JERWOOD
ANNUAL REPORTS 2009

CONTENTS

The Jerwood Family 2
Jerwood Foundation, 3
Chairman’s Statement

Jerwood Space, 12
Chairman’s & Director’s Statement

Jerwood Charitable Foundation, 16
Chairman’s & Director’s Statement

Visual Arts 20
Dance 26
Theatre 27
Literature 30
Music 31
Cross-Disciplinary 34
Small Grants 37
Jerwood Charitable Foundation, 39
Financial Statement
The Jerwood Foundation, Jerwood Charitable Foundation and Jerwood Space are a family of organisations committed to imaginative and responsible funding and sponsorship of the visual and performing arts.

Founded in 1977, the Jerwood Foundation was established by its Chairman, Alan Grieve, for John Jerwood, an international businessman and philanthropist. Since John Jerwood’s death in 1991, Alan Grieve has created and shaped the Jerwood vision of supporting excellence. This vision has established the Jerwood name as a major contributor to the vibrancy and creativity of the arts in the UK. The Jerwood Foundation makes strategic capital grants, reflecting its passion for the arts and education, and has established the Jerwood Art and Jerwood Sculpture Collections, both significant collections of 20th and 21st century works of art. The Sculpture Collection is open to the public at Ragley Hall in Warwickshire.

The Foundation is planning to build the Jerwood Gallery, a new regional arts venue in Hastings. The Gallery will hold and exhibit the Jerwood Art Collection alongside an exhibition programme, including Jerwood Visual Arts, and will open to the public in Summer 2011.

Opened in 1998 as a major capital initiative of the Foundation, Jerwood Space is recognised as one of the best rehearsal spaces for theatre and dance in the UK, and is the largest dedicated facility in London. Working with established professional companies paying competitive rates enables Jerwood Space to subsidise emerging dance and theatre companies to develop their art in an outstanding working environment. With excellent facilities housed in a building of architectural significance, Jerwood Space also offers a contemporary art gallery, café and striking glazed courtyard, all of which are open to the public and available for hire.

Established by the Foundation in 1999 with a capital endowment of £25 million, the Jerwood Charitable Foundation is a registered charity which supports emerging artists across art forms through revenue grants. It aims to seek and initiate ambitious, imaginative projects which develop talented professionals in the early stages of their careers. As well as supporting a broad range of exceptional organisations and individuals in the UK, the Jerwood Charitable Foundation also runs Jerwood Visual Arts, a year-round contemporary gallery programme of awards, exhibitions and events at Jerwood Space, which then tours nationally.

Since 1991, the Jerwood Foundation and Jerwood Charitable Foundation have channelled more than £80 million into capital and revenue projects.

www.jerwood.org
2009 was Act III in the global recession and there may yet be a final Act. Financial and stock markets suffered and survived the deluge. Behind there is a receding tide of woe which has left wreckage and debris on the beach. Governments and central banks have struggled successfully to ward off catastrophe but the price has yet to be paid. The pendulum will swing, as it always does, from excess to austerity and we now seem to be in the middle ground.

During the year Jerwood pursued its support of the visual and performing arts with determination, purpose and vigour.

2009 witnessed

- The Jerwood Charitable Foundation with a new Director, Shonagh Manson, who joined in April. She has faced challenges of funding stringencies but has been strongly supported by an invigorated and strengthened Trustee Board and Fund Managers securing income
- The Jerwood Space within new enlarged facilities maintaining its clear lead as the rehearsal venue of choice in London
- Jerwood Capital Projects reaching successful goals
- Jerwood Sculpture at Ragley with a most successful and fruitful year
- The Jerwood Art Collection grasping market opportunities and making important purchases

The Jerwood Gallery, Hastings, has moved forward with establishing overwhelming public benefit with a renewed planning permission granted unanimously and the imminent grant of the agreed long lease from Hastings Borough Council. The way is now open to secure tenders and build from April 2010 for completion mid-2011.

Our Fund – I reported last year on the steps being taken to protect our Fund and these have given us confidence and the ability to meet the capital expenditure of building the Jerwood Gallery. During the year, we honoured our capital commitments to Aldeburgh Music, Oakham School, Young Vic and DanceEast. Our balance sheet capital values are intact which was our aim during the financial setbacks of 2008 and 2009.
Aldeburgh Music – Jerwood Kiln Studio

Aldeburgh Music’s new Jerwood Kiln Studio was opened in May 2009 along with the other new rehearsal and performance spaces, all converted from derelict maltings adjacent to Snape Maltings Concert Hall.

The Kiln Studio has been used by a steady stream of artists – Aldeburgh Young Musicians; the National Youth Orchestra; Group A, the new Aldeburgh Music youth group; Madou Sidiki Diabaté, one of Mali’s great kora players; a performance of Harrison Birtwistle’s piece for tape, Chronometer; Tibetan Monks from the Tashi Lhunpo Monastery; and rehearsals for a new production of Britten’s The Turn of the Screw.

The Studio is exceptionally versatile, excellent for intimate performances (capacity 80), workshops, rehearsals and residencies. Most importantly, artists love working in it. Snape Maltings has an extraordinary heritage in its music spaces with the iconic concert hall and now the new Jerwood Kiln Studio which can hold its own as an inspiring addition. There remains one final capital payment to complete our grant in November 2010.

Oakham School – Jerwood School of Design

The new School of Design was opened in April with the site-specific sculpture, Pod by Benedict Carpenter, enhancing the main entrance. The School of Design is a modern, visually strong building very much designed and built as fit for its purpose of encouraging and securing design skills and teaching.

DanceEast – Jerwood DanceHouse

In the autumn of 2009, the Jerwood DanceHouse was completed on the Ipswich waterfront. Ipswich celebrated in style with some 3,000 people dancing through the streets and coming through the DanceHouse for its official open house weekend. World-class facilities are now available for people of all ages from those training to be dancers to seasoned professionals and the wider community. The DanceHouse was host to a month of celebratory events – a dance gala featuring Sylvie Guillem, the Royal Ballet, Wayne McGregor, Random Dance, Bonachela Dance Company, Stuttgart Ballet and Russell Maliphant.

Prosperity is not without many fears and distastes; adversity is not without comfort and hopes.
Francis Bacon (1561–1626)
Young Vic – The Jerwood Pod

The final capital grant was made in March completing the customised building to support young directors and theatre makers and 2009 has been a momentous and successful year for the Young Vic. Nineteen shows were produced, more than in any other single year. Collaboration with Sadler’s Wells resulted in a new piece of dance theatre based on Mussorgsky’s *Pictures from an Exhibition*, the development of which was supported by the Jerwood Charitable Foundation. The Main House revived a sell-out show *The Girlfriend Experience*, originally performed in the Jerwood Theatre Upstairs at the Royal Court.

ART COLLECTIONS

Jerwood Sculpture Collection at Ragley Hall, Warwickshire

2009 marked Jerwood Sculpture’s tenth anniversary since its creation in 1999. It was also the fifth year that the Jerwood Foundation’s collection of 20th and 21st century sculpture has been displayed in the magnificent gardens and park at Ragley Hall in Warwickshire.

During the year we installed our largest and most significant commission to date, a work by internationally acclaimed artist Peter Randall-Page, *Green Fuse*, carved in granite from the Du Lank quarry at Bodmin Moor. The title *Green Fuse* comes from Dylan Thomas’ poem ‘*The force that through the green fuse drives the flower*’ and reflects Peter’s preoccupation with nature: ‘My work is informed and inspired by the close observation of form and pattern in the natural world . . . the intricacy and perfection of growth . . . My aim is to evoke something of the complexity of theme and variation we find in nature’. The work stands in pride of place at the summit of the main axial avenue in the parkland at Ragley and was celebrated at a formal unveiling in spring 2010.

During the summer school holidays an amateur Sculpture Photography Competition was launched at Ragley Hall. The quality of entrants was not only high but original in the images submitted and the final exhibition included a ‘Highly Commended’ section. Lady Hertford and Richard Battye joined Claire Burns in judging the photographs. This very successful competition will run for a second year from June 2010 with an exhibition planned for August 2010.

After a very positive 2009 we are looking forward in 2010 to one particularly important and exciting event: the accession of seven new sculptures at Ragley from the Montgomery Sculpture Trust. Jerwood was selected by the Montgomery Trustees to benefit from the accession in large part due to the shared ethos underlying the visions of both collections and Jerwood not being commercially oriented.
The group includes works by Professor Bryan Kneale, RA, Peter Logan and Keith Milow and will go on view to the public in 2010. A further work, *Black America* by Joel Perlman, will be exhibited by the Jerwood Foundation at the Jerwood Space in Southwark.

www.jerwoodsculpture.org

**Jerwood Art Collection**

During 2009 we added works by important established artists including Walter Richard Sickert, ARA, Patrick Caulfield, John Bratby, RA and the late John Craxton, RA. Works by both Bratby and Craxton were already in the Collection. These purchases were made alongside other purchases of works by contemporary artists. We have also devoted resources to conservation and framing where necessary.

