



JERWOOD
ANNUAL REPORTS 2011

JERWOOD

The Jerwood Foundation, Jerwood Space, Jerwood Charitable Foundation and Jerwood Gallery are a family of organisations committed to supporting and nurturing excellence in the arts.

The Jerwood Foundation was established in 1977 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; building the Jerwood name as a major contributor to the vibrancy and creativity of the arts in the UK.

The Foundation has made strategic capital grants, reflecting its purposeful and wide-ranging support for the arts and education. The Foundation has recently placed the important Jerwood Collection of 20th and 21st century works of art in the public domain, on display in the new Jerwood Gallery in Hastings.

Jerwood Space opened in 1998 as a major capital initiative of the Foundation and is recognised as one of the best rehearsal spaces for theatre and dance in the UK. Working with established companies allows Jerwood Space to subsidise space for emerging theatre and dance makers, enabling them to develop their art in an outstanding working environment. Housed in a building of architectural significance near London's South Bank, Jerwood Space also offers gallery spaces, meeting rooms and a café with a striking glazed courtyard which are open to the public and available for hire.

The Jerwood Charitable Foundation is a UK registered charity which supports emerging artists and arts producers across art forms through revenue grants. Established by the Foundation in 1999 with an endowment of £25 million, it seeks and proactively initiates imaginative projects with a broad range of exceptional organisations and individuals in the UK. The Charitable Foundation also develops and manages Jerwood Visual Arts, a year-round contemporary gallery programme of exhibitions, awards and events at Jerwood Space and on tour nationally.

Opened in March 2012, Jerwood Gallery is the recent major initiative of the Jerwood Foundation, established to create a permanent, public home for the Jerwood Collection, alongside a changing curated programme. It will also host touring Jerwood Visual Arts exhibitions. Taking inspiration from the Jerwood Collection and its seaside location, the building features seven permanent galleries, a temporary gallery space, sculpture courtyard, café, education space, library and shop.

Since 1991, the Jerwood Foundation and Jerwood Charitable Foundation have channelled more than £88 million into capital and revenue projects.

Jerwood Gallery
Photo: Ioana Marinescu



JERWOOD FOUNDATION



Jerwood Foundation Chairman's Statement

The Outlook

In my Statement for 2010 I referred to the Euro zone struggling with a sovereign debt crisis. During 2011 we have witnessed the worsening situation in Europe with the Greek tragedy continuing, political stalemates, inaction to achieve deficit reduction in the United States and a global loss of momentum and confidence affecting all world economies. Even the BRIC countries have not been left unscathed. Closer to home there is increasing austerity and unwelcome rising unemployment, especially for young people. All this is a dark backdrop, to say the least, to this Statement.

The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy.

Martin Luther King Jr.,
Strength to Love, 1963

Some of the questions to be asked have to be:

- Will European politicians replaced by technocrats achieve and deliver structural reforms?
- Such reforms by their nature take time to 'work'; will the people they affect accept them?
- Is Europe a lingering mess or will it implode?
- Is the Euro a viable model in the current and foreseeable global scenario?
- How different is the future going to be from the past?

In the wider world, the Arab Spring is still in its birthing throes and no one can predict the agonies to reach an end game. Earthquakes, tsunamis and floods damage countries and people.

Within our horizons Jerwood has continued to support and foster creativity in the visual and performing arts. Our priorities in 2011 have been:

- To cut our cost base, and we have done so.
- We have protected our Fund to the best of our abilities and those of our Fund Managers.
- Our financial and human resources have been focused on completing the building and planning the programme of the new Jerwood Gallery in Hastings. This all-important endeavour is reported in full on pages seven and eight.
- We have designed, managed and delivered the DCMS Jerwood Creative Bursaries Scheme with unqualified success.
- We have sold our freehold house in Fitzroy Square, purchased and refurbished a smaller property in St Stephen's Mews and relocated to these new offices.

Jerwood Fund

Our Fund has suffered losses in line with some markets where we have allocated investments. We remain primarily invested in the UK, US and Asian markets holding both equities and bonds (government and corporate). For many years we have stressed the requirement of yield to our Fund Managers and this is now of paramount importance in uncertain markets. We have curtailed our investment in hedge funds for some three years or so as there were, and are, shortcomings in liquidity and there is the absence of yield coupled with high fees and gearing to consider. We continue to hold small private equity investments as well as property funds in the UK and Japan.

Our investments in commodities are limited, although we recognise the investment logic on a middle and long-term view. Our cash allocation has increased following the sale of our Fitzroy Square property and we are comfortable with this asset class at present as a precautionary, tactical investment.

The outcome for 2011 is that our investment portfolio has fared better than many of the indices and markets with a return of -6% compared with the capital return of the FTSE

Because things are the way they are, things will not stay the way they are.

Bertolt Brecht



World Index in sterling of -8.34%. We were taken into negative territory as a result of allocations in Asia and India. Our balance sheet has strengthened following the increase of our cash allocation and an update of the valuation of our art collection. I regard this as reasonable outturn for one of the most difficult years on record for all investors.

Jerwood Collection on display
in 22 Fitzroy Square
Photo: Mike Fear

Nevertheless during 2011 the Jerwood Foundation and Jerwood Charitable Foundation were able to allocate close to £4.7 million for capital and revenue support of the arts in the UK.

Personnel

2011 has been a year of considerable change which must not pass without acknowledgement. In December both Barbara Francis and Kim Condren ended their commitments to the Foundation. Barbara has been the Secretary to the Council since 1993 and played an important role in John Jerwood's affairs both before and after his death in 1991. Although in recent years only committed to the Foundation on a part-time basis, her valuable contribution will be much missed. Kim Condren has worked with me since before John Jerwood's death and has played a major part in the Foundation's work, its occupancy of 22 Fitzroy Square and has personally assisted me in meeting my responsibilities. Both Barbara and Kim will be keenly missed but will be available to the Foundation on a consultancy and part-time basis respectively. I am personally very grateful to them and thank them unstintingly on behalf of the Foundation.

Excellence is an art won by training and habituation. We do not act rightly because we have virtue or excellence, but we rather have those because we have acted rightly. We are what we repeatedly do. Excellence, then, is not an act but a habit.

Aristotle

Clair Montier joined the Foundation as General Manager and Personal Assistant to the Director; a tall task which she has met *con brio*. I can say that I knew this would be the case because some nine years ago she worked at Jerwood Space, who would have loved to have had her back after ending her role in Brighton as Administration Manager with Komedia. Claire Burns went on maternity leave in August and we congratulate her on the birth of her son in October. Claire's role is acknowledged later in this Statement in relation to our Sculpture Collection.



