festivities involving the entire community with performances by an array of national and international artists alongside special commissions. The Jerwood DanceHouse will be the cultural cornerstone in the regenerated Ipswich waterfront and will no doubt put the town and Suffolk on the map as it works globally to support dance excellence.

**YOUNG VIC THEATRE – THE JERWOOD POD**

The Jerwood Charitable Foundation has supported the Jerwood Directors Award at the Young Vic since its inception in 2001. The Award is an opportunity for a young theatre director to direct their own show with the freedom to experiment in a supportive environment with access to the experience and mentorship of the Young Vic’s team. Twenty young directors have won the award since 2001.
The Jerwood Foundation’s major support for the Jerwood Pod has enabled the Young Vic to develop its capacity to support and nurture young theatre-makers even further. ‘Theatre only exists in the moment. But we need to plan for the future. The Jerwood Pod provides a home for three associate companies, each specialising in a distinctive field, with whom we co-produce and whose artistic and executive directors plug into the producing life of our theatre at all levels. Divergent voices within our building help us challenge our taken-for-granted assumptions.’ Young Vic Annual Review 2007–08

ART COLLECTIONS

JERWOOD SCULPTURE AT RAGLEY HALL, WARWICKSHIRE

During the year there have been two new installations, both by young British artists, bringing the Jerwood Sculpture Collection to a permanent holding of twenty works.

Of the two new works the first to be installed was the winner of the fourth Jerwood Sculpture Prize, Juliet Haysom, with Spring. Juliet’s work joins the other prize winners in the park at Ragley: Universal Object by Benedict Carpenter (2001), Tin by Gereon Krebber (2003) and Field by Judith Dean (2005). Rather than construct and import something large and solid into the park, Juliet Haysom wanted to reveal an otherwise invisible aspect of Ragley’s landscape. By using a 24-metre borehole drilled into the bedrock, Spring creates an ephemeral sculptural form from the water reserve within the water table. The groundwater is pumped to the surface using power generated directly from solar panels so, as light levels and weather conditions change, Spring’s external form and appearance varies significantly. A direct, active and visible relationship is therefore set up within the landscape, as Spring’s water vapour continuously sustains the pasture and surrounding grasses and plants, vanishes into the atmosphere and ultimately returns to the ground.

The second piece to be unveiled was Julian Wild’s System no. 24. Julian Wild had been shortlisted in the 2005 Jerwood Sculpture Prize with his proposal for System no. 10. As with Spring, System no. 24 is a direct response to Ragley; its shape is based on the classical urns in the gardens and its striking colour is taken from the silk covered walls of Wyatt’s opulent Red Saloon in the Hall. System no. 24 explores the point at which line becomes form – a continuous line of steel tubing encloses empty space, following sharp angles but creating a curvilinear structure. It is sited on a slope, balanced at one end and giving the illusion that it is about to roll forward. Its form casts a complex shadow on the slope, which moves and changes as the sun follows its course throughout the day.

Importantly during 2008 the Jerwood Stable Studio was commissioned and opened at Ragley. The studio provides exhibition and education space in the historical 18th-century stable block designed by James Gibbs. The current exhibition gives information and guidance on each of the sculptures at Ragley, with features on the Jerwood Sculpture Prize and new commissions in the pipeline. The Jerwood Stable Studio was the second collaboration between the Jerwood Foundation and Munkenbeck & Marshall Architects, who also designed the 2006–2007 extension to the Jerwood Space.

During the next twelve months we will celebrate the tenth anniversary of the Jerwood Sculpture Collection as

Julian Wild and Lady Hertford unveiling System no.24. Jerwood Sculpture at Ragley Photo: Richard Battye

System no. 24 by Julian Wild, Jerwood Sculpture at Ragley Photo: Richard Battye

One of the things that I profoundly feel about good art wherever it occurs is that it gives you back a renewed sense about being a human being. EDmund de waal, British potter (In Conversation series created with the Jerwood Charitable Foundation)
well as Jerwood Sculpture’s fifth year in the strikingly beautiful estate at Ragley Hall, the Warwickshire home of the Marquess and Marchioness of Hertford. To mark this significant year we will be installing our largest and most important commission to date, *Green Fuse*, by the internationally acclaimed sculptor Peter Randall-Page. The work has been carved during 2008 as a monumental granite piece and will be installed in late Spring 2009. The obelisk-like sculpture is planned for the summit of the tree-lined Avenue and reflects Peter Randall-Page’s preoccupation with nature. ‘*All my work is informed and inspired by close observation of form and pattern in the natural world. The intricacy and perfection of growth patterns on a microscopic level have become an important theme in my recent work. My aim is to evoke something of the complexity of theme and variation we find in nature.*’ In conjunction with the installation of *Green Fuse* at Ragley there will be an exhibition of Peter Randall-Page’s work held at the Jerwood Space in Southwark during Spring (March–May 2009).

Also in 2009 we look forward to seeing the exhibition of shortlisted artists selected for the fifth Jerwood Sculpture Prize. The nominees are Thomas Cox-Bisham, James Capper, Susan Forsyth, Alex Frost, Marielle Hog and Alan Goulbourne, Will Nash, Michael Visocchi and David Worthington. The exhibition will take place between March and May when the winner will be announced. The prize winning piece will then be completed in 2009 and taken into the Jerwood Sculpture Collection in 2010. The panel of judges this year is chaired by sculptor Nigel Hall and includes art critic for *The Independent on Sunday* Charles Darwent, sculptor Phyllida Barlow, Jerwood Assistant Director Camilla Trefgarne and writer Anna Moszynska.

**JERWOOD ART COLLECTION**

During the year Camilla Trefgarne completed a long overdue review of the collection and undertook the making of the major part of an appropriate archive. Her research and determination to mine the detail has been a major contribution. Camilla has also reviewed the works on loan and planned and achieved a major rehang of the collection.

We have made additions to the main collection during 2008 including works by Elisabeth Frink, Leon Kossoff, Ruskin Spear and Peter Lanyon and have also added a number of works by contemporary artists. In the years ahead our core collection will be filled out with discernment and the contemporary collection will grow as it should.

**JERWOOD GALLERY – HASTINGS**

We are devoting considerable human and financial resources to our plans for a new gallery in Hastings to house the Jerwood Art Collection and receive elements of the Jerwood Visual Arts Programme. Our architects, HAT Projects, with their professional team, have demonstrated enthusiasm, professionalism and integrity in their interpretation of our brief.

The gallery would be part of the major regeneration and redevelopment of a coach and lorry park in the historic heart of the Old Town, near the fishing beach. Jerwood has been working closely with Hastings Borough Council, East Sussex County Council, the Hastings and St Leonards Foreshore Charitable Trust, fishermen and the local community to bring the project to fruition. The development will include a major new public space to house events, concerts, festivals and markets, as well as new community facilities and a café. A planning application was submitted in February 2009 and we eagerly await the outcome in May.

This project is the major initiative and investment for the Foundation and was outlined in last year’s Report. The aim is to allow the public to see and enjoy the Jerwood Art Collection for the first time, and to create an exemplar project, environmentally and socially, that
stimulates and acts as a catalyst for regeneration. It will create a new focus for the community which has deep roots in the arts but currently has only limited access to high quality visual arts exhibitions. The project has the strong support of an overwhelming majority of the Hastings community and the Foundation is very appreciative of this confidence, encouragement and support. Opening the Art Collection to the public, and creating a new base for Jerwood in such an historic location, is a tremendously exciting prospect for us and we hope the gallery will become a landmark on the cultural map of the country and particularly on the South Coast.

ROYAL COURT THEATRE – JERWOOD NEW PLAYRIGHTS
Together with the Jerwood Charitable Foundation we have now passed the £1,125,000 mark in supporting Jerwood New Playwrights. This important relationship and initiative is managed by the Charitable Foundation and welcomed and valued by the Foundation.

JERWOOD CHARITABLE FOUNDATION
The Charity’s activities are separately reported by its Chairman and Director. From the Foundation’s standpoint it is important and encouraging to witness the continuation of revenue grant giving in favour of long term associations such as Aldeburgh, the Royal Court and the Young Vic. I have always believed that a revenue grant made at the right time and on the right scale can achieve major, tangible success and such initiatives can be the life blood of exciting contributions to the creative arts and our national culture.

Major changes within the Jerwood Charitable Foundation are recorded. Firstly the Board of Trustees is losing Edward Paul as a trustee as he feels he wants to curtail his responsibilities. Personally, this is a great loss to me. He has been the most dedicated supporter of the Foundation and the Charity since the early 1990s. He was a member of my original Advisory Board and in recent years a most valued Vice Chairman and trustee of...
the Charity. He will be greatly missed by all of us within Jerwood but there is some compensation in his remaining a director of the Jerwood Space.

The second change was the announcement by the Foundation in December 2008 that, on the recommendation of the Chairman and Trustees of the Charity, we have appointed Phyllida Earle and Katharine Goodison as new trustees of the Jerwood Charitable Foundation. They bring many talents closely allied to our interests and I look forward to their participation and invigorating presence.

Lastly, Roanne Dods has decided after some ten years as Director to pursue a new working life. In earlier statements I have acknowledged her success with us and I remain deeply appreciative both for her energy and direction and for the laughter and pleasure of working closely with her while I was Chairman of the Charity and as a co-director with her on the Board of the Jerwood Space. These few words will, I hope, underline and mark my own sense of change and a strong hope that her decision to build a new, entrepreneurial, personal career in business will give her much satisfaction and reward.