**Art Loans**

We have continued our policy of lending to other institutions.

The *Jerwood Necklace* has been lent to the Fitzwilliam Museum in Cambridge and for the first time is on public display in the Museum’s 20th Century Gallery.

*Euan Uglow – The Blue Towel* has been on loan for *The Artist’s Studio* exhibition at Compton Verney, September – December 2009. This exhibition toured to the Sainsbury Centre for Visual Arts, Norwich, February – May 2010.

*Craigie Aitchison, RA – Crucifixion* – having been on loan to King’s College, Cambridge for many years is now on loan within Hereford Cathedral.

I’ve more or less sleepwalked all my life. I’ve tried to listen to my instincts rather than make plans.

Frank Auerbach, RA
Jerwood Gallery, Hastings

The plan for the Gallery and the major regeneration of the Stade site below the Old Town has required intense effort, time and resources. It was prudent to resubmit the planning application, which had been unanimously approved earlier in the year, as there were questions attached to the traffic provisions. On 9th December 2009 the planning application was once again unanimously approved.

After detailed discussions and negotiations between the Charity Commission, Hastings Borough Council and the Foreshore Trust, the lease enabling the building of the Gallery is expected to be granted in the very near future. I record the very considerable support we have received from Michael Foster, the Member of Parliament for Hastings; Hugh Marriage, the Chairman of the Foreshore Trust; and Simon Hubbard and Kevin Boorman of Hastings Borough Council. I believe there is a clear case of overwhelming public benefit which can now be realised and shared in Hastings and beyond.

Our architects, HAT Projects, have reported to the Foundation Council on their concept and design: ‘the Gallery is conceived as a contemporary design which creates a civic presence on the historic Stade site. Its form responds to the buildings around it, allowing views of the unique Hastings net shops – tall huts formerly used for drying fishermen’s nets – and carving out a small public space that echoes the spaces between the net shops further down the beach. The external finish will be hung ceramic tiles glazed locally in a dark metallic hue, reflecting the extraordinary seaside light as it changes during the day and the seasons, and dematerialising the surface of the building. The roofscape will be animated by a series of zinc-clad rooflights that will be seen from the ground as well as from the surrounding cliffs.

The sequence of internal spaces is intended to reveal itself gradually. The galleries to house the Jerwood Art Collection have been designed as a specific response to the qualities of the collection itself, and draw in views of the Old Town, Fishmarket and fishing beach. The temporary gallery space is a large, flexible, top-lit space where raw and exposed finishes create a more robust environment for contemporary art. A courtyard in the centre of the building acts as a pivot around which the main spaces revolve, and will house a series of sculptures commissioned from the first winner of the Jerwood Sculpture Prize, Benedict Carpenter. The gallery will also contain a first floor café overlooking the beach and dedicated education space for local outreach.’

www.jerwoodgallery.org

It is a miserable state of mind to have few things to desire and many things to fear.
Francis Bacon (1561–1626)

Architects’ impression of the Jerwood Gallery in Hastings. Image: courtesy HAT Projects
NOTABLE GRANTS

The Sage wall hanging – Bridging the Gap

The commission has taken almost two years to create, starting with a competition for designs from prison inmates which were then incorporated by Fine Cell’s designers into a giant wall hanging measuring 3 x 1.5 metres. The design uses innovative techniques; a mix of kantha, felt, surface embroidery and appliquéd work. The wall hanging is unique in communicating a hidden story about everyman in prison; the despair, the hopes and the dreams. The final element has incorporated the signatures of inmates who embroidered and stitched the piece as well as their own words describing what being involved in this project meant to them. These elements have been stitched onto the back of the wall hanging as an important memorial and integral aspect of the artwork. The wall hanging was unveiled at the Sage Concert Hall, Gateshead in February 2010.

The Prince’s School of Traditional Arts – Jerwood Prize

As outlined last year in my Statement, we wanted to be part of the growing understanding and interest in Islamic art and to be part of a positive dialogue between Islam and the West. The graduate exhibition in 2009 was visually strong and invited appreciation of painting, calligraphy, ceramics and other traditional art forms. The prize was awarded to Sara Salman and her work has since been included in a leading article in the Financial Times. I intend to review how we should move forward in this field of support.

Notes from the Underground

Early in 2009 the Foundation funded a new venture, Notes from the Underground. Notes (as it is affectionately called) received an investment of £16,000 from Jerwood and a £30,000 grant from Arts Council England. The underlying intention was that these monies would help fund the paper until it became self-sustainable by the end of 2009. Unfortunately the tough economic climate of 2009 has meant this goal remains unfulfilled.

Notes is a creative writing freesheet which aims to provide entertaining, considered and thoughtful arts-based content to a wide audience. The magazine includes a mixture of poetry, short stories and non-fiction work, with contemporary fiction at its heart. Notes is distributed in 350 outlets nationwide as well as at 32 key commuter locations in London.

It has been an extremely challenging year for this new publication to find and retain the advertising necessary to keep the freesheet in print.

The co-founders Chris Vernon and Tristan Summerscale have been dedicated and hard-working and Notes is still in business, having distributed its fifth issue in October 2009. The project justifies a forward look to further issues in 2010.

I asked the writer, Matthew Sturgis, to accept a commission to write a history of Jerwood from its conception in 1977 to the present. Matthew, in his capacity as an arts journalist, had already some knowledge of the Foundation and its activities, and is the acclaimed biographer of Aubrey Beardsley and Walter Sickert. His book *Jerwood, The Foundation and the Founders*, was published by Unicorn Press and designed by Mick Keates. We have been fortunate in every way with the talents of Matthew Sturgis, Hugh Tempest-Radford (Unicorn Press) and Mick Keates. The book tells who we are, what we are and where we are.

Personnel

Camilla Trefgarne returned from maternity leave in August but decided, with a second maternity beckoning, that she should devote her time to her young family. As an Assistant Director she has made a major contribution to our painting collection. I will miss her academic rigour, application and efficiency but hope and expect she will not lose touch with us but be able and willing to take on singular assignments in the future.

Lara Grieve, who worked with us on a part-time basis in 2005–2006 decided, after some thirteen years in the art world (with Phillips, Bonhams and over seven years with Christie’s), she was ready for a career change and to take on new challenges and responsibilities. Lara has resigned as an Associate Director with Christie’s and joined the Foundation in January as Assistant Director.

Lara will initially assume Camilla Trefgarne’s responsibility for the painting collection and in addition be responsible for managing the day-to-day interface with our architects and the professional team and all work to bring the Jerwood Gallery in Hastings to completion.

Website Upgrade

During the year we completed a necessary upgrade of our website but inevitably this is a continuing process. We need to ensure that the Jerwood family, as well as its constituents, is fully accessible.

Finance, Markets and the Jerwood Foundation

2009 has been a year of preservation of capital value and securing income without measurable capital risk. Our Fund Manager in Asian Markets, excluding Japan, has achieved outstanding capital returns which have compensated for somewhat lack lustre results from two other Fund Managers, where we have redeemed the funds and terminated the mandates. These funds are being reallocated during 2010.

To have achieved the preservation of our Fund and to be able to complete our capital commitments alongside the priority for funding Hastings is a fully acceptable outcome. An austere 2010 may test us yet again but we have been, and are, alert to the foreseeable dangers. But it is the unforeseeable which we need to counter with decisiveness and imagination. We are faced with possible sterling weakness, massive government borrowing, over-large annual deficits and quantitative easing (money creation) and, in the UK, a looming general election, all of which do not constitute a playing field of choice.

The result of all of this is that our capital benefactions, grants and expenses have been held down at £2.2m compared with £2.4m in 2008.

There is no wealth but life.
John Ruskin (1819–1900)
The Future

The economies of the developed world would seem to be married to consumerism and materialism while the developing world seeks to play catch-up. When the BRIC countries (Brazil, Russia, India and China) take this stance beware the world or, more precisely, this planet and its climate. I do not know whether these appetites can be assuaged or abated but can we expect the world’s politicians and rulers to be brave and sufficiently visionary to see the right road to take? The omens are not always good and the dangers obvious and so we need hope, faith and all that is best in our humanity.

Personal Note

As envisaged in last year’s statement, Karen Grieve has continued to expand her role in relation to the Art Collection, Sculpture at Ragley and the Hastings Gallery. My fellow Council Member, Dr Peter Marxer, continued his close personal interest in the well-being of the Foundation and his enthusiasm, knowledge and inspiration have taken us forward in all that we have sought to achieve. The Trustees of the Jerwood Charitable Foundation and the Directors of the Jerwood Space, together with all those who work in the name of Jerwood, have all made their contributions which are obvious in the context of Jerwood achievements. We enjoy within Jerwood an ethos of ‘can do’ with demonstrable enthusiasm and energy.