Jerwood Collection
sculpture maquettes
on display in the Council
Chamber, Royal College
of Physicians, London
Photo: Mike Fear

Rose Wylie

Silent Light, 2008

Photographed in the artist's studio

Courtesy of the artist and UNION Gallery, London

Photo: Roy Oxlade



JERWOOD GALLERY

Elizabeth Gilmore, Director

Construction

The construction of Jerwood Gallery, Hastings, was completed in December 2011, heralding the end of a fifteen-month build phase. We are exceedingly appreciative of the work of our architects, HAT Projects, the wider consultant team and our contractors, Coniston, for their commitment and are delighted with the delivery of a future-facing gallery building which combines vision, quality, sensitivity and sustainability in equal measure. The completion of Jerwood Gallery is the final element of the Stade masterplan scheme which, in partnership with Hastings Borough Council, has delivered a community hall, cookery school, café and major new public space.

Design and Building

Jerwood Gallery has already received acknowledgement and praise for its sensitivity to Hastings' Old Town's architectural context. Of particular note are the black pewter ceramic tiles, hand-glazed in Kent, which clad the outside of the building and respond to the neighbouring black net shops, yet also assert the building as an iconic structure which is already attracting local affection and pride.

Seven gallery rooms are dedicated to the Jerwood Collection; a large ground floor gallery is for temporary exhibitions; there is a sculpture courtyard; a first floor café overlooking the fishing beach, education space, library and shop. Its 'grand domestic' scale brings a quality appropriate for Jerwood's Modern British art which it will house. The building is designed for the growing collection and makes a major contribution to the regeneration of Hastings.

We are particularly excited about the Foreshore Gallery, our 180 m² contemporary exhibition space, where a raw aesthetic of exposed concrete ceiling and floor contrasts with finely detailed roof lanterns lined in painted timber strips, cleverly concealing the infrastructure of lighting and ventilation control that makes it a fully flexible space for the varied programmes which will inhabit it.

Foreshore Gallery Programme

The first exhibition, which is in partnership with Union Gallery, London, will showcase the UK's first major retrospective of the works of Kent-based artist Rose Wylie. Rose is no stranger to Jerwood or to Hastings. In 1997, Rose's contribution to painting was recognised when she was shortlisted for our fourth Jerwood Painting Prize. Rose went on to be shown in *Give and Take* at Jerwood Space, 2000, and in the Jerwood Drawing Prize, 2002.

Now in her seventies, Rose continues her inspiring and prodigious work output. We are delighted that she was recently awarded the Paul Hamlyn Award for Artists and look forward to honouring formally her contribution to painting in our launch exhibition, which runs until the end of June 2012.

Operations

As the construction finalised, our operational plans were developed. In January this year we appointed Jerwood Gallery's senior staff team: Paul Homer as Gallery Operations Manager and Shelley Mullane as Gallery Services Manager.



Jerwood Gallery
Detail of the south facade
Photo: Ioana Marinescu



Paul, formerly CEO of the Phoenix Cinema, East Finchley, brings a wealth of operational and capital experience from an independent charitable perspective, complementing Shelley's strong retail and visitor services background. The senior team will continue to work closely to firm up the launch and operational plans, including development of the retail shop and all the logistics of Jerwood Gallery.

A key area of focus in early 2012 is the final specification and installation of Jerwood Gallery's first floor café. We are delighted that Paul and Rebecca Webbe (webbesrestaurants.co.uk) are Jerwood Gallery's chosen café operators. Their excellent reputation and strong commitment to quality, sustainable fishing and food in Hastings - fresh, local and where appropriate, hand-foraged, seasonal food - complements the environmental attributes and aspirations of Jerwood Gallery.



The moment of practical completion of Jerwood Gallery is recorded in a film by Project Artworks. The film, directed by Kate Adams MBE, captures the uninhabited Jerwood Gallery, providing poetic and intimate insight into its spaces by people who have perceptual and cognitive impairments but who are highly sensitive to the sounds, surfaces, light and qualities of built space. The film will be shown at Jerwood Gallery in June 2012.

In January 2012 we implemented Jerwood Gallery's ambassador programme: two young people from every school in Hastings undertook a 'hardhat' tour of the Gallery in advance of the public launch and returned in March 2012 to conduct a trial of the completed building and exhibitions. We thank Philip Halstead, Director of Hastings and St Leonard's Excellence Cluster and all the Head teachers in Hastings for their support with this initiative, which was imaginative, pleasurable and valuable.

Jerwood Gallery
Photo: Ioana Marinescu

Geraldine Gliubislavich
Untitled, 2009
Courtesy of the artist and
Vegas Gallery, London

jerwoodgallery.org

Jerwood Collection

Jerwood Gallery is now the permanent home for the Jerwood Collection of 20th and 21st century works of art.

Since 1993, when the first painting, Sir Frank Brangwyn's *From my window at Ditchling*, circa 1945-49, was purchased, the Jerwood Collection has grown to hold almost two hundred British works that include paintings, drawings, prints and sculptures from the 20th and 21st centuries. In addition to works by more traditional Modern British artists, the collection also includes works by contemporary British artists, many of whom have won or were shortlisted for the Jerwood Painting Prize or exhibited in Jerwood Contemporary Painters.