OTHER NOTABLE GRANTS

FINE CELL WORK – WALL HANGING FOR THE SAGE, GATESHEAD

In collaboration with the Sage Concert Hall, Gateshead and Fine Cell Work, the Jerwood Foundation has commissioned the design and creation of a hand-embroidered wall hanging for display in the interior of the Sage Concert Hall.

The final design, by Polly Scott Bolton and Sandy Jones, is an amalgam of prize-winning images, fragments and ideas from prison inmates in an initial competition for the wall hanging arranged by Fine Cell Work – a charity that trains and pays prison inmates to do professional embroidery and quilting employing over 300 inmates in England and Scotland. The wall hanging, measuring 3.10 x 1.50 metres, is a strikingly original design with stitching executed on superimposed layers of chiffon and organza which will not only be a worthy addition to the decor of the beautiful Sage Concert Hall but will also be a public expression of Fine Cell Work and the innovative design, vitality and beauty of the prisoners’ painstaking embroidery work. The hanging will be installed and unveiled in Autumn 2009.

PRINCE’S SCHOOL OF TRADITIONAL ARTS – JERWOOD PRIZE

The Jerwood Prize is a new joint initiative to strengthen the links between Islamic Art and other recognised traditional arts forms and to communicate these links to a wider audience. The inaugural Prize was awarded to Hanna Hijazi in the presence of HRH The Prince of Wales at the July degree show at the Prince’s School of Traditional Arts in Shoreditch.

The School, one of the core group of the Prince’s charities, is unique in that its teaching and values create a balance between tradition and innovation, to unite the skills of craftsmanship, within the academic studies of the postgraduate curriculum. Hanna Hijazi was selected from a group of talented students for her exceptional work and talent demonstrating an understanding of the universal principles of Islamic Art in contemporary design within painting, illumination and ceramics. Examples of her work will be held and displayed by Jerwood in the future.

We intend to continue in 2009 to build upon the success of this innovative Jerwood initiative with the Prince’s School.
MANAGEMENT

Early in 2008 Claire Burns joined us from Christie’s, and has now completed her first year. She has devoted most of her energy to Jerwood Sculpture and our progress at Ragley is very much her achievement. In August Camilla Trefgarne started maternity leave, one of the familiar milestones of our society, and now has the added responsibility and joy of a daughter. Both Claire and Camilla have been appointed Assistant Directors recognising their experience in the art world and their contributions to the Foundation.

Our management accounting is now in the capable hands of Sascha Bonderer, the accountant at Confida Trust and Auditing Company which has the responsibility for our accounting. I would like to thank him for the progress he has made in assimilating all the detail and information which has flowed to him and his professional and timely presentation of our accounts.

FINANCES, MARKETS AND THE JERWOOD FUND

This time last year I wrote that you needed science and serendipity in financial management. I would now add alchemy. We are seeing an unprecedented level of government intervention in the United States, the United Kingdom, Europe and elsewhere. We are in unknown territory and in recession, but at present with global inflation fears receding. Profit levels, cash flow and the ability to pay dividends will become all-important in 2009. It seems clear we are now facing some uncomfortable truths and realities. Our priority will remain to try and protect our Fund and we have maintained this stance robustly during 2008. The result is that our grants, capital benefactions and expenses have been held at the lower level of £2.4m (2007 – £4.75m.).

THE FUTURE

No one can predict how and when the present turmoil and uncertainty will abate. I believe that almost everyone and everything will be affected. Materialism and consumerism have been unmasked as I dared to say in earlier years. I also recall saying that we were in danger of allowing our scale of human values to be tarnished and even submerged.

The Foundation’s activities will be curtailed in the short term but we are committed, and eagerly so, to our project to create and build the Jerwood Gallery with Hastings Borough Council and the Foreshore Trust. I believe we can take to Hastings and its residents a major cultural asset as well as make a strong contribution to regeneration. We will be able to exhibit an art collection of quality and interest to a local, national and international audience. This will be our all important objective in the next two years which I welcome as a visible, tangible and wide reaching contribution to our national culture and heritage.

‘Arts Council England is hugely excited at the prospect of the Jerwood Foundation building a new gallery in Hastings to house its art collection. In the South East we have a growing track record for the excellence of our...”

Wisdom is in the head, not in the beard.
Ukrainian proverb

It is enlightening that the Pharoah would not have saved Egypt from its seven lean years with the best economic advisers to hand. We must rediscover our lost values or perish.

Ben Okri, OBE, Novelist and poet
contemporary visual arts offer, and this proposal would strengthen our regional network. The development of a number of high quality galleries across the south coast including Pallant House Gallery (Chichester), Aspex Gallery (Portsmouth), De La Warr Pavilion (Bexhill), together with new and relocating galleries including John Hansard Gallery (Southampton), Towner Art Gallery (Eastbourne) and Turner Contemporary (Margate) will make the South East the place to be for artists and visual arts enthusiasts. We very much hope that the Jerwood Foundation will be impressed by the spirit of partnership and the opportunity to be part of a wider regional vision for the visual arts in the South East.’ – Richard Russell, Director of Development and External Relations, ACE – South East

OUR PEOPLE
All those who work in the name of Jerwood, within the Jerwood Charitable Foundation, the Jerwood Space and the Foundation, give of their best to secure and participate in the excellence and creativity we seek which flows from commitment and energy. I am often asked how many people work for Jerwood and my answer surprises. We remain a small team with a strong and robust ambition. I believe our achievements over the last seventeen years and more owe something to seeing what we might be able to do and making certain we get close to the mark. Focus and application have been part of our practice. The product and not the process; better to walk than talk.

To enjoy one’s work is a privilege and I wish to share it with everyone within the Jerwood family. Our reputation, hopefully good, is their’s and I would want to harness and share their aspirations and ambitions. I thank them all once again.

CHAIRMAN’S PERSONAL NOTE
I am very conscious that I need the support and wisdom of others in my chairmanship. Dr Peter Marxer is unstinting and ever wise in his support of the Foundation and his presence on the Council brings great experience and gravitas. He also enriches all that we do with his wide sensibility and culture. Karen Grieve has already played an increasing role in relation to our art and sculpture collections and is now engaged with me in the planning and decision making for the Jerwood Gallery. I realise that in the years ahead, hers will be a special role and I recognise and relish her contribution. Barbara Francis continues her valuable contribution of many years as the Secretary to the Foundation Council and is closely engaged with our Fund and finances, bringing professionalism and discipline to her role within the Foundation. Once again, Kim Condren has brought tolerance, patience, integrity and great assistance to all that I try to do.

I can only say thank you to those who work closely with me and give their encouragement.

Photo: Mike Fear Photography

Where an equal poise of hope and fear
Does arbitrate th’event, my nature is
That I incline to hope more than fear,
And gladly banish squint suspicion.

Comus, John Milton (1608–1674)

Imagination was given to man to compensate
him for what he is not; a sense of humour to
console him for what he is.

Francis Bacon (1561–1626)
This has been an auspicious year for the Jerwood Space because it marked our tenth anniversary. It was a particular pleasure to celebrate this on 21st September, ten years to the day since the building was opened by Chris (now Lord) Smith and Alan Grieve. In our first year we were able to offer five studios to 170 clients who used the space for 75% of the available time (7 days a week, 50 weeks a year); in 2008, we had 400 clients, utilising seven studios and two meeting rooms for 90% of the same available time. Of these, 250 were our core customers from the world of professional theatre and dance.

This was our first full year of operations with Space 7, the major part of our new rooftop extension, in uninterrupted use. With more space, our income has grown but so have our running costs. Like all local authorities, Southwark Council is having to increase its income and this has resulted in halving the previously agreed level of our discretionary rate relief. This was a bitter blow and puts pressure on our core activity of providing the best space possible at a subsidised rate to those who deserve it.

Around half the available time and space goes to theatre and dance companies at subsidised prices, according to their means. A small-scale enterprise may pay two-thirds less than a commercial hirer, while mid-scale companies may get a one-third reduction. Everyone pays; everyone gets the same quality space. We are also able to utilise our new meeting rooms, which earn a vital income from the business sector during the week but can be used for readings, auditions and small rehearsals at weekends.

About a quarter of the 150 theatre rehearsals have received the maximum subsidy, and the work usually is seen at the capital’s fringe theatres (such as the Arcola, the Union, 503 and Southwark Playhouse) which act as a seedbed for new directing and writing talent. By coincidence, three of the more interesting companies benefiting this year surfaced at the tiny Finborough Theatre in Earl’s Court. Its imaginative programme includes a stream of lesser known 20th-century classics and it had a great success with Gemma Fairlie’s excellent production of Patrick Hamilton’s *Hangover Square* which immediately sold out and drew many plaudits. Primavera, a company directed by Tom Littler, is wholly dedicated to reviving such classics and gave the rarely performed *Jingo* by Charles Wood. We were also pleased to support another enterprising young director, Adam Lenson, who extensively invested his own resources as well as talent in producing a fine new musical *Ordinary Days*.

More established are Rupert Goold’s Headlong theatre company, The Bush, Theatre de Complicité and Frantic Assembly, all of which rehearsed or held workshops with us. Once again, we are delighted to have hosted the Donmar and extended our support to its much lauded West End season. The National Theatre also makes regular use of our facilities and together they bring a splendid roster of directors and performers to the Space. It was a particular pleasure for Richard Lee to see on one occasion five of the best Hamlets and Ivanovs of the last decade taking coffee together … As one of the directors commented to Richard: ‘I don’t know why we have to go back to the NT: it’s all happening at Jerwood Space!’