There must be visible and tangible achievements in those we support. I said a little flippantly last year that it was better to walk than talk, and I now read that one of the great UK entrepreneurs has endorsed and improved my thought with a rather more concise ‘we walk the talk’.

Alan Grieve, Chairman
March 2010

Between two worlds life hovers like a star,
twixt night and morn, upon the horizon’s verge.
How little do we know that which we are!
How less what we may be!
Lord Byron (1788–1824)

And pluck till time and times are done
The silver apples of the moon
The golden apples of the sun
W B Yeats (1865–1939)
At this time last year we were concerned that we would continue to face difficult times in 2009. Fortunately, the theatre industry remained relatively buoyant and at Jerwood Space we worked hard to ensure that it too remained in good shape. We are pleased to say that taking the commercial shilling does not in any way mean a drop in the quality of what we do. Two of the year’s biggest West End hits Priscilla, Queen of the Desert and Sister Act were rehearsed with us, joining regular recasts for The Lion King, Mamma Mia, Oliver and The Sound of Music. These are all exemplary popular shows, performed with great technical skill, and are central to the success of the theatre industry. We are as pleased to host them as they clearly are to enjoy the benefits of working here. Such activity is essential to our livelihood, which continues to be entirely self-financing on the ‘Robin Hood’ principle. In a potentially difficult year, we achieved our target of offering half the available rehearsal time to commercial organisations and half to the subsidised sector.

Accommodating these differing productions has necessitated upgrading our facilities this year and we will continue to do so in 2010. Three-phase power was installed so that Sister Act could use a Palladium-sized revolve which covered most of the 250 square metres of Space 7. The whole building is now able to supply wi-fi connectivity – vital for business presentations or busy production teams who, for instance, need to communicate in real time with Australia during the RSC’s Matilda workshop. Revivals of Little Voice and the ubiquitous Rocky Horror Show worked alongside the National Theatre’s Power Of Yes and Peter Brook’s Bouffes Du Nord company. It was particularly pleasing to host rehearsals for some of the year’s theatrical highlights such as Waiting for Godot and the Donmar West End Season.

We have provided space to over 400 companies and individuals this year and we were delighted that The Stage described the Space as ‘the rehearsal rooms of choice’: the variety of performers, directors, choreographers and production people who praise the Space for its excellent resources and welcoming staff is a source of constant pride. The demand for our rehearsal spaces made it more difficult to offer the same level of support to opera festivals like Garsington and Buxton, but it was pleasing to see a return to the Space by the Classical Opera Company and contribute to the continued success of John Fulljames’ Opera Group, whose Into The Little Hill was universally
lauded as the ultimate ‘show must go on’ when the Royal Opera House lost power on the opening night and they performed in the bar. We also subsidised a research period for young opera director Frederic Wake-Walker, experimenting with Berio dance and computer-aided lighting to engaging effect. Dance, too, suffered from the limitation of availability, though we were pleased to host visits from our major contemporary choreographers’ companies: Wayne McGregor and Random, Michael Clark, Akram Khan and Hofesh Shechter, the latter running workshops for professional dancers on view to our London Open House visitors. Theatre-Rites make fine theatre for small children and their Mischief is no exception, though robustly choreographed by Arthur Pita. We were pleased to support their autumn tour.

Among the users benefiting from quality space at a subsidised rate included the Gate Theatre, with its excellent adaptations of Vanya and The Kreutzer Sonata; the Finborough and its sterling support to small-scale musicals such as Adam Lenson’s Little Fish; and a number of productions at the Arcola, including an underpraised rarity: a modern-dress version of Kyd’s Spanish Tragedy. Stovepipe, presented by Hightide, was a promenade production exploring the world of arms sales and security personnel in current conflicts. The company develops new writing at an enterprising festival in Suffolk. Here, they joined up with the equally enterprising Bush Theatre, which also launched at the Space its innovative bushgreen website to help promote and develop new writing. We housed rehearsals for an excellent revival of Caryl Churchill’s Mad Forest by the winner of the 2009 James Menzies-Kitchin Award for young directors, Caroline Steinbeis. More established companies such as Improbable, Frantic Assembly and Told By An Idiot also benefited from reduced costs for the development sessions they held here.
In a small way, we hope we contributed to the financial success of the Donmar’s acclaimed seasons, both at the Warehouse and in the West End, as well as to its unquestionable artistic merit. As the building was full of musicals and opera at the time they wanted to rehearse the Michael Grandage/Jude Law *Hamlet*, we offered them Space 7 at a much reduced rate, where the sound-proofing of the top storey came into its own. Later in the year, they transformed Space 3 into Blanche du Bois’ *Streetcar* setting and finally, Rothko’s studio; and it is a tribute to the skilled and dedicated stage management team that not a trace of the *Red* of the title (which was liberally applied to canvases every day) was left in Space 3.

Meanwhile, our own front-of-house art galleries continued to feature the Jerwood Visual Arts programme, which is discussed in depth in the report of the Jerwood Charitable Foundation. The exhibitions brought in over 14,000 visitors, supplemented by the many users of the Space who pass through the main gallery area on their way to rehearsals, meetings or the café. The programme is ably co-ordinated by Sarah Williams, who delivered her most experimental summer show, *Laboratory*, while also creating a year-round programme for the Project Space in the Café. This included a sculptural work by Heidi Locher, one of the Space’s original architects, and *Un:place* where six young artists responded to the Space and its immediate environs by transforming the very fabric of the café itself, while outside in the Courtyard, we were very grateful to William Pye for the opportunity to show his water sculpture, *Skip*. Barton Hargreaves was commissioned to make a public art installation on the building’s Union Street frontage. Two young curators, Chris Waters and Salina Rahman, carried out the commissioning, selection, production and follow-up. They came to us for training through the Street Genius project, set up by the Bankside/South Bank Cultural Quarter, of which we are part, as one of the key organisations in SE1. In this context, and after making the case for benefits the Jerwood Space brings to the locality, we were very pleased that Southwark Council was able to reinstate discretionary rate relief at the same level which we were offered originally when we were encouraged and committed to establish a key element in Southwark’s regeneration plans. We are extremely grateful to them for this continued recognition and to SOWF/Street Genius for its funding of *In Situ*.

Increased visitors to the Space on weekends necessitated strengthening our roster of Gallery staff. Holly Antrum, who for 18 months was a very valued member of the team, left to take up her full time Master’s course at the RCA. She continues to work for us on a part-time basis as weekend Duty Manager and the role of Administrative Assistant is now taken by Pippa Howie. We were delighted to welcome back Jill Borten, who last worked here as Business & Events Manager, to cover Rachel Butcher’s maternity leave.
Our staff continue to be the most significant component of what we do at the Jerwood Space. Peter Wilkinson and Tracy Zanelli regularly set up the spaces before 8am and, with Jill, Pippa, Rachel and Sarah, providing the practical support and cheerful, personal welcome that has always marked our operation. Thanks also to our Caretaker, Brian Foster, whose dedication to and enthusiasm for the building is manifest in all that he does for us.

The launch of Matthew Sturgis’ book *Jerwood, The Foundation and the Founders* at the Jerwood Space in November gave us all great pleasure, not least to welcome back Lord Smith who, as Chris Smith, formally opened the Jerwood Space with Alan Grieve in 1998. The book gives a fascinating insight into the life of John Jerwood and the early days of the Jerwood Foundation and allows all those of us involved to answer a little more easily the questions about the early history and particularly ‘what is Jerwood?’.

The caution with which we opened this statement – and which is to be found in so many similar statements at the moment – will, we believe, continue over the next few years. There is a belief that while the arts may have had a stay of execution it seems likely that all sectors of the industry are likely to face harder times in the coming years. However, we feel confident that we are well established in our sector of the theatre industry so that we can continue to do what we do best – provide excellent rehearsal space and facilities in which to make superb work.

Michael Wilson, Chairman
March 2010

Richard Lee, Director
This has been a year of change and newness for the Jerwood Charitable Foundation. We have undergone considerable adaptation, celebrated the achievements of outgoing Director Roanne Dods and welcomed our new Director Shonagh Manson. Those we fund and work so closely with have responded to a chaotic landscape of unprecedented economic change with determination and characteristic inventiveness. The scale of turmoil, both current and potential, within funding, finance, politics and policy in the UK is one too large to comprehend within this review. Suffice to say that it cannot and must not fail to colour our strategic thought; we will continue to remain alert, to act responsibly and to be responsive to change throughout 2010 and beyond.