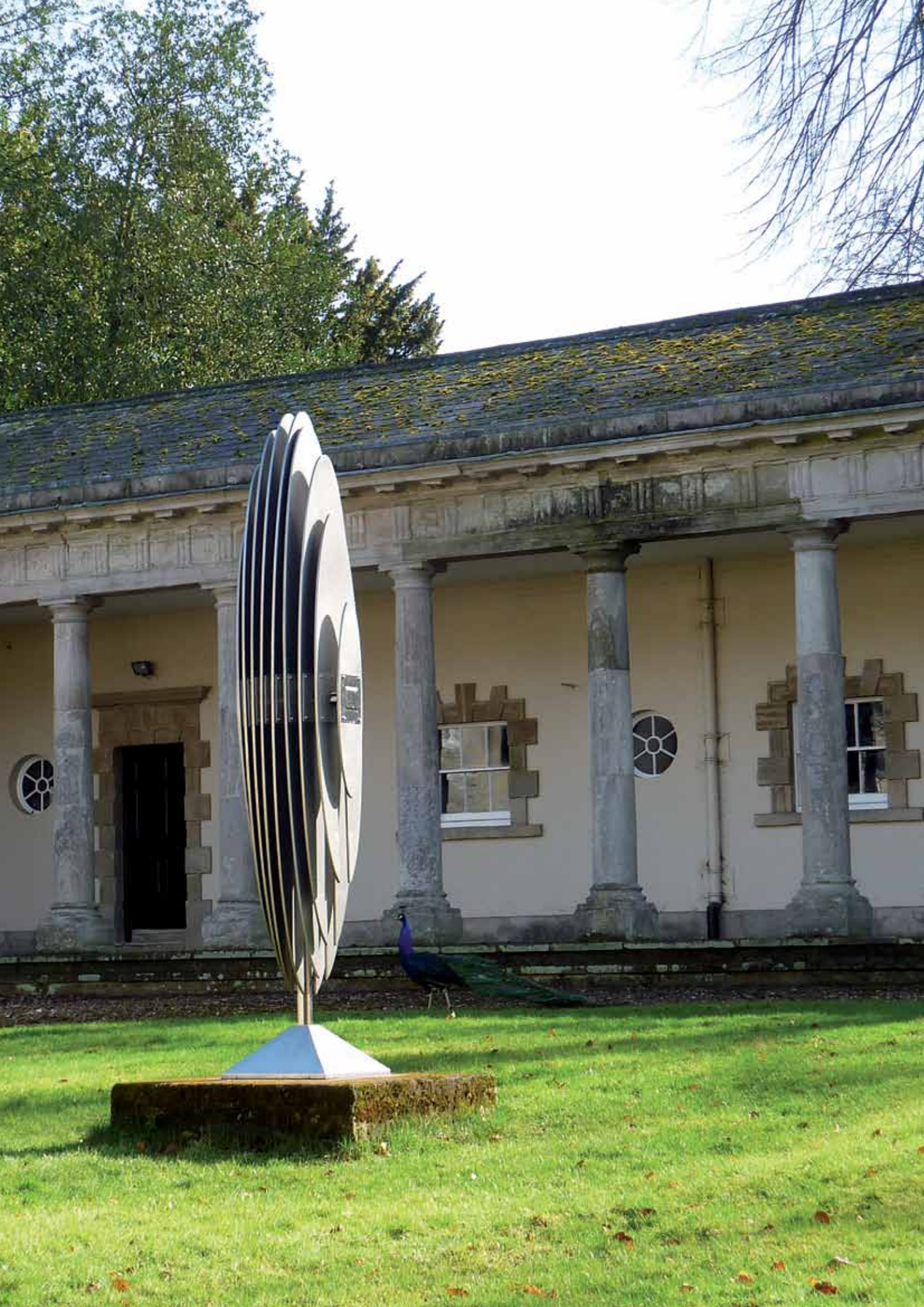
Showing the Jerwood Collection in the purpose-built rooms in the new Jerwood Gallery marks a key moment, providing the opportunity for visitors to see the works and also creating new dialogues between groups of works within the collection.

The collection will continue to grow. In addition to new works purchased, a painting by Geraldine Gliubislavich was generously donated to the Jerwood Collection by the Vegas Gallery. Gliubislavich, who lives and works in Brussels, was selected for Jerwood Contemporary Painters in 2009. We have also focused on expanding the number of prints in the collection, looking at artists who excel within this medium, and have purchased sets by Patrick Caulfield RA, Catherine Yass and Ian Davenport.

Before the Jerwood Collection was placed in storage in September 2011, further reframing and restoration work was undertaken in preparation for its display at Jerwood Gallery.



Ian Davenport, *Colourplan Series Etchings* (*Royal Blue Etching*,
Bright Red Etching, *Citric Etching*, *Azure Blue Etching*), 2011
Images: courtesy the artist



Jerwood Sculpture at Ragley

Claire Burns, Assistant Director

In late 2009, we invited internationally renowned sculptor Angela Conner to make a sculpture that would be loaned to the Jerwood Sculpture Collection at Ragley. Angela was inspired by the neo-classical architecture of Ragley's historic stable block, built by James Gibbs in 1751, and produced a proposal for a sculpture that would, in her words, 'reflect the elegance of the architecture, but in a modern way'. Ragley agreed the temporary location on this historic site and fabrication of the piece took place during 2010. The piece, *Response*, was installed in spring 2011.

The formal celebration for *Response* and the installation of seven Montgomery pieces took place in June 2011. The Montgomery sculptures include pieces by Professor Bryan Kneale RA, Peter Logan and Keith Milow. An eighth piece, *Black America* by American sculptor Joel Perlman, has been on view at Jerwood Space.

The Jerwood Sculpture Collection began in 1999 with the purchase of Dame Elisabeth Frink's *Walking Man*. Since that time it has expanded to twenty-eight works by 20th and 21st century British and European artists including Antony Gormley RA, Michael Ayrton, Kenneth Armitage RA and Peter Randall-Page as well as four winners from the Jerwood Sculpture Prize. The Foundation wished to bring large-scale sculpture into the public domain to be displayed in an outdoor setting. Originally sited at Witley Court, Worcestershire, in 2004 the collection moved to Ragley Hall in Warwickshire, home of the Marquess and Marchioness of Hertford, where it has enjoyed six years of exhibition and expansion.

In July 2011 the Foundation, with Jerwood Space, took the decision to close the collection and make 2011 our last year at Ragley. This was a difficult, and personally sad, decision but it was predicated by the need in our view of being able to show the works to the public for the main part of the year and to allow easy and uncomplicated access to the collection. For reasons which we understand well, Lord and Lady Hertford and the Ragley Estate felt that they could not justify increased opening. Since the end of the season we have been engaged in examining the best options for a private treaty sale or auction.

I am pleased that the respective Trustees of Ragley and the Montgomery Collection have agreed that the eight works coming from Montgomery will remain on public display at Ragley and benefit the educational initiatives there. They will also have the benefit of the Jerwood Stable Studio which was developed with architect Stephen Marshall in 2008.

On a personal note, as reported earlier Claire Burns took maternity leave at the end of August. Claire has worked hard to enhance the collection, extend its reach and make a success of our location at Ragley, for which I thank her warmly.



Juliet Haysom
Spring, 2008

Opposite:
Angela Conner
Response, 2010



Antony Mottershead, Bursary recipient
Grizedale Forest, installation of muf's
The Wood for the Trees, 2011
Photo: Hayley Skipper

Daniel Pitt, Bursary recipient
Crying Out Loud, *Murmurs*
Photo: Richard Haughton

Anna Bergstrom, Bursary recipient
Candoco Dance
Photo: Hugo Glendinning

DCMS Jerwood Creative Bursaries Scheme

Kate Danielson, Director

With unpaid internships being the dominant entry point to jobs in the arts, the DCMS Jerwood Creative Bursaries Scheme was established to kick-start the careers of talented new graduates who could not afford to take this route into the cultural industries. Funded by DCMS and Arts Council England and designed and managed by the Jerwood Foundation and Jerwood Charitable Foundation, the pilot scheme runs from 2010-12. Along with the creation of forty-two new work placements, the aim has been to learn more about what fair access to entry-level jobs in the arts can achieve.