We try to accommodate the regional theatres that do so much to co-produce work for touring and once again welcomed companies from Bath, Plymouth and Chichester. As well as the established Garsington and Buxton festivals, we helped the smaller-scale Stanley Hall and Opera della Luna as well as the increasingly prolific Opera Group. Under John Fulljames, they worked up an award-winning version of Weill’s *Street Scene* and a new children’s opera *Varjak Paw*, while simultaneously preparing for a premiere of George Benjamin’s *Into The Little Hill in 2009*. We congratulate the Opera Group and the Donmar who triumphed at this year’s Evening Standard Awards.

The commercial sector has sought out the new Space 7 as its preferred studio especially for new, touring or the re-casting of musicals, which this year included *Mary Poppins*, *Flashdance*, *Hairspray*, *Mamma Mia* and *Oliver!* It was also the site of workshops for the sequel to *Phantom of the Opera*.

As a dance studio, Space 7 came into its own for Wayne McGregor’s new work *Entity* created for his Random Dance Company over an intensive two month period. We were also very pleased to offer space and support to two older contemporaries whose work has also been of great significance in the last decade: Jonathan Lunn created a short work *Self Assembly* written and voiced by Anthony Minghella about five years ago. He returned

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Staff old and new at the Jerwood Space 10th Anniversary celebration
Photo: Imogen Lee
that we enjoyed the second vibrant year of Jerwood Visual Arts (JVA) and in particular, the third group show curated by our own Sarah Williams: *An Experiment in Collaboration*. There were six small-scale shows in the Café and Sarah also organised an extensive talks programme for JVA. We try to play our part locally and to this end, Sarah led the *Street Genius* project which arose out of our membership of the South Bank and Bankside’s Cultural Quarter and its education and community scheme *Some Other Way Forward*.

I am pleased to say that our 10th anniversary celebration went very well and the five Open House tours of the building were attended by around 200 visitors. Our thanks to friends and colleagues (present and past) who also attended and to our caterers for Café 171, Fare, who not only provided endless birthday cake that day but have worked consistently hard to provide for our clientele and visitors to the Space throughout the decade.

As ever, whatever the strength of the programme we attract and the quality of the building, it is the staff that makes the Jerwood Space the wonderful place that it is. The additional work created by the extra rooms means that we have expanded to six full-time members of staff and so we welcomed Holly Antrum as Administrative Assistant in April. As ever, my heartfelt thanks also go to Richard, Peter, Tracy, Rachel and Sarah for their unfailing enthusiasm and dedication to ensure that we do our very best to look after our clients. With the Jerwood Charitable Foundation established on our site, the building is even more a focus for arts professionals from across the country.

When we opened Jerwood Space in 1998, there was a growing optimism about the arts. They were finally being taken seriously, both politically and economically, and since then, we have witnessed an unprecedented growth of activity, investment and confidence in the arts. But as we face uncertain times, all three will come under great pressure. We at Jerwood Space are not exempt, relying as we do on the arts industry and business hire for our income and we know that the future will be testing. We are though well placed, given the wonderful resource that we tend. We know from our regular clients and daily enquiries that Jerwood Space is the first choice of production managers and indeed, directors and performers: it is a constant disappointment that we cannot serve them all.

Michael Wilson
Chairman of the Jerwood Space, March 2009
This year the Jerwood Charitable Foundation proudly celebrated its 10th anniversary. Our projects are described in detail elsewhere. However perhaps the best illustration of our range of activities is the diversity of excellent arts organisations, artists, producers, writers and others who attended our celebratory dinner. A rich group indeed.

For Jerwood, the arts at large and indeed the world, 2008 was of course a year of unexpected seismic change. Whilst the ‘credit crunch’ was already apparent at the start of the year, the financial turmoil (particularly in the banking sector which followed the collapse of Lehmans and the subsequent Government led bail-outs of the UK banks) was unforeseen. The markets remain jittery and a global recession of a potentially profound depth is upon us.

Though our investment policies with our funds under management are cautious, our capital has inevitably been impacted by the chaos in the markets. However, the adverse effect has been materially reduced by the prescient decision of our Finance Investment Committee led by my fellow Trustee Anthony Palmer to move a significant portion of our funds to cash before the worst of the market falls occurred. Naturally the Board is very grateful for Anthony’s foresight and for the sage advice we received from our fund managers J O Hambro. I again would thank William Francklin and Algernon Percy for their proactive guidance and contribution.

The change to the economic climate has served to reinforce our strategic decision to remain flexible with our funds, whilst remaining true to our mission of support for emerging artists. We have decided to continue to invest in the very successful Jerwood Visual Arts programme for the foreseeable future (although, so saying, the individual awards will naturally evolve to remain fresh). We also intend at least pro tem to continue some of our longer term associations. We have however been reducing our longer-term forward commitments and are, in the light of the climate, approaching projects much more on a year-by-year or project-by-project basis.

The result of the recession is that many arts organisations are suffering severe financial pain. This has naturally led to much increased demand for our support. Our resources remain limited but, subject to the markets, we aim to continue in 2009 the level of financial resource made available in 2008. We will continue to be innovative and indeed seek to generate significant results from a greater number of smaller grants.

I am delighted to report that during 2008 we strengthened our Board with the appointment of two new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison. We gave considerable thought to the qualities required in new trustees: Phyllida Earle and Katharine Goodison
we began immediately to seek her successor. Rather than pursuing our search through conventional means we decided to capitalise on Jerwood’s enormous network of friends and contacts in the arts world. Having approached more than 300 individuals/organisations for suggested candidates, we had an incredibly powerful list of applications which served to illustrate well the depth of enthusiasm to become involved with Jerwood’s activities. I am delighted to report that after a lengthy interview process we have decided to appoint Shonagh Manson as the Jerwood Charitable Foundation’s new Director. Shonagh impressed the Trustees hugely with her knowledge of the Jerwood spirit, the contemporary arts world, her previous track record and passion for the support of emerging artists. I very much look forward to working with Shonagh when she joins later in 2009.

Given the number of changes this year: the celebration of our 10th anniversary, the financial crisis and the forthcoming change in Director, I have had to draw upon the time and resource of our Trustees even more than in prior years. I therefore warmly thank each member of the Board for their proactive contributions during 2008.

I also take the opportunity to thank Thomas Ponsonby and our other Jerwood colleagues and advisers including Anthony Leigh, our accountant and company secretary for their devotion to the cause.

We have established appropriate protections and procedures in terms of corporate governance to the level which the Trustees feel is appropriate for an organisation such as the Jerwood Charitable Foundation.

This year we celebrated a wonderful ten-year period since our inception. We are now about to enter a new phase with a new Director to lead us. We feel that in this new era, the under pressure arts world will need us even more and we will continue, with passion, to help those in the emerging arts through this difficult period with exactly the same degree of enthusiasm, rigour and imagination as always.

Tim Eyles
Chairman of the Jerwood Charitable Foundation
February 2009
This is the tenth annual report of the Jerwood Charitable Foundation. We took our mission and vision to support and celebrate talent, commitment and excellence in all areas of human endeavour from the Jerwood Foundation when we were set up in 1998. Over these last ten years we have been extremely privileged to watch artists and producers develop from their early moments in front of critics and peers, to travelling the world to national and international acclaim. We made a commitment to concentrate our work on the arts in 2002 and have broadened our interest from painting, choreography and applied arts to circus, new theatre, new opera, new media and pervasive gaming. We have never lost our dedication to craft and quality at every level of every discipline we connect to, and have always actively searched for excellence in imaginative and responsible ways, always aiming to nurture the human as well as artistic rigour of any initiative. I am sure that in the next ten years the Jerwood Charitable Foundation will stay true to its founding principles, even as the disciplines, environment and artists change.

We do live in challenging times. The Finance and Investment Committee of the Jerwood Charitable Foundation, with the excellent advice of our fund managers, anticipated and reacted very early in 2008 to the impending financial crises, even though no-one could have anticipated the locus or depth of it. This early counsel has resulted in more caution in the latter months of 2008, and a modest reduction in our grant making while we take stock of the impact on our fund as set out in the Chairman’s statement.

Nevertheless, we had an active and compelling year. We ran seven exhibitions as part of the consolidated Jerwood Visual Arts programme, with most of these going on to tour nationally. We opened the year with Space to Draw, a project of considerable devotion by the two curators Helen Waters and Paul Thomas. This was the first of our Encounter exhibitions which exhibit a conversation between the visual arts disciplines that form part of the visual arts programme: in this case drawing and sculpture. Separately, I was thrilled and proud of the response by the craft community to the new Jerwood Contemporary Makers. The artists who took part in that exhibition excelled themselves in the work they created and this has built a great sense of anticipation now about the content of the next two exhibitions. We added two new exhibitions to the cycle of exhibitions which make up the Jerwood Visual Arts programme (JVA) at the Jerwood Space – the Jerwood Moving Image Award and the Encounter series I referred to — and I am delighted that the board of the Jerwood Charitable Foundation will commit to this visual arts programme through the financial crises. This will enable us to maintain our support for the next generation of artists, and continue to contribute to the debates and challenges within each of these disciplines that artists wrestle with. We have ongoing discussions about whether artists work within these fine art disciplines any more, but we still believe it is important to explore the limits of defined boundaries, and we ensure that we support artists, and their work, without reference to discipline in other areas of our funding. Each of the JVA strands challenges the intellectual place of the subject and values the medium for its historical and contemporary context, and most importantly respects and celebrates artists selected by their peers for their imagination, quality and commitment. I am convinced that this remains a significant dialogue in the visual arts.