It has also been a time of consolidation for us: a year in which we have concentrated on making our existing resources work better and harder for us, and in which we have continued to walk in stride with the wider Jerwood family of the Jerwood Foundation and Jerwood Space, looking together for opportunities to promote the artists, thinkers and makers we all exist to support. In addition, it has been a period of consistency, full of the continued quality and undaunted ambition of those with whom we have the privilege to work. We remain resolutely committed to seeking the most imaginative opportunities to support the brightest emerging artists and cultural explorers in their next brave steps. At this time, how we fund remains as important to us as who or what we fund – and we will keep looking for ways to do new things differently and for opportunities to set an example in the way we approach our relationships. There is much we still need to learn and, as we have in 2009, we will continue to look actively for projects that help us understand what we don’t already.

The Jerwood Charitable Foundation has never been shy of a challenge. This year’s particular challenge has lain in how to continue to make an impact in the professional lives of our beneficiaries on slimmer and more focused resources, whilst maintaining the artistic ambition with which our name has become synonymous. Our endowment continues to be expertly managed, but an expectation for it to yield as generously in the coming three years as the last would be foolish. We are incredibly fortunate in our current financial position, and consider this with gratitude and not a little caution. We owe a particular debt of thanks to our investment managers, William Francklin and Algernon Percy at JO Hambro, and to our dedicated Finance & Investment Committee for their engagement in supporting our mission and vision. Their connection to and enthusiasm for what we are here to do is always clear and always comes first.

This has certainly been a year for celebration. Browse through the coming pages of project reviews and we hope you’ll find some galvanising examples that embody the hopes we have for everyone we support. Roger Hiorns’ 2009 Turner Prize nomination followed his enthralling and rigorously executed installation
Seizure in 2008. Seizure was the second in a series of four giant commissions from the Jerwood/Artangel Open, which have been deftly developed by James Lingwood, Michael Morris and their team at Artangel. To see Roger’s subtle approach at play in the galleries at Tate Britain, and to experience the critical support evidenced for him throughout the Turner Prize exhibition gave us a real sense of pride in the potential of the initiative.

At the beginning of 2009, with the Royal Society of Literature, we welcomed back young writer Alice Albinia. Winner of the Jerwood Award for Non-Fiction in 2005 for her book Empires of the Indus, Alice returned as a judge on the panel for the award. This year Alice also received a Somerset Maugham Award and scooped the Dolman Best Travel Book Award for Empires of the Indus. We are delighted to be continuing this partnership and special prize at an exceptionally difficult time in publishing.

During the summer, Harun Morrison and Laura McDermott, brilliant young producers from BAC who trained through the pilot Jerwood/BAC Producer Programme fought off serious competition to become the new Joint Artistic Directors of Fierce! Festival, a resoundingly exciting challenge for them as curators, producers and developing leaders. And in December, we launched the Bush Theatre’s bushgreen website, a collaboratively researched and designed site enabling playwrights to publish plays and connect with a wider theatre community internationally. The ferocity of purpose with which bushgreen was delivered by Josie Rourke and her team at the Bush was remarkable. It is a strong example of how the arts can and should harness technology to work for real artistic vision.

It is precisely these sorts of stories and incredible people that we want to shout about. Throughout 2009, we have invested time and energy in taking stock of our activities, reviewing how and where we share what we learn from those we work with, and how we can better promote their wide-ranging achievements. To that end we have appointed a new member of staff, Hannah Kerr, in the role of Communications Manager, to help us think cleverly and creatively about the value we can bring to our beneficiaries over and above the funds we provide.

If aspiration is an important quality for us, it is certainly lived within the Jerwood Visual Arts programme. Fresh from another busy year, we are proud to reinforce an ongoing commitment to this contemporary gallery programme of awards, exhibitions and events, which originate in the galleries at Jerwood Space and go on to tour within the UK. Constituting around a third of the work we do each year, Jerwood Visual Arts continues to be a major initiative for the Jerwood Charitable Foundation. It allows us to work in special and focused ways with a range of emerging visual artists and curators.
across disciplines, showcasing some of the most inquisitive, uncompromising work they are making and allowing us to stay close to current issues which may affect their development as successful, and fulfilled, practitioners.

Through Jerwood Visual Arts in the last year alone, we have worked with an inspiring list of people, all of whom we hope will remain part of an extended and ever-widening community around the programme. We have had the pleasure of getting to know 14 distinguished selection panel members and four independent curators, who have rigorously and sometimes provocatively showcased the work of 134 artists from all over the UK. We have debated, hotly at times, with the many writers, curators and commentators who took part in our events programme alongside the artists in each show. More than 14,000 visitors came to see the shows here at Jerwood Space, and we toured to nine regional venues, with audiences of above 10,000. Underneath these figures were a multitude of new opportunities, some small, some large and all of significance, that artists have seized upon as a result of sharing their work here. We would like to thank everyone, at every level of their involvement, for their support of the artists we’ve worked with through Jerwood Visual Arts. In particular we recognise the tireless efforts of Parker Harris, Colman Getty and Sarah Williams, our Jerwood Visual Arts Co-ordinator, who help us develop and manage each initiative, and without whom the programme would not be possible.

That any of our initiatives work is a tribute to the generous support of a raft of external artists, curators, producers, programmers and writers who give of their time to help us identify what structures might best support artists in and across different disciplines. Each project needs constant review and, looking ahead, 2011 marks a year of much potential for Jerwood Visual Arts. 2011 will also see the opening of the beautiful new Jerwood Gallery in Hastings, built and run by the Jerwood Foundation, whose receiving galleries will begin to host several Jerwood Visual Arts exhibitions on tour, and open up new curatorial possibilities themselves. Over the course of the coming year we look forward to planning an exciting future, with the ambition that Jerwood Visual Arts will continue to provide a useful platform for the artists who are at its centre; to be a place for consensus, dissent and much debate.

The Jerwood Charitable Foundation staff team is lean and productive. It is with no small measure of thanks that we acknowledge the tremendous support that Thomas Ponsonby delivers for the projects and events he manages, and all that Bridget Bell, Hannah Kerr and Anthony Leigh, our Financial Consultant, bring to everyone we work, and aspire to work, with. We rely heavily on the expertise and varied perspectives of our Trustees, who bring with them a wealth of experience and knowledge from a wide range of backgrounds and interests. This year, as always, they have each given
their time in spades, being supportive and challenging in equal and appropriate measure. At the Jerwood Foundation and Jerwood Space, we owe thanks to each team member for the variety of ways in which our aspirations have progressed with their help, and our working lives become more enjoyable in the process. It means a lot to see the pride they have in their work and share in ours.

As we enter 2010, there is much to feel positive about, despite the unknown terrain that lies ahead. There is clearly no shortage of wild ambition, new ideas, passion, care and confidence out there in an artistic landscape that is rich in this sense, but which now faces even stiffer competition for subsistence if it is to continue to grow. We will remain wholly inquisitive and wholly committed to finding ways to maintain our vision in leaner, meaner, tighter times for us and for everyone we support. Many things have changed in this last year, and will continue to, but several constants prevail and the values, and ambition, of the Jerwood Charitable Foundation will remain uncompromised into 2010 and beyond.

Tim Eyles, Chairman
March 2010

Shonagh Manson, Director
Jerwood Visual Arts
Jerwood Visual Arts is a contemporary gallery programme of awards, exhibitions and events at Jerwood Space, which tours nationally. We launched the programme in 2006 to promote and celebrate the work of talented emerging artists by bringing together a number of initiatives in drawing, painting, sculpture, applied arts, photography and moving image.

Jerwood Visual Arts is a major initiative of the Jerwood Charitable Foundation and makes up around a third of our annual work. In 2009 we held seven new exhibitions, working with 134 bold artists and 18 selection panelists and curators to create an invigorating and varied artistic programme.

www.jerwoodvisualarts.org
www.twitter.com/jerwoodjva

Jerwood Encounters: Invisible Cities

Encounters exhibitions seek to explore the issues and territories in the borderlands between the main disciplinary fields of Jerwood Visual Arts, creating a space for conversation within and across art forms.

Invisible Cities, co-curated by artists Roger Kelly and Katie Pratt, was the second in this series and opened in January 2009. Together, the curators presented the work of nine extraordinary painters in a show that investigated the psychological space in which painters formulate their thoughts for physical, painterly expression. Exhibiting artists were Basil Beattie, Tom Chamberlain, Prunella Clough, Katy Dove, Vincent Hawkins, Sarah Morris, Carol Rhodes, Thomas Scheibitz and Daniel Sturgis.

www.jerwoodvisualarts.org
**Jerwood Sculpture Prize**

Since its inception in 2001 this significant commissioning Prize sought to encourage emerging talent in outdoor sculpture. March’s exhibition of maquettes by the artists shortlisted in the fifth Jerwood Sculpture Prize demonstrated as ever the artistic ambition that the Prize hoped to encourage.