It has been an outstandingly successful year with all forty-two bursary recipients taking up their posts in host organisations across England, stretching from Kneehigh Theatre Company in Cornwall to the Royal Liverpool Philharmonic and from The Sage Gateshead to Brighton Dome and Festival via Writers Centre Norwich and DanceXchange in Birmingham. These participating organisations represent a cross-section of the best cultural institutions in England. Funded to create new roles for six to twelve month placements, organisations have provided the very best start for their new recruits and acquired an invaluable extra resource at a critical time for many in their own development. Amongst many achievements, Aurora Orchestra was awarded National Portfolio status by Arts Council England and garnered outstanding reviews at the point at which their new graduate was the only full-time member of staff, while Antony Mottershead, in his role as Arts Development Assistant at Grizedale Forestry Commission, has co-curated *TERRA* as part of Jerwood Visual Arts in London.

It is a testament to the quality of the graduates that so many have been offered temporary and permanent extensions to their contracts. We are proud that as an additional benefit the scheme has led to an expansion of the sector and full-time employment for individuals whom we fully expect to see as future cultural leaders. The additional mentoring, professional development and networking offered as part of the Scheme has provided further support to the graduates as they go forward in their careers.

In summary, the Scheme has been a resounding success, achieving not only what it set out to do – opening up access to careers in the arts – but also enriching the sector with a strong cohort of future leaders. We want to create long-term change in these areas with the right partners and to develop the Scheme's future beyond 2012.

Awards, Prizes and Commissions

Jerwood Prize, Royal Academy Schools

The second Jerwood Prize at the Royal Academy Schools was presented to second year student John Robertson for his three works exhibited in the *Premiums* exhibition in February. Established with the Royal Academy Schools, the Prize is an annual purchase award granted to a second year student to recognise exceptional talent and to support the Schools. John's three works have joined the Jerwood Collection.



Jerwood Prize, Prince's School of Traditional Arts

The fourth Jerwood Prize for Traditional Arts was presented to Farkhondeh Ahmadzadeh by HRH The Prince of Wales at the Prince's School of Traditional Arts degree show in July. The prize was established in 2008 to recognise outstanding ability in the application of the principles of traditional arts and crafts. During her time at the Prince's School Farkhondeh has emerged as a naturally gifted geometer with exceptional analytical ability in the composition of drawings and paintings and her work is steeped in Persian poetry and philosophy.

Jerwood Family

The practice and process of identifying all our activities under the name 'Jerwood' has continued with the Charitable Foundation, the Space and the Gallery all contributing and enabling what we do in the arts. I believe this to be important and valuable without stifling initiatives, entrepreneurship, imagination and risk taking. We must never be a bureaucracy, overt or covert, and never too correct to miss opportunities which need and would flourish with our help. To do much in the Jerwood name must be our mantra.

Alan Grieve

Alan Grieve, Chairman
March 2012
jerwood.org

Lara Wardle

Lara Wardle, Director



Jerwood Gallery

Photo: Ioana Marinescu

HRH The Prince of Wales
presents the award to
Farkhondeh Ahmadzadeh,

July 2011

Photo: Jonathan Eles

*We make a living by what we
get; we make a life by what
we give.*

Winston Churchill



Theatre Royal Bath rehearsals for *The Phoenix of Madrid*
(Ustinov Studio Season)
Photo: Simon Annand

JERWOOD SPACE



Jerwood Space Chairman & Director's Report

Rehearsal is the iceberg of theatre: everyone knows it exists, but most of it is invisible from the public gaze. It's also a terribly pragmatic activity. While the Jerwood family as a whole is constantly developing new and imaginative ways of supporting and encouraging the work of artists and innovators, our job is relatively straightforward and unchanging. We simply strive to provide the best possible space for artists to make the best possible theatre and dance, and where we can make that more affordable, we do.

The consistency of our offer means that we are the first port of call for professional rehearsals. In 2011 we accommodated 160 different organisations and projects ranging from three-hour, one-off dance rehearsals for emerging choreographers through to intensive, month-long rehearsal periods for major West End blockbusters. In between, we supported small fringe theatres and established art-houses in the capital and regions. Once again, we bettered our target capacity of 85% usage. Although the number of companies rehearsing decreased compared to 2010, this reflects the fact that we accommodated longer rehearsal periods and those companies opted for exclusive use of their space. While economic pressures on all industries have begun to materialise, fortunately the diversity of the performing arts still ensures a constant flow of enquiries for space. However, we experienced first-hand how these pressures are affecting the business world, seeing the number of meeting and event space bookings fall dramatically, even if the number of customers stayed more or less the same. This of course put pressure on the imperative to earn every penny of our revenue from rehearsal space hire.

To that end, we continue to charge the commercial sector the actual cost of space hire, which goes some way to helping us subsidise more than half of the companies and artists who rehearse here. Even if at first glance these sectors seem to be worlds apart, we are proud that the services we provide to performers, creatives and stage-management staff alike remain consistent. For instance there may not appear to be much in common between *The Lion King* and Donmar Warehouse, but both have dominated their respective patches of the theatre sector over the last decade, both seek the highest standards of stagecraft from all who work with them, and both include many young and emerging performers who benefit from the conditions they find at Jerwood Space. These companies are able to plan their programme in advance, which naturally helps us to accommodate them. While smaller companies are rarely able to do the same thing, given that so many are dependent on project funding, there is great pleasure to be gained from investing in their risk. For instance, Transport Theatre Company booked rehearsal space a year in advance, running the risk of date and operational changes, but all went to plan, not least a carefully judged production about migrant workers that has since toured Europe.

It was a particular pleasure to host much of Michael Grandage's final season as the Donmar's Artistic Director. His close associates produced galvanising work too: Bijan Sheibani's *Moonlight*, Rob Ashford's *Anna Christie* and Jamie Lloyd's *Inadmissible Evidence* featured stellar performances. Grandage's swan song is *Richard II*, rehearsed in our largest studio, Space 7. At the beginning of the year, another world-class director, Patrice Chéreau, worked there producing the haunting *I Am The Wind* for the Young Vic. That space more regularly resounded to big-scale shows, from the happy-go-lucky tap of *Top Hat*, to the innovatively technological *Ghost*, to the superb rendering of Jonathan Kent's *Sweeney Todd* for Chichester Festival Theatre. The latter was an outstanding revival in a year where we were honoured to host so many excellent productions: be they at the National Theatre, Royal Shakespeare Company or, at the other end of the scale, The Gate. An ambitious season of unknown classics for Bath's Ustinov Studio was steered by Laurence Boswell (who used to run The Gate) and the intensive eight week rehearsal period allowed the small company to gel in a unique way, which paid off magnificently in performance.