We have continued to support new commissions across artforms. Juliet Haysom’s particular imagination, determination and charm created a very special new sculpture commission for the Jerwood Sculpture Park – Spring was unveiled at Ragley in May 2008. We were also full of wonder and pride at our association with the second of four major commissions arising from the Jerwood/Artangel Open which was unveiled in September 2008. Roger Hiorns’ inspiring piece, Seizure, south of London Bridge was visited by over 20,000 people over three months. It was colossally risky to
undertake: risks that were rigorously researched and tested, but never executed until the actual work in the building was underway. This beautiful, uncomfortable and mesmerising piece was fantastically received and we have high hopes for future success for Roger as a result. Artangel was as ever meticulous and tenacious in making this project happen as it did. We have long supported new work at Music Theatre Wales and extended this with their new commission For You which had a delayed world première but was widely and well received. We have also continued our seventh year of commissions at the Wapping Project currently under the banner of Found In Translation.

We decided this year to delve further into the worlds of technology and new ways of making and presenting art, and have been hugely excited by a number of new grants starting with the presentation of the inaugural Jerwood Moving Image Awards; a significant investment in a website project with The Bush; the first online artfair with Art Review; the first UK festival of pervasive gaming Hide & Seek; and the first carbon neutral film by Matt Hulse Dummy Jim.

At Jerwood, as Alan Grieve outlined, we are committed to those who are active and energetic about their work. We have always had a reluctance to support so-called talking shops. However, conversation is an inherently human practice that, if expertly facilitated, can make a difference to artistic imagination, knowledge and understanding, particularly at a time of massive change. We have, over the years, supported conversation where artists seem to be crying out for it, as with the Rural Retreat support for ballet directors. This year, as well as the Rural Retreat programme with DanceEast, we have supported a series of separate conversations, all of which have been documented for public interest. Ceramicist Clare Twomey ran a series of conversations between makers and artists from other art forms which was published to coincide with Design Week in London; Dick MacCaw continued his series of conversations between playwrights and choreographers, leading to studio collaborations; and choreographer Siobhan Davies embarked on a remarkable series of conversations where choreography is practiced in other art-forms, such as architecture, theatre, poetry, ceramics, and others. Two more will be published during 2009.

Producers have remained a passion and focus for the Jerwood Charitable Foundation. We have continued to find different ways to invest in these special people at different stages, with different projects, and different needs. In the last year, we have directly supported Joana Seguro of Lumin, Alex Fleetwood through Hide & Seek, Jeremy Goldstein with the London Artists Projects, Kate McGrath and Louise Blackwell at Fuel, two emerging producers at Artangel: James Smith and Jess Gormley, working alongside James Lingwood and Michael Morris; an enrichment programme for the producers at Battersea Arts Centre through David Jubb and David Micklem. Each of our interventions has been bespoke for the individuals, projects or organisation – not an easy way to fund, but rewarding in the reach and development of those individuals and organisations. The ultimate importance of the artist is significant – the role that artists play in directing, imagining and making their vision and creating what they do is what this is
all about, and we supported a significant partnership between Cultural Enterprise Office, Performing Arts Labs and Gray’s School of Art on the role of the artist as leader. The resulting research and documentation of the *Artist as Leader* will be published in 2009.

The year 2009 promises to be one in which riches are measured in non-monetary ways, and when any money that is around will need to go far. It has the potential to be a year when artistic values of questioning, making, doing, imagining, collaborating, living on thin air for things we believe in, and taking measured risks are valued for the difference they make to meaning, and community. The Jerwood Charitable Foundation has appointed a new Director and will continue to manage existing projects and commissions and support existing beneficiaries through the next 12–18 months while remaining true to its aspirations.

We do have a very, very small team within the Jerwood Charitable Foundation. We could not have the reach that we do, without the passionate dedication of all colleagues, and I would like to pay particular tribute to those who work so hard for the JCF – Thomas Ponsonby’s wry humour, discretion and attention to detail keep us right when we run so many events throughout the year; Bridget Bell who helps to keep our paperwork under control; and Anthony Leigh who keeps us right on the finances and always helps me find those extra pennies, however few, that need to go to a precious beneficiary. We now work very closely with the team at the Jerwood Space and they too help us to keep the show on the road with humour, rigour and music. I would like to thank Richard Lee hugely for his friendship and ideas; Sarah Williams for all her hard work on the JVA programme, and the rest of the team – Peter Wilkinson, Rachel Butcher, Tracy Zanelli and Holly Antrum for their consistent goodwill.

It is an enormous personal wrench to leave Jerwood. I joined the Foundation because of Alan Grieve’s uplifting and mischievous approach to the world, and because of the mission and vision that he had already shaped for the Foundation in its early life. It has been a singular privilege to be part of the Jerwood family, and to be able to work alongside the most extraordinary group of people – colleagues, board members, artists, producers, directors, chief executives, designers, choreographers, writers, technicians, caterers, entrepreneurs, mavericks, managers, fundraisers, thinkers, doers – that a person could imagine being able to work with in a lifetime, never mind ten years. I thank them all for their friendship, inspiration and energy, and for taking part in the first ten years of the life of the Jerwood Charitable Foundation. I welcome all those who join and contribute to the next decade, and beyond, of Jerwood activity.

Roanne Dods
Director of the Jerwood Charitable Foundation
February 2009
**In Conversation**

The *In Conversation* series was created to explore the potential of dialogue across disciplines. The series was housed in the Jerwood Space in the context of the *Jerwood Contemporary Makers Exhibition 2008*. The questions of communication, equality, durability of works and words across disciplines were the focus of the series. The artists were invited from a broad spectrum of the visual arts and interrogated the ability for historically isolated practices to communicate in the contemporary landscape of the visual arts. In art utopia there are no separations of discipline, but as we encourage and attend art schools with separated and defined disciplines, and while collaboration, hybrid practice and equality in all areas of the visual arts is of the moment are we aware of its durability and expectations? The *In Conversation* series offers some perspective on this as Architects, Jewellers, Sculptors, Choreographers, Potters and Designers hold conversations across disciplines highlighting the individuals in art as well as shared concerns and oppositions in making and thinking.

Clare Twomey, Curator

On Materials: Ron Arad and Cornelia Parker
On the Lineage of Making: Keith Harrison and Richard Wentworth
On Practice: Edmund de Waal and Siobhan Davies
On Understanding Practice and Identity in Making: Paul Williams and Hans Stofer

Recordings of the conversations can be heard at: www.jerwoodvisualarts.org/appliedarts

**Jerwood Artists Platform**

The last exhibition under the umbrella of Jerwood Artists Platform at Cell Project Space took place in 2008. Sophie Newell’s first major London solo exhibition presented a new series of five iconic sculptures. An element of humour and pastiche runs through all of Newell’s work, in tandem with multiple historical, political and cultural references. In a stark departure from her earlier expansive installations that often alluded to the classical language of architecture, Newell developed a body of mainly wall based assemblages. Within these new works objects are collaged together and made unified, whether dipped in cement or cast, by their industrial grey surface. Certain discrete elements are highlighted through the application of saturated colour creating theatrical emblems that appear fossilised as though remnants of an obsolete cult.

**Selectors**

Sacha Craddock, curator
Roanne Dods, Director, Jerwood Charitable Foundation
Sheena Etches, curator
Richard Priestly, Director, Cell Project Space

www.jerwoodvisualarts.org/artistsplatform

Jerwood Artists Platform: Sophie Newell’s installation
Photo: Peter Abrahams
Jerwood Contemporary Painters
Following the resounding success of the previous year’s curated show, artists were selected for the second Jerwood Contemporary Painters exhibition. From a long list was chosen a vibrant collection of twenty emerging artists who each exhibited one work concerned with the debate of what painting is, and what it may become. The exhibition offered an exciting opportunity to emerging artists at a particular stage in their development, those falling between student and recognised artist status.

As well as exhibiting one work each, the artists received a participation fee. This fee was unusual for any group show as it rewarded all the artists in the exhibition as well as being an important part of nurturing serious support for artists at this crucial point in their careers.

After showing at the Jerwood Space the exhibition toured to the Royal West of England Academy, Bristol.

SELECTED ARTISTS
Johan Andersson
Varda Caivano
Gordon Cheung
Ross Chisholm
Simon Collins
Tom Crawford
Matthew Draper
Elinor Evans
Andrew Griffiths
Nadia Hebson

selectors
Jason Brooks, photorealism painter
Professor Stephen Farthing RA (Chair), Rootstein Hopkins Chair in Drawing
Professor Anita Taylor, Dean of Wimbledon College of Art

www.jerwoodvisualarts.org/contemporarypainters

Jerwood Contemporary Makers
Jerwood Contemporary Makers is an exhibition series that is intended to showcase and support the work by the new generation of contemporary makers. This new initiative is to support the applied arts and to encourage new and stimulating ways of showing the work of artists across a range of disciplines. The exhibitions, running over three years, were inaugurated in June 2008 at the Jerwood Space in London. The exhibitions will be curated by a different panel of experts each year. The selectors for this first exhibition approached a range of makers to apply to take part, asking them to consider the theme of touch.