Shortlisted artists Thomas Cox-Bisham, James Capper, Susan Forsyth, Alex Frost, Marielle Hog and Alan Goulbourne, Will Nash, Michael Visocchi and David Worthington were extensively interviewed by 2009’s judging panel: Phyllida Barlow, artist; Charles Darwent, writer and art critic; Nigel Hall RA (Chair), artist; Anna Moszynska, writer and broadcaster; and Camilla Trefgarne, former curator of the Jerwood Sculpture Collection at Ragley.

Michael Visocchi was chosen as the outstanding winner of this year’s Prize, with his rigorous and risky proposal for *Yield*, an 18 metre high sculpture in steel based on models of electricity pylons. *Yield* makes us think again about landscape, power and presence.

2009 also marked the final co-commissioning partnership between the Jerwood Charitable Foundation and the Jerwood Foundation which has developed the Jerwood Sculpture Prize in its current form. Each winning artist over the last eight years has produced works as a major strand of the Jerwood Sculpture Collection, emphasising the work of young and emerging sculptors. Both organisations remain committed to championing sculptors of exceptional promise. The Jerwood Charitable Foundation will publish details of our future plans for the support of sculpture in 2010.

[www.jerwoodvisualarts.org/sculpture](http://www.jerwoodvisualarts.org/sculpture)

---

**Jerwood Visual Arts: Artists in Residence**

In each of the past three years we have hosted an emerging artist in residence who has responded to personal points of interest across the Jerwood Visual Arts programme: writer Nina Raine in 2007; film maker Marta Michalowska in 2008; and photographer Paul Winch-Furness in 2009. Marta Michalowska made a new film investigating the Jerwood Sculpture Prize which was screened in summer 2009 during the Jerwood Sculpture Prize exhibition. Paul Winch-Furness joined the team on the Jerwood Encounter, *Laboratory* (see overleaf), and has worked with us throughout the remaining year.

[www.winch-furness.com](http://www.winch-furness.com)
[www.martamichalowska.com](http://www.martamichalowska.com)
Jerwood Contemporary Painters

In April, respected painters Phillip Allen, Alexis Harding and Mali Morris (Chair) formed the selection panel for the penultimate exhibition in this series, which aims to discover and support imaginative and vibrant practice in contemporary painting.

The final selection showcased 28 works by 26 impressive artists, providing a challenging and textured visual journey; one which continued to ask questions of and about painting in the context of contemporary visual arts practice.

The series was quoted in the New York Times as ‘a respected launching pad for promising talent’, and toured to Leeds, Cheltenham and Norwich as part of our commitment to promoting the selected artists widely.


www.jerwoodvisualarts.org/contemporarypainters

Jerwood Encounters: Laboratory

Film maker Steven Eastwood, sculptor Jock Mooney and painter Mia Taylor each bravely took up residence in the Gallery spaces throughout August, using them as their studio without the expectation to create finished work to exhibit.

The wider creative team included writer Pryle Behrman, photographer Paul Winch-Furness and leading design company The Partners. Together they explored and unpacked the processes of making, curating, documenting and exhibiting art.

The Partners’ appropriately experimental catalogue for An Experiment in Collaboration received a series of high profile design accolades during 2009, winning a Platinum award from Graphis, being highly commended in the Design Week Awards and further raising the profile of the artistic team involved.

www.jvalab.co.uk
Jerwood Contemporary Makers

The second in a series of three exhibitions, Jerwood Contemporary Makers aims to showcase work by a new generation of contemporary craft and design talent in an intelligent way. In 2009 the exhibition took the theme of impact, chosen by our panel: award-winning textile designer and environmental researcher Rebecca Earley (Chair); designer Tomoko Azumi; and Andy Horn, curator at Birmingham Museum and Art Gallery.

Committee (Clare Page and Harry Richardson), Linda Florence, Julia Lohmann, Geoffrey Mann, Rachael Matthews, Claire Norcross and Ismini Samanidou were the selected makers. After opening at Jerwood Space in June 2009, the show toured to Dovecot, Edinburgh with IC:Innovative Craft, where it was visited by nearly 7,000 people as part of the Edinburgh Art Festival.

www.jerwoodvisualarts.org/appliedarts

‘... some of those working in craft or applied art are increasingly creating projects as ambitious and rigorous as anything that comes out of the fine art disciplines... [Jerwood Contemporary Makers] recognises that ‘makers’ often have to juggle commercial projects while making their most ambitious work.’ The Scotsman ****

Jerwood Photography Awards: New Light

At the close of the distinctive Jerwood Photography Awards and following six stimulating years of partnership with Portfolio Magazine, we were delighted to be able to support the publishing of a beautiful retrospective book. New Light features and celebrates the incredible images of each of the 29 talented Award winners, edited under a series of themes and reflected upon in an essay by Martin Barnes, Senior Curator of Photographs at the V&A.

It can be purchased at:
www.jerwoodvisualarts.org/photography
**Jerwood Drawing Prize**

The daunting task of curating an exhibition from the 2,344 submissions for the 13th Jerwood Drawing Prize was deftly tackled by our selectors: Tania Kovats, artist; Roger Malbert, Senior Curator, Hayward Touring Exhibitions; and Nicholas Usherwood, writer, art critic and curator. The final 74 works were from a broad range of 66 artists, from students to established practitioners. Mit Senoj a.k.a. Tim Jones received First Prize. Second Prize went to the intricate work of recent graduate George Charman. Two Student Awards went to Roxanne Goffin and Frances Stacey. A record 5,500 people visited the show in London during September and October, as it continued to build on its broad critical and academic following. The show, which was developed and is managed by DrawingProjects UK, toured to Cardiff, Aberdeen, Cambridge, Devon and Cheltenham.

[www.jerwoodvisualarts.org/drawing](http://www.jerwoodvisualarts.org/drawing)
Jerwood Encounters: Passing Thoughts and Making Plans

The last exhibition in 2009’s programme, and the fourth in the Encounters series, Passing Thoughts and Making Plans was the first curatorial undertaking by artist Catherine Yass.

Catherine set out to investigate how other artists use photography as part of their thought process; as a tool for working out, following and shaping ideas that develop into finished work in other media. In November she brought together previously unseen work of her own as well as from internationally renowned artists Tacita Dean, Jeremy Deller, Sarah Jones, Alex Katz, Sharon Lockhart, Cornelia Parker, Richard Wentworth and Rachel Whiteread. Revealing the role of photography in their practice, we were thrilled to have a rare glimpse of their work through Catherine’s curatorial conversations, and to welcome an increased number of academic groups to the Gallery during the show.

www.jerwoodvisualarts.org
Jerwood Studio at Sadler’s Wells

Since 2006, the Jerwood Studio has offered three main routes into new research and collaborations for a range of artists making work in dance.

Thrice-yearly Dinner Dances bring artists together with producers, programmers and others for informal dining with the aim of sparking new collaborations. 34 artists took part in 2009.

This year a record nine Cross Art Form Collaborations were seeded:

- Director Daniel Kramer & choreographer Frauke Requardt worked on *Pictures from an Exhibition*
- Visual artist Martin Creed’s research with ballet dancers for the first time became *Ballet (Work No. 1020)*
- Director/choreographer Michael Keegan-Dolan & composer Marc Minkowski experimented with the work of Rameau
- Frantic Assembly were introduced to new directors, composers and dancers
- Performance makers Lone Twin and choreographer Jane Mason began work on *Street Dance*, Lone Twin’s first project with dance at its heart
- Choreographer Russell Maliphant spent time with stage designer Es Devlin and projection and video artists from onedotzero, resulting in *AfterLight Part 1*
- The Pet Shop Boys & Javier De Frutos returned with director/dramaturg Matthew Dunster to hone ideas begun in 2008. The resulting commission is called *The Most Incredible Thing*
- Street dancers Flawless and hip-hop crew Wanted Posse explored new work for Sadler’s Wells’ festival *Breakin’ Convention*
- Aracaladanza, who make work for young audiences and families, investigated how to move their work from small to larger scale

In addition, the Big Intensive annual course focused on Directing Dance and Word Free Performance, providing challenge and stimulus for 21 participants, and the Body:Language talks series continued. In the Sadler’s Wells Spring 2010 season alone, four productions were the result of research through the Jerwood Studio.

www.sadlerswells.com

Siobhan Davies: Conversations around Choreography

Striving to extend her understanding of the meaning of choreography through other people’s practice, choreographer Siobhan Davies spoke with a number of practitioners from outside the world of dance. These eight conversations, which consider creative process and choreographic practice, were published on a beautiful new website, with a foreword by Francis Hodgson. A series of events was held at Siobhan Davies Dance Studios in November 2009.

www.sibhandomes.com/conversations

South East Dance

Five new commissions were awarded in 2009 under South East Dance’s Screen Dance programme. Isabel Rocamora’s *Body of War*, Liz Aggiss’ *Party Animal*, Sergio Cruz’s *Hannah* and Billy Cowie’s *Tango de Soledad* will be developed throughout 2010. Matthew Hellett and Simon Wilkinson’s *Mrs Sparkle* premiered in the Oska Bright Film Festival 2009.

www.southeastdance.org
Jerwood Directors at the Young Vic

This year marked the productions of the last two Directors Awards in this initiative which has evolved over eight years and supported more than 20 exceptional young directors with a well-resourced and mentored opportunity to explore their craft.