Ghost - The Musical
Photo: Sean Ebsworth Barnes



Above:
Jerwood Drawing Prize 2011
Private View

Kevin Spacey at
the launch of *Be Inspired*
Photo: Getty Images c/o
American Express



While established directors continued to deliver, our greatest pleasure is to witness first-hand a new generation of artists and companies making great theatre. Among these was Simon Godwin's miraculous *Faith Healer* for Bristol Old Vic, while Michael Longhurst's documentary drama *On The Record* was similarly powerful. Both directors now find regular work in venues like the Royal Court. Two younger practitioners made work for the tiny but ambitious Finborough Theatre: Ria Parry (winner of the Leverhulme Director's Bursary) revived Caryl Churchill's *Fen* with all the subtle bleakness it requires; while Sam Yates discovered and fired up a lost gem from Ulster, *Mixed Marriage*. These are names that will become common currency, as Daniel Evans' has, not just for running Sheffield Theatres but also directing a cracking *Othello* at The Crucible.

In dance, not only were there a myriad of performers who worked in the musicals already mentioned, but also a month-long workshop residency from Hofesh Shechter Company, rehearsals for Peter Schaufuss Ballet's *Romeo & Juliet*, Michael Clark's Tate Modern installation and the extraordinarily brilliant stage adaptation of Kafka's *Metamorphosis* by Arthur Pita, with Royal Ballet principal Edward Watson.

The Gallery and Café 171 remain key attractions for visitors to the thriving Bankside area. In the extended summer, our courtyard was a busy mix of casual visitors looking at sculpture, actors learning lines, dancers limbering up and lunching groups of neighbours, friends and workmates enjoying one of the quieter spots in the area. Even those not specifically here for the Jerwood Visual Arts programme (discussed in full in the Jerwood Charitable Foundation's Report) were intrigued by unexpectedly brave structures such as Keith Harrison's massive *Float*, part of the Jerwood Makers Open exhibition, which filled the main Gallery, or the delicate sensory surprises of the Jerwood Encounters exhibition, *TERRA*. In addition we welcomed the now-customary 200 or so visitors for tours during *Open House London*.

Jerwood Space is also a place for celebration: five couples tied the knot in the Gallery; Dance Umbrella and The Opera Group were among twenty organisations who hired event space; while Kevin Spacey met and worked with youngsters during the launch of his *Be Inspired* campaign.



Despite its increasingly public profile, Jerwood Space is still a haven for artists, especially those who have to suffer the glare of celebrity that besets so many performers today. Even after 13 years, people continue to remark about how welcoming and conducive it is, seeming to ward off the everyday hustle, enabling visitors to relax in the Gallery and Café 171, while legions of others “backstage” prepare for the bustle of a long run or a tour.

Having been awarded Southwark Council’s Gold Environmental Business Award and signed up to work with Julie’s Bicycle – an agency dedicated to improving sustainability throughout the performing arts industry – we are reminded that even the icebergs are under threat. While none of us is immune from global influences, we feel we have been able to maintain and improve our position.

In the decade since we opened, theatre work has become increasingly ambitious. This beautiful building of which we have stewardship sometimes strains to keep up with that. Having addressed the issue of usable space four years ago by creating the rooftop suite, we are turning once more to the matter of acoustic separation. Performers in rehearsal demand the ability to make all the noise their show can muster, while requiring absolute silence when they need it. To this end, we are installing recording studio-quality doors throughout the building, as well as upgrading changing facilities, so that our users can enjoy even more of the “excellent facilities for the work of art” that Jerwood Space was established to provide. This is one iceberg - the iceberg of rehearsal – that remains in good shape.

Michael Wilson, Chairman
March 2012
jerwoodspace.co.uk
twitter.com/jerwoodspace

Richard Lee, Director

‘Favourite part of my train ride to Waterloo East? Seeing the Jerwood Space roof sign against the sky. Southwark’s answer to Hollywood’

Tweet by Anna Ledwich, Director of *Dream Story* at The Gate, rehearsed at Jerwood Space



An Anatomie in Four Quarters by Clod Ensemble
Developed through the Jerwood Studio at Sadler's Wells
Photo: Hugo Glendinning

JERWOOD CHARITABLE FOUNDATION



Jerwood Charitable Foundation Chairman & Director's Report

It has been a tough year for those we exist to support. Aspirations and aims are always in some way premised on the unexpected, and 2011 has given us all its fair share of twists and turns to learn from and assimilate. It is our privilege that our work brings us into contact with some of the UK's most imaginative and visionary people; individuals who have the ability to see things differently and to find new ways to explore and navigate a time of seismic change. Now more than ever, artists, designers, makers and arts producers must be appreciated for their relevance and role in our society: rarely have the stakes been so high.

It is therefore more important than ever that our support is given imaginatively and responsibly. Our grant-making in 2011 reached £1.1m, awarded across projects and programmes in the UK. We continue to operate across art forms and the allocation of our grants committed in the year was as follows: cross-disciplinary 11%, dance 10%, literature 2%, music 15%, small grants 6%, theatre 21% and visual arts at 35% of our annual grant-making.

Our initiatives are always informed by the particular needs of artists. Within Jerwood Visual Arts (JVA), our contemporary gallery programme, we made decisions this year to focus our support in a number of different ways. New curatorial partnerships have been a touchstone of our work. We have had great pleasure in announcing the new Jerwood/Film and Video Umbrella Awards, and collaborated with Grizedale Sculpture at the Forestry Commission on the Jerwood Encounters exhibition, *TERRA*. Other new initiatives, Jerwood Makers Open and the Jerwood Painting Fellowships, now offer fewer but deeper and more closely supported opportunities for artists in the early stages of their careers. Across JVA we have stepped up the number of commissioning initiatives and the level of funding available to artists for making new work, at a time when such opportunities are contracting elsewhere. This enabled 11 commissions to exhibit within the JVA programme in 2011, as well as providing three additional major bursaries and a series of new Writer in Residence posts. Underpinning this we have more than tripled the number of open submission opportunities the programme provides, receiving upwards of 4,000 applications from artists across the UK. For 2012 we have also launched a paid JVA Gallery Internship to complement the continuing JVA Gallery Traineeship we have offered since 2010.