SELECTED ARTISTS
Gary Breeze – Letterforms
Sara Brennan – Tapestry
Lin Cheung – Jewellery
Drummond Masterton – Metal
Deirdre Nelson – Textiles
Nicholas Rena – Ceramics
Clare Twomey – Ceramics

selectors
Edmund de Waal (Chair) ceramicist, writer and curator
Love Jönsson, Swedish craft and design critic

www.jerwoodvisualarts.org/appliedarts
Art Review

We teamed up with Art Review who have been pioneering social networking and other applications for artists through their elegant new website. In November 2008, we launched the first online artfair – The Jerwood Artfair, in which we were able to profile 100 emerging artists who have been selected through the Jerwood Visual Arts programme in the year leading up to the launch. This included moving image, drawing, photography, painting and sculpture.

www.artreview.com

Jerwood Drawing Prize

The twelfth Jerwood Drawing Prize, managed by the Centre for Drawing, University of the Arts London opened in September 2008 at the Jerwood Space in London.

The four winners were chosen from a shortlist of 63 works by 54 artists out of a submission of 2,537 entries. Artists resident or domiciled in the UK were eligible and the shortlist included work by highly regarded, established artists as well as relative newcomers and students fresh from art school.

The exhibition was held at the Jerwood Space in September and October before touring to galleries in Cheltenham (Summerfield Gallery, Pitville Studios, University of Gloucestershire), Winchester (Winchester Discovery Centre) and the Bury St Edmunds Art Gallery.

Winners

First Prize (£6,000): Warren Baldwin
Second Prize (£3,000): Lia Anna Hennig
Student Prizes (£1,000 each): Tobias Teschner and Aline von der Assen

Selectors

Tony Bevan, Artist
Emma Dexter, Director of Exhibitions at Timothy Taylor Gallery in London and Editor of Vitamin D (Phaidon)
John McDonald, art critic of the Sydney Morning Herald, Australia

www.jerwoodvisualarts.org/drawing
Jerwood Photography Awards

The winners of the sixth annual Jerwood Photography Awards were selected in Edinburgh, home of Portfolio Magazine, in September 2008 and their work shown in a group exhibition which opened in November at the Jerwood Space in London. This year’s winners had recently graduated from a range of educational institutions across the UK, and their highly divergent, distinctive and stimulating work represented the finest photographic output from young graduates today.

Over 5,000 photographs were submitted by 610 entrants, all recent graduates from UK visual art degree courses, resident in the UK. From being shown at the Jerwood Space the exhibition then toured to other venues in the UK, beginning at Impressions Gallery, Bradford and ending at Aberystwyth Arts Centre.

Winners
Martina Lindqvist  Kurt Tong
Alice Myers  Nicky Walsh
James Pogson

Selectors
Gloria Chalmers, Editor of Portfolio Magazine
Dewi Lewis (Chair), Director, Dewi Lewis Publishing
Neeta Madahar, Visual Artist
David Scull, Director of Hoopers Gallery, London
Marta Weiss, Curator of Photographs, Victoria and Albert Museum, London

www.portfoliocatalogue.com
www.jerwoodvisualarts.org/photography

Above: Jerwood Photography Awards: Martina Lindqvist
Rågskår Island, 2008

Above right: Jerwood Photography Awards: Martina Lindqvist
Rågskår Island, 2008

Above: Jerwood Photography Awards: Alice Myers
Rocket, 2007

Below: Jerwood Photography Awards: James Pogson
Ladykillers, 2008
Jerwood Portrait Commission
In collaboration with the National Portrait Gallery, the third Jerwood Portrait Commission was unveiled in September 2008. In all three commissions the subject has had a significant connection with Jerwood. The dancer and choreographer Akram Khan won a Jerwood Choreography Prize in 1999 and he was painted by Darvish Fakhr on nine canvas panels.

www.npg.org.uk

Experiment in Collaboration
It is becoming the tradition that the Jerwood Visual Arts Co-ordinator, Sarah Williams, curates an annual group exhibition at the Jerwood Space in the summer. In 2008 she commissioned a series of collaborations between artists and non artists and presented their work. The project sought to explore the process of collaboration, and some of the issues arising out of cross-disciplinary practice. The collaborations were tracked online and the resulting exhibition was warmly received in reviews.

The participants were:
Artist and printmaker Gemma Anderson and forensic psychiatrist Dr Tim McInerny
Artist Daniel Baker and computer game designer Ricky Haggett
Artist Michael Pybus and Dazed & Confused magazine
Artist and filmmaker Paul Richard and artists Jason Dungan, Jennifer Evans, Claire Hooper, Edward Peake, Guy Rusha, Gili Tla and Joe Walsh
Artist Karen Tang and architect Daniel Sanderson
Artists Jackson Webb (Mark Jackson and Charlotte Webb) and biophysicist Dora Tang

www.experimentincollaboration.blogspot.com

Above: Jerwood Portrait Commission: Darvish Fakhr Akram Khan
Photo: copyright National Portrait Gallery

Below: Jerwood Sculpture Prize: Juliet Haysom Spring
Photo: courtesy of the artist
Jerwood Sculpture Prize

The winning piece of the 2007 Jerwood Sculpture Prize, Spring by Juliet Haysom, was unveiled at Ragley Hall, Warwickshire in June. To create this transient sculptural form, Juliet Haysom drilled a borehole down to a local aquifer below the grounds of Ragley. Water present in the ground is then pumped to the surface and driven through a series of nozzles. Its appearance varies depending on weather and light conditions, but the reliable water source means that it will remain a permanent feature within the ground. The visible vapour created will sustain the turf and surrounding plants before vanishing into the atmosphere and ultimately returning to the earth. It is a special addition to the Jerwood Foundation’s Sculpture Collection at Ragley.

www.jerwoodvisualarts.org/sculpture

Jerwood Moving Image Awards

We launched the Jerwood Moving Image Awards to highlight and support the ‘zeitgeist’ for moving image work produced across a huge range of creative disciplines. The intention from the outset was to highlight work that was very much artist-focused and not technology focussed. An independent panel of judges selected the work at various stages through the awards. All the work was seen through a dedicated website, which was an integral part of the project. In addition an exhibition of work by the eight finalists went on show at the Jerwood Space in February, with three awards of £10,000 given to the winners in March.

Long List (30 films)

David Blandy*  Mototake Makishima
Rose Butler  Trisha McCrae
Magali Charrier  Karen Palmer
Chan Chi Cheung  Rosie Pedlow and Joe King*
Sophie Clements*  Angello Picozzi
Nisha Duggal  Davide Quagliola
Charlotte Eatock  Nicki Rolls
Russel Etheridge  Robert Shaw
Richard Forbes–Hamilton*  Marianna Sinnett
Joseph Gerhardt  Richard Squire
Vita Hewison  Theodore Tagholm
Laurie Hill*  Nicholas Taylor
Al Holmes  Norman Wilcox Giessen*
Ruth Jarman  George Wu and Bonnie Carr*
Johnny Kelly*  Michael Zauner
Aaron Lampert

* shortlisted and exhibited

Winners

Sophie Clements – Evensong
Johnny Kelly – Procrastination
Rosie Pedlow and Joe King – Sea Change

Selectors

Marc Boote, B3 Media
John Maeda, Rhode Island School of Art
Wayne McGregor (Chair), Random Dance
Jane Prophet, artist
Sukhdev Sandhu, writer
Jules Wright, The Wapping Project

www.jerwoodmovingimage.org
DANCE & CHOREOGRAPHY

Hofesh Shechter

We first came across Hofesh when he was selected as a relatively unknown choreographer to take part in the Jerwood Changing Stages Choreolab with DanceXchange in 2005. Seeing Hofesh’s dynamic, bold work in a studio setting was breathtaking at the time. Now, he is massively popular, especially among a young generation of theatre-goers. As well as being a choreographer, he is also building his career as a musician, and we were able to support this with a grant to enable him to tour with live music on his highly successful international and UK tour.

www.hofesh.co.uk

South East Dance

South East Dance has pioneered the development of dance film and video since 1997 and is the lead agency creating, presenting and distributing screen dance. Dance film is an internationally thriving art form, and we were very pleased to make a grant towards a commissioning initiative to support young and emerging artists in the medium.

www.southeastdance.org.uk

Jerwood Bank: Siobhan Davies Dance Company

For the seventh and final year, a group of outstanding independent contemporary dancers were auditioned and selected to work with Siobhan Davies and members of her company, Deborah Saxon and Sarah Warsop, to spend six weeks of paid research and development work, learning Siobhan Davies methodology, and re-affirming the dancer’s role in the making of new choreography. The dancers taking part this year were: Freddie Opoku-Addae, Joe Moran, Josephine Dyer, Luisa D’Ambrosio, Lyndsey McConville and Sarah Dowling. For more details of the project visit the website below.

www.siobhandavies.com/creativeprojects

Jerwood Studio at Sadler’s Wells

The Jerwood Studio, now in its fourth year, is an innovative research programme, within the pioneering institution that is Sadler’s Wells. It works in four key areas:

Cross Art Form Collaborations which involve practical studio time with artists working with colleagues or ideas for the very first time;

The Big Intensive course which runs for four days each December for experienced professionals on a changing theme;

Dinner Dance informal network evenings held three times a year;

Public talks for interested public and professionals alike.