Winners in 2008 Daljinder Singh and Gbolohan Obisesan staged Israel Horovitz’s The Indian Wants The Bronx and Barrie Keefe’s Sus respectively. Both pieces were serious challenges for Daljinder and Gbolohan, tackling difficult issues of racism and otherness, and both needing sensitive interpretation to bring them into the contemporary arena.

Both directors went on to work further with the Young Vic. Daljinder secured external funding to complete a residency at the theatre and, in the Young Vic’s own words, made an invaluable contribution to the artistic life of the building through her collaborative approach. Gbolohan’s excellent production of Sus returned in Spring/Summer 2010 on an extensive 11-week UK tour.

We are delighted to be working again with David Lan and Sue Emmas in 2010, on a new structured development programme to support emerging directors. The Jerwood Assistant Directors Programme will see eight directors learn and grow with the help of supported placements, assistantships and training with the Young Vic.

www.youngvic.org

The James Menzies-Kitchin Young Director Award

We have a long history with the JMK Trust which was set up in 1997 to commemorate the visionary young director James Menzies-Kitchin, whose career was cut short by his sudden death at the age of 28. The Trust provides up to 20 talented young directors each year with awards, guidance and development opportunities. In 2009 we supported the annual JMK Award, won by Caroline Steinbeis who directed Mad Forest by Caryl Churchill at BAC.

www.jmktrust.org

‘Caroline Steinbeis, winner of this year’s JMK Award, has set herself a difficult task with Mad Forest; here she triumphs’ – Lyn Gardner, The Guardian ****

JMK Award: Pippa Nixon and Barry Ward in Mad Forest at BAC. Photo: Graham Michael
Jerwood Young Designers at The Gate

In the Gate’s intimate space, stage design becomes an integral voice in the dramatic experience. In 2009 we supported four adventurous designers to take on this challenge:

- **Hannah Clark** designed *Nocturnal* (by Juan Mayorga, directed by Lyndsey Turner) in collaboration with animator Matthew Walker
- **Tom Scutt** developed designs for *Unbroken* (by Alexandra Wood) and for Sam Holcroft’s *Vanya*, both directed by Natalie Abrahami
- For *The Kreutzer Sonata* (by Leo Tolstoy, adapted by Nancy Harris and directed by Natalie Abrahami) designer **Chloe Lamford** worked with actor-musicians and a film maker to evoke the visceral memories of the protagonist
- **Sarah Bacon** tackled function and form in her design for *Medea/Medea* (adapted and directed by Dylan Tighe), incorporating live video footage

In January 2009, *I Am Falling* (directed by Carrie Cracknell and designed by **Garance Marneur**) was nominated for a South Bank Show Award for Dance.

www.gatetheatre.co.uk

‘One of the thrills of a Gate production is the endless inventiveness applied to a tiny space: you never know what will greet you as you walk through the door.’ *Metro*

Jerwood New Playwrights

Jerwood New Playwrights at the Royal Court

As Britain’s leading national company dedicated to new work, the Royal Court produces new plays of the highest quality, addressing the problems and possibilities of our time. The relationship between Jerwood and the Royal Court is a long one and includes the Jerwood Foundation’s capital grant for the refurbishment of the theatres (now Jerwood Theatre Upstairs and Jerwood Theatre Downstairs) as well as the 61 new plays supported by the Jerwood Charitable Foundation through Jerwood New Playwrights.

In 2009 we supported three new plays, all attracting serious critical acclaim:

- **Alia Bano**’s debut play, *Shades*, which won the Evening Standard’s Charles Wintour Award and the Critics’ Circle Award for Most Promising Playwright
- **Polly Stenham**’s second play, *Tusk Tusk*
- **Tim Crouch**’s new play, *The Author*

www.royalcourttheatre.com

Jerwood New Playwrights at the Royal Court: Adrian Howells offering Maltesers to an audience member in *The Author* (Jerwood Theatre Upstairs). *Photo: Stephen Cummiskey*
The Bush Theatre: bushgreen

When Artistic Director Josie Rourke at the Bush first approached us with their proposal for a new website, it was clear that the concept had exceptional potential. Driven by their desire to do more for the 1,000 or so playwrights a year submitting scripts to the theatre, the proposal sought to bring their script submission process into the 21st century whilst sharing with the world the full gamut of new plays the Bush was unable to commission.

After 18 months of fastidious consultation with writers, the publishing industry and theatre makers across the UK, bushgreen was launched; a revolutionary new website that uses social media models to allow playwrights to submit new plays to the Bush, share their unpublished work online and connect with other theatre collaborators and commissioners internationally. Carefully researched technology allows writers to earn income from the downloading of their plays and protects their rights. bushgreen was extensively beta-tested, and within weeks of its December 2009 launch had attracted more than 1,500 members, with 480 plays published on the site and rising. Importantly for the artistic community the Bush represents, this resource is now in the hands of a community of artists, led by a theatre with a clear vision and mission to support and nurture new work by new playwrights, and not in those of a commercial company with different interests at its core.

www.bushgreen.com

Josie Rourke, Artistic Director, Bush Theatre at the launch of bushgreen at Jerwood Space. Photo: Dan Wooller

Screenshot of bushgreen Homepage. Image: courtesy Bush Theatre
**Jerwood/Arvon Mentoring Scheme**

The Jerwood/Arvon Mentoring Scheme offers a unique opportunity to be guided for a year by one of three established writers in the genres of poetry, prose and playwriting. Mentors in 2009 were poet Mimi Khalvati, novelist Romesh Gunesekera and playwright Colin Teevan. Open to all 1,300 writers who attended an Arvon course in 2008, nine places were fiercely contested by over 250 applicants. The nine writers selected were poets Maitreyabandhu, Thomas Michael Yates and Carole Bromley; fiction writers Joanna Quinn, Sue Wilsea and Tom Raphael Eaves; and scriptwriters Hannah Silva, Claudine Toutounghi and Gemma Langford.

In addition to being mentored for one year the winners are given invaluable time and space to write and awarded a place on a tutored masterclass residency at The Hurst, The John Osborne Arvon Centre. Their year of mentoring concluded with a return to The Hurst in February 2010 for a Writing Retreat, fine-tuning new works which were published in a prize anthology and showcased in a live event in June 2010.

www.arvonfoundation.org

---

**Royal Society of Literature Jerwood Awards for Non-Fiction**

These Awards for a first work of non-fiction, now in their sixth year, have attracted a fascinating list of entries and entrants, a barometer of the best non-fiction being written by up and coming new writers. In the current financial climate publishers are commissioning more sparingly. The case for help for new non-fiction writers could not be more pressing and we were very pleased to be able to continue our support in difficult times.

Selected by Mark Bostridge, Claire Tomalin and Ferdinand Mount the winners for 2009 were announced in February 2010:

- **Caspar Henderson** (£10,000) for *The Book of Barely Imagined Beings*, to be published by Granta. The book illuminates aspects of evolution, ecology and other scientific issues and explores our human response to these animals, looking at how they help us understand ourselves and our future

- **Miles Hollingworth** (£5,000) for *St Augustine: An Intellectual Biography*, to be published by Continuum: a full-scale new, scholarly historical biography of St Augustine of Hippo

- **Selina Mills** (£5,000) for *Life Unseen: How Blindness Shaped the West*, to be published by I.B. Tauris: a cultural and social history, written from the perspective of someone losing her own sight, the book traces the role that blindness fulfils in society throughout the west from antiquity to the present day

We are thrilled that a substantial number of previous winning books have now been published, picking up awards and accolades along the way.

www.rslit.org

---

Jerwood Chorus Development Scheme at Glyndebourne

This year was the fifth year of the Jerwood Chorus Development Scheme which aims to develop and nurture talented choristers as outstanding future soloists. This year’s Scheme involved coaching with David Gowland from the Royal Opera House for each chorister, as well as a seminar on basic vocal anatomy and care of the vocal chords led by Meredydd Harries and Declan Costello.