In other art forms too, challenging conditions have not stopped the artists we support from leading in their fields with a rich array of achievements. During Edition VII of Take Five, the professional development programme for jazz musicians run by Serious, Adam Waldmann and Ivo Neame's band Kairos 4tet, which also includes Jasper Høiby from Take Five Edition V, won the 2011 MOBO Award for Best Jazz Act; Janice Okoh, a Jerwood/Arvon Mentoring Scheme participant was awarded the Bruntwood Prize for Playwriting for *Three Birds*, a play about three children living alone on a London estate; Penelope Skinner's *The Village Bike*, staged through Jerwood New Playwrights at the Royal Court, won the George Devine Most Promising Playwright Award and the Evening Standard's Charles Wintour Most Promising Playwright Award. This is the third year in a row that a Jerwood New Playwright commission has won the latter award.

From The Opera Group, founding Artistic Director John Fulljames became Associate Director at the Royal Opera House, and the company welcomed talented young director Frederic Wake-Walker as their new Artistic Director. Visual artist Mel Brimfield, commissioned for the Jerwood Encounters exhibition *Locate* in 2010, was awarded a commission for a Government Art Collection exhibition at Whitechapel Gallery. In a



connected moment across two programmes we have supported, Cathal Cleary won the JMK Award and staged the brutal *Disco Pigs* at the Young Vic where he was also a Jerwood Assistant Director. Matthew Hollis, who received a Royal Society of Literature Jerwood Award for Non-Fiction in 2008, won the H. W. Fisher Best First Biography Award and the Costa Biography Award for his book on war poet Edward Thomas, *Now All Roads Lead to France*.

Film still from
Where are they Now?
Written, directed and produced
by Wittering Productions

We have a tireless team to thank for making all of this possible, with strong guidance provided by the Trustees of the Jerwood Charitable Foundation and our Finance and Investment Committee. We benefit greatly from our investment managers J O Hambro and our Financial Consultant Anthony Leigh. The Jerwood Charitable Foundation staff team, Bridget Bell, Hannah Kerr and Jon Opie, enable us to punch far above our weight and we appreciate the personal care they demonstrate in their work, consolidating the quality and closeness of the relationships we have with the projects and people we support. As always our collaborations with the Jerwood Foundation, Jerwood Space and the new Jerwood Gallery are the backbone of our work and continue to inform and inspire our ideas.

The Jerwood ethos has always been one of positivity and action: of doing, making, changing. We are passionate about supporting artists at transitional moments in their practice. With a particular focus on emerging artists, curators and producers, we know that the real impact of the work they have undertaken in this and in preceding years may not be truly understood and experienced for years and decades to come. Learning will continue to be a strong focus for us as we strive to understand still better the impact of our grant-making and intervention. Through this we will continue to speak for and to demonstrate the essential role that art and artists play in enriching our society and our lives, supporting artists, ideas and aspirations to the best of our abilities.

Tim Eyles, Chairman
March 2012

jerwoodcharitablefoundation.org
twitter.com/shonaghm

Shonagh Manson, Director

Jerwood Visual Arts

Jerwood Visual Arts (JVA) is a contemporary gallery programme of awards, exhibitions and events at Jerwood Space, which then tours nationally. Through JVA we commission and showcase the work of exceptional emerging artists, makers, designers and curators across the visual arts, supported by a world-class series of selectors, judges and panel members.



Lottie Jackson-Eeles
Imagery Imaginary – Volume 1 (detail), 2010
Jerwood Drawing Prize

Clare Mitten
Overtones, 2011
Jerwood Painting Fellowships
Photo: Paul Winch-Furness

This year we staged six new exhibitions, working with 84 artists and 14 curators and selectors, and toured four major exhibitions to eight venues across England, Scotland, Wales and Northern Ireland. Exhibitions at Jerwood Space attracted 13,000 visitors and our touring exhibitions were attended by a further 25,000. We awarded 11 new commissions, provided three major new bursaries to artists and supported three Writers in Residence. An archive of our talks and events can be accessed on the JVA website.

It has been a rewarding year and our team has achieved much. Sarah Williams, previously JVA Co-ordinator, was promoted to JVA Gallery Manager in recognition of her vital role in the gallery and programme. Parker Harris continued to provide strong project management across our programmes, including their superhuman delivery of the Jerwood Drawing Prize. We are also grateful to Alice Browne and Oliver Fuke, our impressive JVA Gallery Trainees, to Oliver Williams for his contribution in archiving our work on the JVA website and to Colman Getty for press management of Jerwood Makers Open.

jerwoodvisualarts.org

blog.jerwoodvisualarts.org

twitter.com/JerwoodJVA

Search 'Jerwood Visual Arts' on Facebook

Jerwood Encounters

Jerwood Encounters are curated exhibitions which provide invited emerging artists and curators with new opportunities to make and show work at Jerwood Space. Each exhibition considers a specific line of enquiry or practice, and they are often exploratory or experimental in their approach.

Surface Noise was curated by John Mackechnie and Gill Saunders and brought together a selection of print works embracing innovations afforded by both digital technologies and traditional print media. *Surface Noise* presented work by Claire Barclay, Claire Bayliss, Carolyn Bunt, Dorothy Cross, Michael Fullerton, Janne Malmros and Scott Myles.

SHOW was an exhibition of newly commissioned performances and artworks by Edwina Ashton, Jack Strange and Bedwyr Williams. It was the fourth Jerwood Encounters exhibition curated by Sarah Williams and examined the integral role that performance plays within an artist's practice, and its subsequent representation in an exhibition context. *SHOW* included live and durational performances and experiments in performance documentation.

Curated by Hayley Skipper and Antony Mottershead of Grizedale Sculpture at the Forestry Commission, *TERRA* explored the relationship contemporary sculpture practice shares with the environment and landscape beyond the gallery. *TERRA* featured new and existing work by Jonathan Anderson, Edwina fitzPatrick, Luke Jerram, Anne-Mie Melis and Owl Project.

Jonathan Anderson
Dark Star, 2011
Jerwood Encounters: *TERRA*
Photo: Tomas Rydin





Jack Strange

Zip and Zing, 2011

Jerwood Encounters: *SHOW*

Photo: Tomas Rydin

Opposite Top:

Keith Harrison

Float, 2011 (installation shot)

Jerwood Makers Open

Photo: Tomas Rydin

Opposite Bottom:

Emmanuel Boos

Cobblestones, 2009 onwards

(installation shot)

Jerwood Makers Open

Photo: Tomas Rydin

Jerwood Painting Fellowships

The first of two major new programmes launched in 2011, the Jerwood Painting Fellowships support emerging painters through a bursary of £10,000, mentoring and a significant exhibition. The Fellowships follow the critically acclaimed Jerwood Contemporary Painters series, which concluded in 2010 having supported 100 artists across its four-year span. The inaugural Jerwood Painting Fellows, selected through open submission from over 300 applications, were Clare Mitten, Cara Nahaul and Corinna Till. Mentors Paul Bonaventura, Stephen Farthing RA and Chantal Joffe worked with the Fellows in reviewing their practice, providing critical support over six months. During this period the Fellows created a body of new work which was exhibited at Jerwood Space in May before touring to Glynn Vivian Art Gallery, Swansea; Goodwin Gallery at Petroc, Barnstaple; and Gallery North, Newcastle.