The Cross Art Form Collaborations this year included Hofesh Shechter working with a dozen snare drummers with musical advisor David Coulter; Gauri Sharma Tripathi investigating ideas with lighting designer Mickey Mannion; and the Pet Shop Boys testing the waters for a full length dance production based on a Hans Christian Anderson story with Javier de Frutos. This part of the project also enabled Sidi Larbi Cherouki to work on music and dance ideas with two exceptional soloists in traditional Indian and Flamenco forms, Shantala Shivalingappa and Maria Paques; and Michael Keegan Dolan working with Marc Makowski. Finally, we had one choreographer, Frauke Requardt, working with theatre director Daniel Kramer, and separately with David Rosenberg from Shunt. The majority of these works will be produced in the future.

The Big Intensive, this year on ‘Directing Dance’, broadened the range of choreographers attending from 9 to 19, including international artists working with Liz Lehrman, Matthew Dunster, Guy Cools, Frank Bock, Juan Kruz Diaz de Garaio Esnaola and Steven Hogget. The family of artists who have now been through this programme represents some of the most interesting, exciting, challenging and wonderful artists working close to dance in the world.

www.sadlerswells.com

South East Dance

South East Dance has pioneered the development of dance film and video since 1997 and is the lead agency creating, presenting and distributing screen dance. Dance film is an internationally thriving art form, and we were very pleased to make a grant towards a commissioning initiative to support young and emerging artists in the medium.

www.southeastdance.org.uk
Rural Retreats with DanceEast

Since 2003 DanceEast’s Rural Retreats has become internationally recognised for bringing together existing and aspiring dance leaders with leading international figures from the worlds of commerce, sport, industry and the arts to share concerns and discuss the future of dance in the 21st century. We are deeply proud to be one of the founding funders of this programme which culminated in January 2008 with a retreat at Brocket Hall with a group of individuals interested in a future career as dance leaders and artistic directors. They were an impressive group of people, giving great hope to the future of dance and ballet not just in the UK, but world wide.

www.danceeast.co.uk/ruralretreats

Siobhan Davies:
Conversations Around Choreography

Once more on the theme of cross disciplinary conversation, we have been following Siobhan Davies’s discussions with artists from other artforms in her quest to broaden the understanding of what is choreography and how other artists understand body and movement in space. These conversations will be published online during 2009 and will be of particular interest to students and practitioners of all artforms. The artists involved in these investigations were: visual artist Francis Alÿs, writer and performer Tim Crouch, film maker Molly Dineen, composer Matteo Fargion, poet Lavinia Greenlaw, theatre and opera director Katie Mitchell, ceramicist Edmund de Waal and architect Sarah Wigglesworth.

www.siobhandavies.com

Dancers’ Health Pilot Scheme

In 2008, we committed the first £80,000 towards the Dancers’ Health Pilot Scheme, a groundbreaking research project that responds to the most pressing problem facing dance today – keeping dancers healthy and performing at their best. In research that we funded in 2005, there was evidence that 80% of dancers incur at least one injury each year which is costing the sector an estimated £1 million a year in lost working time, and a further £900,000 to treat the injuries.

The Dancers’ Health Pilot Scheme is the largest and most detailed research project of its kind. Giving dancers access to the full range of dance medicine and science services, it will study the effectiveness of a whole range of injury prevention and supplementary training measures, and will reveal the best ways to prevent injury and maintain the highest levels of performance. The findings will help plan future provision based on hard evidence, establishing the most cost effective healthcare and dance science support services for dancers.

The research project has been devised by Dance UK in partnership with internationally renowned sports and dance medicine and science experts at the Olympic Medical Institute, Laban Dance Science, the University of Wolverhampton and the Jerwood Centre for the Prevention and Treatment of Dance Injuries at Birmingham Royal Ballet (BRB). The pilot scheme is a unique partnership project, inspired by London 2012, which will radically improve the transfer of knowledge between sports and dance medicine and science and will strengthen the links between dance and sport to create a lasting positive impact on health and performance dancers and sports men and women, a true Olympic legacy.

www.danceuk.org

Above: Rural Retreats: the 2008 group  Photo: Chris Titmus
**Enrichment Programme at Battersea Arts Centre (BAC)**

Following on from the independent producers’ bursaries that we supported at BAC we were very pleased to develop this initiative offering a development programme for producers on the staff at BAC to establish greater understanding about how high quality producers develop and grow in an organisational environment. The unique quality of the programme is to encourage the producers to develop a sophisticated understanding of theatre, participation and programmes, and to connect these in a deeper way to audiences.

[www.bac.org.uk](http://www.bac.org.uk)

**James Menzies-Kitchin Trust**

Michael Oakley won the prestigious JMK Award for 2008 with his proposal to direct Marlowe’s *Edward II* at Battersea Arts Centre. The JMK Trust was established in 1997 following the death of James Menzies-Kitchin, a young director of exceptional talent and promise. It presents an annual award to a young person of outstanding potential enabling them to mount a full-scale professional production that they direct with a £12,000 bursary. The Trust is unique in providing a six-month, intensive, mentored training programme throughout the year for eight selected directors. Winning the JMK Award has been instrumental in launching the careers of some of Britain’s finest new directors.

[www.jmktrust.org](http://www.jmktrust.org)

**Jerwood New Playwrights at the Royal Court**

The list of new plays under the Jerwood New Playwrights banner now runs to almost sixty works by more than thirty writers playing in either the Jerwood Theatre Upstairs or the Jerwood Theatre Downstairs. Contentious issues are covered in the Royal Court’s impressive choice of new writers and generate considerable interest from press and public.

The four new plays in 2008 were:

- *Gone Too Far* by Bola Agbaje
- *Oxford Street* by Levi David Addai
- *The Pride* by Alexi Kaye Campbell
- *Scarborough* by Fiona Evans

[www.royalcourttheatre.com](http://www.royalcourttheatre.com)

**The Bush Theatre**

A significant one-off grant to The Bush Theatre is enabling them to create a radical and contemporary approach to supporting, developing and producing the work of new playwrights. They are developing a website that will provide a network for playwrights to share and communicate what they are doing; a platform to publish the new plays that come through the Bush’s Literary Department; and a series of online tools to enable anyone anywhere to produce, direct, and present plays of their choice using The Bush’s Box Office and marketing systems to put the plays on. Getting plays produced is one of the most important ways that writers develop, and using Web 2.0 technology has the potential to enable The Bush Theatre and its playwrights to reach wider audiences, in engaging ways, while at the same time helping to develop the craft of playwriting. The website will be launched in 2009.

[www.bushtheatre.co.uk](http://www.bushtheatre.co.uk)
**Jerwood Directors at the Young Vic**

The Jerwood Award gives two directors the opportunity to make work for one of the Young Vic’s theatres, The Clare. This experience gives them the freedom to experiment in a supportive, low-risk environment and the opportunity to present work to an audience. The 2008 award was aimed at emerging directors who have demonstrated a talent for and commitment to directing but have had limited opportunity to make work in a resourced environment.

The Young Vic and the Jerwood Charitable Foundation are deeply committed to providing opportunities for directors to develop their craft and to expand their knowledge and practice. Since its creation in 2001 the Jerwood Award at the Young Vic has supported 20 directors at various stages of their career.

In 2008 from over 70 applications a shortlist of 11 directors was invited to the selection day led by David Lan.

Since its launch directors who have benefited from this award are Catherine Alexander, Crispin Bonham Carter, Topher Campbell, David Harradine, Joe Hill-Gibbins, Amy Hodge, Paul Hunter, Karena Johnson, Michael Longhurst, Tanushka Marah, Roisin McBrinn, Yvonne McDevitt, Afia Nkrumah, Yael Shavit, Raz Shaw, Gregory Thompson, Dawn Walton, Sacha Wares, Tiffany Watt-Smith and Veronica Wigg.

**The Long-listed Directors**

Dan Barnard, Mike Bartlett, Laura Farnsworth, Pia Furtado, Daniel Goldman, Elly Green, Simeilia Hodge Dallaway, Nadia Latif and Ria Parry.

**The Selected Directors**

Daljinder Singh will direct *The Indian Wants the Bronx* by Israel Horovitz, and Gbolahan Obisesan *Sus* by Barrie Keeffe.

**Interview Panel**

David Lan, Sue Emmas, Matthew Dunster and Gabby Vaultier, Young Vic

Paulette Randall, guest

Roanne Dods, Director, Jerwood Charitable Foundation

www.youngvic.org

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**Jerwood Young Designers at The Gate**

We supported four new productions in 2008 in the small but versatile Gate Theatre where ingenious designs challenge the limited space available.

**The Selected Young Designers**

Naomi Dawson assisted by Chimaine Sampson: *Sisters* (by Anton Chekhov adapted and directed by Chris Goode)

Garance Marneur: *I Am Falling* (text by Jenny Worton and directed by Carrie Cracknell)

Tom Scutt: *The Internationalist* (a foreign comedy by Anne Washburn and directed by Natalie Abrahimi)

Holly Waddington: *Hedda* (by Henrik Ibsen adapted by Lucy Kirkwood and directed by Carrie Cracknell)

www.gatetheatre.co.uk

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*Above right: James Menzies-Kitchin Trust: Edward II at BAC with, left to right: Paul Beech (Archbishop of Canterbury) Bill Ward (Mortimer) Tom Robertson (Gaveston)
Photo: Gemma Mount

Below right: Jerwood Young Designers at The Gate: Cara Horgan in Hedda
Photo: Mark Brenner*
Jerwood Chorus Development Scheme at Glyndebourne

Over the past four years Glyndebourne has refined and developed this programme to reflect the aspirations of the Chorus and Glyndebourne’s own priorities. A balance needs to be struck between working on the Festival and Tour productions while respecting the development of the individual choristers and their ambitions as soloists in the future. The programme included a session by two Ear Nose and Throat specialists on vocal production and care of the voice; a Movement Workshop covering body maintenance and movement; an Education Workshop introducing Glyndebourne’s education work with primary and secondary schools; and Yoga and Pilates sessions. Soloists from the Chorus participated in Recitals and worked with Vladimir Jurowsky which helped to strengthen the relationship between Chorus and Music Director.

www.glyndebourne.com

Jerwood Jazz Generation at Cheltenham

Over five years (2002–2006) the Jerwood Rising Stars programme provided a unique opportunity for Tony Dudley-Evans, Artistic Director, to programme and commission talented British jazz artists at Cheltenham giving the Jazz Festival the relatively unusual opportunity to nurture young musicians and to demonstrate the vitality of the British jazz scene.