At the culmination of the Scheme in 2009, a new opera commission was introduced. Choristers took lead roles in four ambitious performances of *The Yellow Sofa*, a new one-act opera composed by Julian Philips, directed by Frederic Wake-Walker, conducted by Leo McFall with the Britten Sinfonietta, with a libretto by Edward Kemp. Like the singers involved, the creative team had the invaluable opportunity of developing their skills in the special working environment Glyndebourne offers. The performances took place in August in the Jerwood Studio as part of the Glyndebourne 75th Anniversary Festival celebrations.

www.glyndebourne.com
Jerwood Jazz Generation at Cheltenham

During the May Day Bank Holiday weekend the third in the Jerwood Jazz Generation series showcased some of the most exciting new music on Britain’s contemporary jazz scene. The project aimed to create opportunities for exceptional jazz musicians to raise their profile and enhance their career through new commissions, international collaborations and by enabling large scale creative projects.

2009 was the eighth and final year of our relationship with the internationally acclaimed Cheltenham Jazz Festival, which previously took the form of the Jerwood Rising Stars programme (2002–2006). Critics, audiences and fellow artists continue to be full of praise for the high standards of creativity and innovation presented through the programme, and we look forward to seeing the sustained impact of Cheltenham Jazz Festival’s work.

In all, 25 artists took part in Jerwood Jazz Generation 2009:

The Golden Age of Steam
James Allsopp – Baritone Saxophone
Kit Downes – Hammond Organ
Tim Giles – Drums

Nikki Yeoh Infinitum + John Surman
Nikki Yeoh – Piano
John Surman – Saxophones/Clarinets
Michael Mondesir – Bass
Mark Mondesir – Drums

Robert Mitchell 3io
Robert Mitchell – Piano
Tom Mason – Bass
Richard Spaven – Drums

Tom Arthurs’ Subtopia
Tom Arthurs – Flügelhorn, Trumpet
Ingrid Laubrock – Saxophone
Lothar Ohlmeier – Bass Clarinet, Clarinet
Andreas Willers – Guitar
Rudi Fischerlehner – Drums

Jack DeJohnette & the Jerwood Allstars
Jack DeJohnette – Drums
Tom Arthurs – Trumpet
Nathaniel Facey – Alto Saxophone
Shabaka Hutchings – Tenor Saxophone & Clarinets
Gareth Lockrane – Flute
Tom Cawley – Piano
Neil Charles – Bass
Chris Sharkey – Guitar

Chris Bowden’s Tomorrow Band
Chris Bowden – Alto Sax
Ben Markland – Bass
Neil Bullock – Drum

Take Five: Edition V

This initiative has been developed to give some of the UK’s brightest emerging jazz musicians the opportunity to take time out to develop their craft and build their careers. In our fifth edition, eight jazz artists of exceptional promise were selected from a long list of 34 nominations sought from jazz experts across the UK. Our panel of industry experts this year included David Francis, Senior Producer at CMN, composer and pianist Tom Cawley and Soweto Kinch, composer, saxophonist and MC, as well as the project managers for the programme, Serious Music, and co-funders the PRS for Music Foundation and Jerwood Charitable Foundation. In 2009 Take Five also received support from Arts Council England and the Musicians Benevolent Fund.

Selected artists for Edition V were:
John Burton (Leafcutter John) – Electronics
Neil Charles – Double Bass
Nathaniel Facey – Alto Saxophone
Robin Fincker – Clarinets and Saxophones
Jim Hart – Vibraphone and Drums
Jasper Höiby – Double Bass
Chris Mapp – Double Bass
Natalie Williams – Vocals

www.serious.org.uk


www.cheltenhamfestivals.com/jazz
Jerwood Opera Writing Fellowships at Aldeburgh Music

Under the artistic guidance of Giorgio Battistelli, one of the world’s leading opera composers, this course has gained a reputation for its special mix of learning on the job and providing the rare space to think and experiment. It is one of the few programmes in the world offering training to tomorrow’s opera composers, writers and creators, with bespoke support throughout the process of creating a new opera.

Over 90 applications were received from individuals in countries as far flung as New Zealand, Mexico, Argentina and Estonia for these Fellowships which take place at Snape Maltings beneath the umbrella of Aldeburgh Music. Jonathan Reekie, Chief Executive Aldeburgh Music, composer John Woolrich and writer/librettist David Harsent awarded five Fellowships. Three artists in the selected projects, Elspeth Brooke, Miroslav Srnka and Matthew Lutton, were participants in the earlier Jerwood Opera Writing Foundation course.

The Fellowships were awarded to:

The Commission
Elspeth Brooke – composer
Jack Underwood – writer
Ellie Rees – video artist

Twelve Telephone Conversations with Frank O’Hara
Larry Goves – composer
Matthew Welton – writer

Paradise Lost
Luke Bedford – composer
Glyn Maxwell – writer
John Fulljames – director

The Secret Life of Words
Miroslav Srnka – composer
Tom Holloway – writer
Matthew Lutton – director

Star-shaped Biscuit
David Toop – composer/writer

www.aldeburgh.co.uk

London Sinfonietta: The Jerwood Series

The sixth CD in the Jerwood series was released featuring works by Ian Vine, Emily Hall, Anna Meredith, James Olsen, Christian Mason, Larry Goves, Claudia Molitor and Kenneth Hesketh. The Jerwood recording series provided young composers in the UK with the opportunity to showcase recently commissioned work.

www.londonsinfonietta.org.uk

The Opera Group: Jerwood Incubator Programme

Continuing this rolling R&D programme, much of the Jerwood Incubator time in 2009 concentrated on developing The Lion’s Face, a new opera engaging with dementia, in partnership with the Institute of Psychiatry at Kings College London and research scientists through the Alzheimers Research Trust Network. With music by Elena Langer and text by Glyn Maxwell, the opera will be premiered at the Brighton Festival 2010. Luke Bedford and Glyn Maxwell’s Paradise Lost progressed under the auspices of a Jerwood Opera Writing Fellowship at Aldeburgh.

www.theoperagroup.co.uk
Cove Park Residencies
In our eighth year supporting the unique Cove Park, we were delighted to welcome Jerwood-supported producers Fuel as curators of the Jerwood Residency programme. Cove Park is an artistic centre on the beautiful west coast of Scotland, running international residencies for artists across art forms. Nineteen artists and producers were given the time, space and freedom to contemplate and create in this inspiring location.

- Royal Ballet Principal Dancer Will Tuckett will choreograph a Boat Ballet with Fuel, and shaped ideas here with producer Kate McGrath
- Richard Thomas, writer and composer, worked dramaturgically with Ruth Little on a new show, Tourette’s Diva
- Writer Will Adamsdale and composer Chris Branch developed a treatment for a screenplay version of theatre show The Receipt
- Director David Rosenberg, choreographer Frauke Requardt, designer Borkur Jonsson and production manager Stuart Heyes tackled planning for their new commission, Moving House. This collaboration began through the Jerwood Studio at Sadler’s Wells in 2009
- Director David Harradine spent two weeks writing a book to be published in 2010
- Suzy Willson and Paul Clark, artistic directors of the Clod Ensemble, developed new ideas
- Poet and performer Inua Ellams worked on his second theatre show, and wrote Fuel’s first artists’ podcast, a new venture in conjunction with Roundhouse Radio
- Sound artist and theatre maker Melanie Wilson also developed podcast ideas
- The Fuel team Kate McGrath, Rebecca Hanna-Grindall, Christina Elliot, Stuart Heyes and Jenny Paton spent a week planning an ambitious producing future

www.covepark.org

Hide&Seek
Producer Alex Fleetwood’s pioneering young company founded the UK’s first festival of social games and playful experiences in 2007. During our third year of support, Alex has championed new ways of developing new work through Sandpit, a network of artists and game designers who test new forms of play through events around the UK. During an impressive 2009 Alex has also consolidated Hide&Seek’s complex business model, produced major projects for Channel 4 and Sony, acted as a judge on Artists Taking the Lead, an artistic commissioning initiative for the Cultural Olympiad, been shortlisted for the British Council’s UK Young Performing Arts Entrepreneur of the Year Award and won a Rose d’Or Award with the film The Eternity Man.

www.hideandseekfest.co.uk

‘Alex Fleetwood, curator of London’s Hide&Seek Festival, is a pioneer.’ The Observer

Associate Company Scheme at the Young Vic
Following the opening of the Jerwood Pod at the Young Vic, enabled with a capital award from the Jerwood Foundation, we have supported it with a revenue grant to be a hub and home for three outstanding associate companies; B3 Media, Fevered Sleep and The Opera Group. The Young Vic has since attracted recognition and significant further funding for the Associate Company Scheme from Arts Council England’s Cultural Leadership Programme. As well as providing an essential practical base and resources for each of these thoroughly ambitious companies, the Young Vic has explored co-producing with each. Embracing them within the working life of the Young Vic theatre building in a symbiotic approach has allowed both host and resident to learn from one another.

www.youngvic.org
**Fuel at the Fringe**

For a performance maker, the Edinburgh Festival Fringe can be a critical platform on which to be seen. We partnered with independent producers Fuel in their 2009 programme, *Fuel at the Fringe*. Central to this was Fuel's desire to re-imagine an independent space for the artists they work with and themselves as producers, in a Festival monopolised by two or three major venues. Fuel envisaged setting off some creative fireworks and certainly achieved this.