Jerwood Makers Open

Following Jerwood Contemporary Makers (2008 to 2010), we launched a new open submission initiative offering substantial commissions to emerging makers in the applied arts. Four awards of £7,500 were available in its first year, supporting ambitious new works which were exhibited at Jerwood Space and on tour. The inaugural commissions went to rapid prototype jeweller Farah Bandoowala; ceramic artist Emmanuel Boos; glass maker Heike Brachlow; and installation artist Keith Harrison. They were selected from over 200 entries by Emmanuel Cooper, potter, writer, educator and critic; Siobhan Davies, choreographer and artistic director; and Jonathan Watkins, curator, writer and Director of Ikon Gallery. The exhibition toured to Naughton Gallery at Queens University, Belfast and Dovecot Studios, Edinburgh.

In January 2012 we were deeply saddened to hear of Emmanuel Cooper's death; the chance to have worked with him will be long cherished. Emmanuel will be remembered for his innumerable and significant contributions to the applied arts, and to ceramics in particular.

Jerwood Drawing Prize

Led by Drawing Projects UK, the Jerwood Drawing Prize is the largest and longest running annual open exhibition for drawing in the UK. It has continued to break records, with nearly 3,500 entries submitted for consideration in its seventeenth year. The 2011 selection panel were Iwona Blazwick, Director, Whitechapel Gallery; Tim Marlow, Director of Exhibitions, White Cube; and Rachel Whiteread, artist. The diverse shortlist included work from both established and emerging artists as well as from students fresh from art school. This year's first prize of £6,000 was awarded to Gary Lawrence, second prize of £3,000 to Jessie Brennan and two student prizes of £1,000 to Nicki Rolls and Kristian Fletcher. The exhibition toured to BayArt, Cardiff; Lanchester Gallery, Coventry; and Burton Museum and Art Gallery, Bideford.

Writer in Residence

The JVA Writer in Residence programme began in 2011, offering emerging writers an online space and small bursary with which to flex their critical and creative skills, whilst reflecting on and bringing an extra dimension to the gallery programme. Writers contribute to a regular series of articles on the JVA blog, offering context to the programme and further focus on the work of individual JVA artists. In 2011 we were delighted to work with Louisa Elderton, Chris Fite-Wassilak and David Trigg, who collectively contributed more than 65 posts to the new blog.

blog.jerwoodvisualarts.org



Mentoring & Professional Development

These projects provide tailored opportunities for artists to develop their individual talents, supported by organisations whose nurturing approaches are central to their artistic missions.



Jerwood/Arvon Mentoring Scheme
Anthology launch event
Free Word Centre, London
Photo: Rowan Spray

Aldeburgh Music: Jerwood Opera Writing Programme, Foundation & Fellowships

Established in 2007, this programme supports composers, writers and directors to develop new opera writing skills. Over the course of the Foundation course year, 19 artists took part in three week-long residencies at Snape Maltings. Each week introduced participants to fundamental elements of the art form through talks, workshops and by working on collaborative creative projects. The course was led by Stephen Langridge, with tutors Harrison Birtwistle, Jonathan Dove, Lavinia Greenlaw and Stephen Plaice. Participants were: composers Aaron Holloway-Nahum, Joanna Lee, Jamie Man, Christopher Mayo, Huang Ruo, Donal Sarsfield, Benjamin Scheuer, Sasha Siem, Marcin Stańczyk and Luke Styles; directors Natalie Abrahami, Tom Creed and Ted Huffman; writers Sasha Dugdale, Nancy Harris, Toby Litt, Alan McKendrick, Hannah Silva and Tom Swift.

Two operas supported through the 2009/10 Jerwood Opera Writing Fellowships received their first public performances in 2011. *Seven Angels* by Luke Bedford, John Fulljames and Glyn Maxwell premièred at CSBO Centre in Birmingham and toured the UK. *Make No Noise* by Tom Holloway, Matthew Lutton and Miroslav Srnka was performed at the Munich Opera Festival. In 2012/13, Aldeburgh Music will offer four new Fellowships, each with a bursary of up to £9,000 to develop new opera projects for production.

aldeburgh.co.uk

Arvon Foundation: Jerwood/Arvon Mentoring Scheme

In its third year, the Jerwood/Arvon Mentoring Scheme offered nine emerging writers across poetry, prose and playwriting a year-long attachment with an established writer, along with two one-week residential courses at the Arvon Foundation's retreat, The Hurst. During the attachment, each mentor and mentee met six times. In 2011 our mentors were playwright Nell Leyshon, novelist Maria McCann and poet Daljit Nagra. The nine mentored writers were: fiction writers Martha Close, Julie Mayhew and Fleur Sinclair; poets Liz Berry, Anita Pati and Richard Scott; and playwrights Charlotte Bogard Macleod, Georgina Burns and Helen Saarma.

In June, the 2010 participants of the scheme concluded their programme with readings at the Free Word Centre, London, and published an anthology of their work in print and online, in partnership with if:book. Carole Bromley has since won first prize in the Bronte Society Literary Competition and her first poetry collection was published in October; Chelsey Flood's first novel *Silverweed* won the Curtis Brown Award; Janice Okoh was shortlisted for the Verity Bargate Award and won the Bruntwood Prize for Playwriting with *Three Birds*; Hannah Silva was accepted onto the Jerwood Opera Writing Foundation course at Aldeburgh; and Claudine Toutoungi's play *Jewels* was longlisted for the Papatango New Writing Festival at the Finborough Theatre.

arvonfoundation.org

Battersea Arts Centre: Jerwood/BAC Producers Programme

For a second year of this programme, three junior producers continued their professional development at BAC (Battersea Arts Centre), supporting new and experimental performance. Bethany Hayes led on *The Good Neighbour*