This generation of artists has now graduated. Through award nominations, acclaimed albums, prestigious scholarships and worldwide tours, the Rising Stars’ profile is now very high and in 2007 the Jerwood Jazz Generation series was established at the Cheltenham Jazz Festival.

The aim was to create and stimulate career-enhancing opportunities for talented jazz musicians by providing new commissions, organising international collaborations and offering the freedom to perform large-scale creative projects without the usual financial restrictions upon artistic creativity.

In 2008 Cheltenham commissioned new projects from Iain Ballamy and Pete Wareham, while providing an opportunity for a second performance of Phil Robson’s Six Strings & The Beat Project. They also offered key platforms for the launch of Soweto Kinch’s A Life in The Day Part 2 and the Dave Smith Quartet’s new collaboration with traditional Gambian drummers, Outhouse Ruhabi. The Festival also showcased the bands of Dave Stapleton and Alcyona Mick who have both had a huge impact on the UK jazz scene since their last appearances at Cheltenham.

Subsequent tours, recordings and broadcasts have proved a valuable spin-off from work presented at the Cheltenham Jazz Festival.

ARTISTS

Iain Ballamy – Alias
Soweto Kinch
Alcyona Mick – Blink
Phil Robson – Six Strings & The Beat Project
Dave Smith – Outhouse Ruhabi
Dave Stapleton – Dave Stapleton Quintet
Peter Wareham – The Final Terror!

http://jerwoodjazzgeneration.org.uk
www.jerwoodcharitablefoundation.org

Above left: Jerwood Chorus Development Scheme at Glyndebourne
Singers Paul Hopward (Grigory) and Maguel Leitao (Missail) in Boris Godunov
Photo: Mike Hoban

Left: Jerwood Jazz Generation at Cheltenham: Phil Robson
Photo: Tim Dickeson
**Take Five**

The Jerwood/PRS Foundation Take Five Initiative is designed to give some of the UK’s most talented young jazz musicians the unique opportunity to take ‘time out’ to develop their craft. The scheme provides each artist with the special opportunity to discuss, explore and strengthen all aspects of their future careers.

A panel of industry experts contributed to the selection process, taking into account the following considerations for each participant: creativity, future potential, style of music, range of influences, geography, cultural background and distinctive contribution to the community. The panel included representatives from Jerwood Charitable Foundation, PRS Foundation and Serious, as well as David Francis (Senior Producer, CMN), Tom Cawley (composer and pianist) and Soweto Kinch (composer, saxophonist and MC). The project is managed by Serious Music, who dedicate their considerable experience and charm to making this an invaluable experience for all the artists taking part in Take Five.

**Participants**

Kirsty Almeida – Vocals/Manchester
Tom Cawley – Piano/London
Arun Ghosh – Clarinet/London
Andrew McCormack – Piano/London
Gareth Lockrane – Flutes/London
Chris Sharkey – Guitar/Leeds
Graeme Stephen – Guitar/Edinburgh
Dan Stern – Reeds/London

**Selectors**

John Cumming, Director, Serious
Martel Ollerenshaw, Project Manager, Serious
Charlotte Ray, Director, PRSF
Claire Whitaker, Director, Serious
Roanne Dods, Director, Jerwood Charitable Foundation
David Francis, Chair, Producer, Contemporary Music Network
Tom Bancroft, composer, educationalist, drummer and bandleader
Steve Mead, Director, Manchester Jazz Festival
Jason Yarde, composer, producer and saxophonist

[www.serious.org.uk](http://www.serious.org.uk)

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**Jerwood Opera Writing Programme**

The Jerwood Opera Writing Programme is evolving over a four-year period and will conclude in 2009. At the beginning of the Programme a group of composers, writers and directors took part in workshop-led courses at Snape Maltings. In March 2008 applications were invited for Fellowships from composers and writers and their collaborators wanting to develop a particular opera-writing idea for commission and performance. Responses were received from as far afield as Argentina, Mexico, New Zealand and Estonia. Five Fellows were chosen and the fruits of their labours will be realised during the course of 2009.

[www.aldeburgh.co.uk/almeida/operawriting](http://www.aldeburgh.co.uk/almeida/operawriting)
Music

Music Theatre Wales (MTW)
The latest commission in the Jerwood-MTW New Opera Plan was *For You* with score by Michael Berkeley and libretto by Ian McEwen. After its launch at the Jerwood Space in spring 2007 the opera had its world première at the Linbury Studio in the Royal Opera House at the end of October 2008 and will tour extensively during the summer of 2009. The two remaining Jerwood-MTW New Opera Plan commissions scheduled for production in 2009 are *Crime Fiction* by Huw Watkins and David Harsent which will open at the Wales Millennium Centre in late March and *Letters of a Love Betrayed* by Eleanor Alberga and Donald Sturrock which will receive its world première at the Royal Opera House in October 2009 before going on tour.

www.musictheatrewales.org.uk

Routes to Roots
This project was developed and produced by Nii Sackey of Bigga Fish in order to facilitate a cultural collaboration between some of the most talented young artists from the UK’s urban music scene with gifted musicians representative of African music. A group of eight UK-based artists travelled to Mali to work with four African-based artists (from Morocco, Ghana, South Africa and Gambia). Led by Tunde Jegede (composer, producer and instrumentalist) the musicians spent a period creating new music, experimenting with new production methods, building an understanding of the history of the musical styles, and then ran and participated in a series of workshops. The results will be an album of new work, a book and a film about the experience, which is the culmination of a groundbreaking project.

www.biggafish.com

The Opera Group
The Jerwood Incubator Programme

Over a three-year period, beginning in 2008, The Opera Group are undertaking a rolling programme of up to four development projects which they anticipate will lead to professional productions with the company: research, including library research; interviews and travel; workshops where artists come together with a draft libretto or score; and open workshops to which a broader but small audience is invited to witness work in progress. This will all lead to eventual performance programmes. Composer Elena Langer and writer Glyn Maxwell have been developing *The Lion’s Face*, a story exploring the impacts of Alzheimer’s and other forms of dementia. The 20-minute opera documents and reflects upon a patient’s loss of perception and language and the effect it has on those surrounding him – his wife, his carer and the carer’s daughter. The research and development process has also involved the King’s College London Institute of Psychiatry and the Maudsley Hospital.

*Paradise Lost*, with music by Luke Bedford and text by Glyn Maxwell, is in course of development.

www.theoperagroup.co.uk

Above: Music Theatre Wales: singers Alison Cook and Alan Opie in *For You*
*Photo: Clive Barda*

Opposite below right: London Artists Projects: Rock
*Photo: Robert Day*

Opposite below left: Dance UK: Nao Sakuma dancing the title role in Birmingham Royal Ballet’s *The Firebird*
*Photo: Bill Cooper*
Royal Society of Literature  
Jerwood Awards for Non-Fiction  
This is the fifth in the series of awards for writers of their first work of non-fiction to carry out research, to devote more time to writing and creating better books. No other awards offer help at the early stage to emerging authors at this key period in the creation of a book and the list of previous winners is impressive.

**Selection Panel**
Alice Albinia, recipient of the RSL/Jerwood 2005  
£12,500 additional award for *Empires of the Indus*  
(John Murray, 2007)  
Piers Brendon, historian  
James Meek, author and Guardian foreign reporter  

**Winners**
Rachel Hewitt (£10,000) – *Map of a Nation: A Biography of the Ordnance Survey* to be published by Granta  
Matthew Hollis (£5,000) – *Edward Thomas: The Final Years* to be published by Faber & Faber  
Michael Symmons Roberts & Paul Farley (£5,000) – *Edgelands: Journeys into England’s Last Wilderness* to be published by Cape (Random House).  

www.rslit.org

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Jerwood First Collection Prize at Aldeburgh Poetry Festival  
Over the last six years The Poetry Trust has created an influential annual prize of real value to a talented poet at the start of his or her career. To create a ‘first collection’ can take many years so that a poet’s public career may begin when the poet is already mature. With its significant cash award, plus the benefits of paid writing time and a public reading at the Aldeburgh Poetry Festival, the Jerwood First Collection Prize effectively offers a year’s worth of support and development to the winner. In 2008 there were 58 entries.

The winner of the Jerwood Aldeburgh First Collection Prize was announced in November at the 20th Aldeburgh Poetry Festival – Irish poet Ciaran Berry’s *The Sphere of Birds* (The Gallery Press).  