Shows presented were:

- *Under Glass* by the Clod Ensemble
- *Must: the inside story* by the Clod Ensemble and Peggy Shaw
- Newcomer Inua Ellams’ *The 14th Tale*
- *Love Letters Straight From Your Heart* by Uninvited Guests
- Melanie Wilson’s *Iris Brunette*
- The vastly ambitious *Kursk* by Sound&Fury

Fuel received a Herald Angel Award for the programme, whilst Clod Ensemble’s *Under Glass* won a Total Theatre Award for Physical/Visual Theatre, and Inua Ellams won a Fringe First for this his first ever theatre show. As a result *The 14th Tale* was programmed by the National Theatre in 2010. Both Uninvited Guests and the Clod Ensemble’s *Must* were also nominated for awards. Four shows sold out and every show received four or five star reviews. Happening across six venues, five of which were site-specific, the programme was joined up and presented as *Fuel at the Fringe* in a successful new approach for Fuel.

In addition, Fuel programmed a series of lunchtime events, *Hot Air*, each of which began with short cultural provocations by leading artistic and cultural industry figures. Audiences were a mix of public and professionals, and the events sought to make informal space in the midst of the competitive Festival Fringe to enable more critical engagement and connection with cultural debates. Films of the Hot Air events were recorded by Creative and Cultural Skills and can be seen at [www.creativechoices.co.uk/choices-tv/fuel](http://www.creativechoices.co.uk/choices-tv/fuel)

*The 14th Tale* comes as a sharp reminder of the power of language and rhythm in theatre, and of how dramatic poetry can create whole worlds through the voice of a single performer.’

*The Scotsman* on *The 14th Tale* by Inua Ellams *****

‘You simply feel part of a huge community as lives, hopes, dreams and sadnesses are offered up in a way that is blisteringly honest and unvarnished.’

*The Guardian* on *Love Letters Straight From Your Heart* by Uninvited Guests *****
**London Artists Projects**

London Artists Projects (LAP), a producer we have supported since 2006, continued to go from strength to strength. Described by *The Guardian* as a ‘theatrical wonderland that has pulled off some of the most directional theatrical and artistic productions of recent times’, 2009 saw the company produce two award-winning projects with Bette Bourne and Mark Ravenhill (*A Life in Three Acts*) and Cardboard Citizens (*Mincemeat*). Founded and directed by Jeremy Goldstein in 2001, LAP continues to be an exemplary producing force working across artistic disciplines to develop newly commissioned artists’ projects for a broader public.

www.londonartistsprojects.com

---

**Jerwood/Artangel Open**

The third of four hugely ambitious commissions awarded in the Jerwood/Artangel Open, *Life Class; Today’s Nude* was once more a radical departure from form. Artist Alan Kane, skilfully supported by Artangel, brought life drawing quite literally to life in a five-part daytime television series, broadcast on Channel 4. Five classes were filmed, each presenting a nude model and individually tutored by John Berger, Judy Purbeck, Maggi Hambling, Gary Hume and Humphrey Ocean. Those watching could and did draw along, and submitted their own drawings to a growing repository of images as the project unfolded. In cities around the country ‘pop up’ life classes appeared, encouraging passers by to pick up a pencil and draw models from life.

*Life Class; Today’s Nude* continued artist Alan Kane’s often irreverent attempts at popularising the production and dissemination of art and culture. Needless to say there was much media interest in the programmes, and from a variety of perspectives. The real legacy of this beautifully conceived commission was to have encouraged that special space to draw, see and think differently, and at a time in which life drawing is waning as a core staple of arts education.

This was also a spectacular year for Roger Hiorns whose 2008 Jerwood/Artangel Open commission *Seizure* earned him rapturous praise and a nomination for the Turner Prize 2009. Roger made three new and characteristically delicate works for the Turner Prize exhibition, which ran for three months at Tate Britain and attracted tens of thousands of visitors. It was deeply rewarding to see this recognition of his practice, profile and skill.

Trainee producers Jess Gormley and James Smith continued to work with Artangel, supported by the Jerwood Charitable Foundation as part of the Jerwood/Artangel Open.

www.artangel.co.uk

---

**Body & Page**

Dick McCaw published *Writing on the Body, Writing on the Page*, a series of artist-led conversations and exchanges with writers and choreographers investigating composition, asking how they approach the task of making new work.

www.bodyandpage.com
Five Hundred Dollars

Artists Phil Hale and Stuart Pearson-Wright were awarded a small grant to establish Five Hundred Dollars, a temporary, artist-run gallery which opened in April 2009. Located on Vyner Street in London it presented a series of group and solo shows, including Justin Mortimer and Tessa Farmer, aimed at encouraging emerging and mid-career artists to develop their work in new and unexpected ways. With almost 100 artists participating in 2009, the space offered an experimental and non-corporate exhibition environment. Five Hundred Dollars exhibitions attracted large audiences during its first 8 months, becoming part of the First Thursdays network, in which East End galleries and art spaces open late on the first Thursday of every month.

www.fivehundreddollars.co.uk

Lynnette Moran: Live Collision, Dublin Fringe Festival

Independent producer Lynnette Moran paired four experimental performing artists from the UK with creative collaborators from the Republic of Ireland for a week’s R&D at the Dublin Fringe Festival. Performing their existing shows in Ireland for the first time, Patricia Paolini, Jiva Parthipan, Bruno Humberto and Borja Sagasti also presented a Scratch showcase of the new ideas which had been developed with their collaborators that week.

Daniel Kramer and Frauke Requardt

Pictures From An Exhibition was a co-production by Sadler’s Wells and the Young Vic, directed by Daniel Kramer and choreographed by Frauke Requardt. The collaboration originated through the Jerwood Studio at Sadler’s Wells and we were pleased to be able to provide a small grant toward the original production. Pictures returns to the Main House at Sadler’s Wells in April 2010.

We were later delighted to support Frauke Requardt in her development of ideas for a brand new choreographic piece, and she spent two weeks researching those ideas with dancers as part of Choreodrome at The Place.

www.requardt.org

Alex Reuben

Dance film-maker Alex Reuben makes extraordinary films which interpret improvisation, music and movement with a unique vision. This award supported his research into three new investigations in film.

www.alexreuben.com

Five Hundred Dollars: Stuart Pearson Wright The Redskins is o-Comin’, 2009. Image: courtesy the artist
**Lottolab: The Soundwall**

In September LottoLab Studio at University College London constructed The Soundwall, presented at the Slade Research Centre in the exhibition *The Brain Unravelled*. A wall of 77 speakers facing 77 screens on two sides of an installation space enabled the creation of new musical compositions which were formed in space and time from light by converting colour into 77 separate, spatially distributed sounds.

Two new compositions were created for the wall by composer Larry Goves and artist R. Beau Lotto. Goves’ piece took the traditional world of the cello and piano into the less familiar world of a wall of speakers. The eventual outcome of this new strand of LottoLab Studio’s research is hoped to be a ‘vertical orchestra’ populated by London Sinfonietta.

www.lottolab.org
FINANCIAL INFORMATION
YEAR ENDED 31 DECEMBER 2009

Incoming Resources (£3.8m total) Proportion
Investment income 20%
Gain on revaluation of investments 80%
100%

Resources Expended (£3.8m total) Proportion
Charitable Activities 56%
Cost of generating funds 2%
Governance costs 2%
Added to reserves 40%
100%

Grants payable by Art Form (£1.2m total) Proportion
Art & Design 33%
Dance 14%
Theatre 11%
Literature 7%
Music 16%
Cross-disciplinary 19%
100%

Charitable Funds (£24.2m) Proportion
Unrestricted funds 0.4%
Endowment fund 99.6%
100%

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 2009. (A full copy of the accounts can be obtained from the registered offices of the Jerwood Charitable Foundation.)
$500: Kunskog exhibition launch. Photo: Jamie Archer

Jerwood Encounters: Laboratory. Photo: Magnus Arrevad

Jerwood New Playwrights at the Royal Court: Tim Crouch in The Author (Jerwood Theatre Upstairs). Photo: Stephen Cummiskey

Jerwood Studio at Sadler’s Wells: Martin Creed project. Photo: Ben Dowden

Jerwood New Playwrights at the Royal Court: Finn Bennett (front), Toby Regbo (back) in Tusk Tusk by Polly Stenham. Photo: Johan Persson

Bruno Humberto in Live Collision Scratch produced by Lynnette Moran. Photo: Peter Fingelton


Back cover: Architects’ impression of the Jerwood Gallery in Hastings. Image: courtesy HAT Projects