Helen Dunmore said:  
*Ciaran Berry’s poetry seems conversational at a first glance. But his work, like Emily Bronte’s, possesses the rare quality of ‘power of wing’. He can enter imaginatively into the life of a hive of bees or the death of a rogue elephant, and he holds the door open for the reader. Memorable as these poems are, it is not enough to have read them – you want to be reading them, back in the world of this poet’s voice.*

In addition to the £3,000 prize money Ciaran Berry receives an invitation to read at the 2009 Aldeburgh Poetry Festival and a week’s paid protected writing time on the East Suffolk coast.

**Selection Panel**
Michael Laskey (Chair), poet  
Jamie McKendrick, poet  
Helen Dunmore, poet  
www.aldeburghpoetryfestival.org
CROSS-DISCIPLINARY WORK

Jerwood Commissions at Wapping: Found in Translation
Over the last few years we have commissioned more than 100 new works of art by artists from photography, dance, jazz, fashion and film in collaboration with Jules Wright, director, curator, producer and founder of The Wapping Project. The areas and approaches we have taken to the commissions have changed every two or three years. This year, under the banner Found in Translation, we have been working with artists who are British or UK based, but who have international roots. This series will continue into 2009. The first of these commissions was a magnificent installation of beautiful and hypnotic films and photography set in Gdansk shipyards by artist Marta Michalowska. We also commissioned a series of new compositions by inspirational klezmer musician Jim Marcovitch who died in October 2008 of Non-Hodgkins Lymphoma after he completed the recordings of his new music. His band will perform the new work at Wapping early in 2009, and the CD of the work will be available for sale. We will be commissioning more new work during 2009.

www.thewappingproject.com

Hide & Seek
For the second year running, we supported this fledgling festival of social games and playful experiences. It encompassed 29 events by 25 participating artists to 3,000 people in June at the South Bank Centre. The festival created dynamic experiences for all involved. The brain-child of producer Alex Fleetwood, this project has helped us learn more about original means of engaging a different generation in the making of art, of social media, and new artistic collaborations.

www.hideandseekfest.co.uk

Above: Artist as Leader Lab participants: Tim Nunn, producer, director and playwright; Matt Hulse, filmmaker; John Wallace, Principal, RSAMD; Jackie Kay, poet; Gill Robertson, Director, Catherine Wheels
Photo: Susan Benn

Below: Jerwood Commissions at Wapping: Polish Lives Found in Translation
Photo: Marta Michalowska
Fuel

Since its inception, we have supported this far-reaching and award-winning producing company, founded by Louise Blackwell, Kate McGrath and Sarah Quelch, and we were pleased to be able to make one final grant towards their work to help them become more self-supporting.

Fuel is a producing organisation that supports the work of some of the most exciting new theatre artists in the UK. Fuel is currently producing work with The Clod Ensemble, Fevered Sleep, David Harradine, The Lyric Hammersmith, Mark Murphy, NIE, Peter Reder, Sound&Fury, Uninvited Guests and Will Adamsdale.

www.fueltheatre.com

London Artists Projects Limited

London Artists Projects Limited (LAP) is a producing organisation committed to commissioning, producing and managing contemporary arts projects. It works with artists who pursue new directions and open up previously unexplored territory. Founded and directed by Jeremy Goldstein, LAP concentrates on work across artistic disciplines including circus, opera, public and visual art, film, video, installation and mixed media, as well as interdisciplinary contemporary performance. We have been proud to support the company over the last three years and in this last year – one of its most successful and challenging to date – it has reached audiences of over 250,000 across the UK. The projects included Jyll Bradley’s major visual arts commission for Liverpool European Capital of Culture, Fragrant; a brand new play by Tim Foundation for Bette Bourne; Rock, the performance installation devised by Greta Mendez, Plum Flower in the Snow; and a workshop at Shanghai Circus World in China by Rose English.

www.londonartistsprojects.com

Above left: Fuel: Love Letters by Uninvited Guests
Photo: Jonathan Bewley

Below: London Artists Projects: Rock by Tim Fountain
Actors: Michael Xavier (Rock Hudson) and Bette Bourne (Henry Willson)
Photo: Robert Day
**Jerwood/Artangel Open**

We took a significant decision when we committed to the Jerwood Artangel Open. It is the largest commitment that the Charitable Foundation has made in the last ten years, and almost certainly the riskiest. With Artangel, we collaborated on a process to identify and support four ambitious largescale projects, before knowing the artists, budgets, artform, scale or timeframe for the projects. The four projects are coming to life year by year beginning in 2007 with Ruth Ewan’s piece *Did you kiss the foot that kicked you?* In 2008 Roger Hiorns created *Seizure* filling a condemned council house in Southwark with an encrustation of copper-sulphate crystals.

In *Seizure*, Hiorns created an unexpected sculptural form within the fabric of a housing estate south of London Bridge. This is his first work within an urban site and in it he made a radical shift of scale and context in his work, developing an extraordinary chemical intervention in the heart of the city. The third commission will be launched in 2009.

www.artangel.org.uk

**Cove Park**

Working in a place of outstanding natural beauty has an serendipitous effect on the artistic process. This is our seventh year of supporting the well curated Cove Park in Argyll, and the third year in a series of collaborative residencies.

In summer 2008 the residencies included:

- Playwright Stephen Brown writing *Occupational Hazards*: a dramatisation of Rory Stewart’s time in Iraq.
- Producer Joana Seguro developing ‘Multi-disciplinary Arts Project’ with eight artists, producers, architects and curators: a festival mapping London by inviting producers from many artistic media to create new projects.
- Choreographer Liz Llea with dancer and photographer making new work.
- Director Sarah Tipple with three others devising a new piece for the Old Vic’s *New Voices* programme.
- Actor Sarah Pearman with Theatre 503 producer and three actors on a first draft of her first play on themes of activism in the UK.
- Director Simon Godwin devising a Lecoq version of *Measure for Measure*.

www.covepark.org

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*Above: Jerwood New Playwrights at the Royal Court: Bunmi Mojikwu and Zawe Ashton in Gone Too Far*  
*Photo: Marc Brenner*
SMALL GRANTS

**Dummy Jim**
Towards multi-award winning filmmaker and artist Matt Hulse’s first feature film. The film will be made as carbon-neutrally as possible, and is based on the book by James Duthie *I Cycled Into The Arctic Circle*.

**Empirical**
A small grant to this rising jazz group to cement their acclaim with a tour to some US jazz festivals.
http://empiricalnews.blogspot.com

**Creative Exchanges at the Circus Space**
It has been a great pleasure to work with the Circus Space again, this time with a series of collaborative exchanges to encourage theatre directors and choreographers to learn from circus artists about their particular skills and imaginations. The series started with Rufus Norris working at the Circus Space and we were delighted by the participation of Kristine Landon-Smith, Tom Morris, Melly Still, and Jasmin Vardimon.
www.thecircusspace.co.uk

Air
Support for an apprentice jazz artist manager.
www.airmtm.com

Uninvited Guests
A small grant to this theatre organisation at a time of need.
www.uninvited-guests.net

SMALL GRANTS

**Fevered Sleep**
A contribution to ongoing research and development for this company that makes theatre, installation and site-specific performance.
www.feveredsleep.co.uk

**Theatre 503**
A small grant to this theatre at a time of need.
www.theatre503.com

**Magnetic North**
A small grant to this theatre company to develop their cross-disciplinary workshops in Scotland.
www.magneticnorth.org.uk

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www.thecircusspace.co.uk
Orchestra Europa (OE)

We offered support for Orchestra Europa, Europe’s newest and most innovative music academy. With a fully inclusive approach to music development, OE is the catalyst that connects aspiring young musicians with education and opportunity, so creating a hub of excellence.

The primary goal of Orchestra Europa is to bridge the gap between student campus and professional orchestra drawing on the continent’s finest young talent and providing a valuable platform for post-graduate musicians to advance their careers on the international stage. Typically, prospective musicians will have reached a high level of music education and will be looking to turn that knowledge into a productive career.

Under the artistic direction of Scott Ellaway, musicians are exposed to a broad orchestral repertoire, from the traditional to the avant-garde, designed to stretch the knowledge and skills of each participant. The orchestra will perform in some of the finest concert halls in Europe, working alongside some of the world’s leading artists, with each concert featuring a major guest soloist or conductor. It has already received significant critical acclaim.

www.orchestraeuropa.org
JERWOOD FOUNDATION

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www.jerwoodspace.co.uk
## Financial Information

**Year Ended 31 December 2008**

### Incoming Resources & Net Deficit (£6.5m total) Proportion
- **Investment income**: 14%
- **Net deficit charged against reserves**: 86%

### Resources Expended (£6.5m total) Proportion
- **Charitable Activities**: 24%
- **Cost of generating funds**: 1%
- **Governance costs**: 2%
- **Loss on revaluation of investments**: 73%

### Grants payable by Art-form (£1.6m total) Proportion
- **Art & Design**: 29%
- **Dance**: 14%
- **Drama**: 16%
- **Film**: 1%
- **Literature**: 6%
- **Music**: 21%
- **Cross-disciplinary**: 13%

### Charitable Funds (£22.7m) Proportion
- **Unrestricted funds**: 1%
- **Endowment fund**: 99%

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The information set out in this statement is taken from the audited financial statements of the Jerwood Charitable Foundation for the year ended 31st December 2008. (A full copy of the accounts can be obtained from the registered offices of the Jerwood Charitable Foundation.)
Above: Ball. Cinderella at the Lyric, Hammersmith
Photo: Mike Hoban
Font cover: Fuel. & Sleep by Fevered Sleep
Photo: Keith Pattison