Government Inspector
at Young Vic
Jerwood Assistant Director:
Andy Brunskill
Photo: Keith Pattison

project, a building-wide promenade performance for children. Simone Kenyon worked on *Babel*, a commission with Wildworks for World Stages London in 2012, and on the Tipping Point commission *A Beautiful Thing* by Barnaby Stone. Rosalie White delivered BAC's schools programme and a symposium profiling BAC's methods and work to education specialists. All three contributed to BAC's ambitious Summerhall programme during the Edinburgh Festival, which included Coney's *The Loveliness Principle*. The producing team at BAC benefited from workshops, training and mentoring, enriching their practical experience. bac.org.uk

DanceEast: Rural Retreats

Taking place over four days in early 2012, Rural Retreats entered its sixth iteration, providing strong leadership development for some of our most talented dance professionals. Focusing on the role and challenges of artistic direction, 26 emerging and aspiring artistic leaders and producers from international dance were selected from over 60 applicants. A full list of participants is available on the DanceEast website. The Retreat allowed participants to engage with guest speakers and facilitators from the arts, business and sports worlds to share ideas on leadership and the place and responsibility of dance on the world stage. The Retreats play a vital role in leadership development in dance, and remain the only programme in the world to do so. danceeast.co.uk

Glyndebourne: Jerwood Young Artists

The second year of this programme continued our longstanding relationship with Glyndebourne, supporting the development of a new generation of opera singers. This year's Jerwood Young Artists were David Butt Philip (tenor), Gabriela Istoc (soprano) and Alexander Robin Baker (baritone).

Each Jerwood Young Artist received tailored coaching from music staff, language specialists and Glyndebourne's Music Director, Vladimir Jurowski, and participated in workshops with Gerald Martin Moore. In addition to chorus roles, all Jerwood Young Artists learned solo parts. David was Vogelgesang (*Die Meistersinger von Nürnberg*); Gabriela understudied Giannetta (*L'elisir d'amore*) and First Nymph (*Rusalka*); Alexander sang the role of The Hunter (*Rusalka*). The three singers also participated in other events during the festival, including recitals and a production of Julian Philips' *Followers*, in which Gabriela performed Eurydice. David subsequently won the prestigious John Christie Award, Gabriela won the inaugural Robert and



Take Five Edition VII Participants

Photo: Emile Holba

La Descente d'Orphée aux Enfers

at Glyndebourne

Photo: David Illman for Glyndebourne

Productions



Margaret Lefever Study Award, and both David and Alexander have received funding from Glyndebourne's New Generation Programme.

The 2011 Jerwood Showcase production, staged in the Jerwood Studio to enable further performance opportunities for chorus members, was *La Descente d'Orphée aux Enfers* by Marc-Antoine Charpentier. It was performed with The Orchestra of the Age of Enlightenment across three days during the Festival.

glyndebourne.com

HighTide: Jerwood East

In five years Hightide has grown from start up to nationwide organisation producing festivals and tours. Jerwood East allows HighTide to develop their capacity to support artists in the East of England by mentoring young artists/producers making text-based work. Each relationship will offer advice and training on company management and governance, and provide resources to research and develop new productions.

hightide.org.uk

Sadler's Wells: Summer University

The first of its kind in the UK, Summer University is a four-year programme for emerging dance artists, studying the art and craft of choreography and led by award-winning choreographer Jonathan Burrows with producer Emma Gladstone. The group of 14 choreographers, each with up to five years professional experience, came together for two weeks to work practically and theoretically on choreographic and compositional processes. Participants selected from 101 international applications were: Amy Bell, Wilkie Branson, Valentina Golfieri, Danya Hammoud, Vicki Igbokwe, Jamila Johnson Small, Gillie Kleiman, Cameron McMillan, Hemabharathy Palani, Hetain Patel, Efrosini Protopapa, Lorena Randi, Melanie Teall and Alexander Whitley. Guest speakers included Matteo Fargion (composer), David Hinton (film maker), Rudi Laermans (Professor of Social Theory at the University of Leuven) and Liz Lerman (choreographer). Sadler's Wells aims to support a new wave of choreographic artists to develop their abilities to make outstanding new work on the medium to large-scale.

sadlerswells.com

Serious: Take Five Edition VII

Take Five is an influential professional development programme for talented emerging jazz musicians in the UK. Artists chosen through a nomination and selection process are supported to develop both the artistic and business sides of their practice. Since its inception in 2004, 56 outstanding musicians have benefited from this process. This year they were: Trish Clowes, Ben Cottrell, Christophe de Bézenac, Alexander Hawkins, Ivo Neame, Laura Rossi, Tom Skinner and Adam Waldmann. Adam and Ivo's band Kairos 4tet, which also includes Jasper Høiby from Edition V, won the 2011 MOBO Award for Best Jazz Act.

serious.org.uk

Serious: Take Five Europe

Launched in 2011 with additional funding from the Culture Programme of the European Union, this two-year pilot brings together jazz artists from France, the Netherlands, Norway, Poland and the UK to develop their



international careers. Modelled on Take Five UK, this opportunity will support 10 musicians each year (two from each country) to improve their skills and increase their profile across Europe. Open to all 56 artists who participated in Take Five UK, Fraser Fifield and Tom Arthurs were selected to represent the UK.

Sadlers Wells Summer
University participants
Photo: Ben Dowden

Both Take Five and Take Five Europe are a continuing and close collaboration with founding co-funders PRS for Music Foundation.

takefiveeurope.com

Young Vic Theatre: Jerwood Assistant Directors Programme

Our support increases the Young Vic's capacity to offer professional opportunities to emerging directors through its artistic programmes, ensuring that talented directors can expand their directorial experience and make career-changing networks.

In its second year, the programme supported assistant positions alongside lead directors on main stage productions. Their attachment to the Young Vic also included placements and a process week through which they could explore their own directorial project with the full support of the Young Vic's artistic and administrative team.

In 2011/12 the Jerwood Assistant Directors were: Andy Brunskill (*Government Inspector* directed by Richard Jones), Tinuke Craig (*The Changeling* directed by Joe Hill-Gibbons), Rebecca Frecknall (*After Miss Julie* directed by Natalie Abrahami), Kate Hewitt (*Wild Swans* directed by Sacha Wares), Anthony Lau (*Bingo* directed by Angus Jackson), Jo Turner (*Street Scene* directed by John Fulljames) and Eleanor While (*Hamlet* directed by Ian Rickson).

youngvic.org

Research & Development

We support research in different forms, whether through projects that seek to develop a sector or art form, or by providing the vital time, space and creative freedoms to explore new ideas.

Left to right:

Artists' accommodation at Cove Park

Photo: Ruth Clark

R&D of *Rapunzel* by choreographer Liv Lorent Part of the Jerwood Studio at Sadler's Wells

Photo: Andy Taylor

National Institute of Dance Medicine and Science at Royal National Orthopaedic Hospital, London

Photo: Paul Grundy

An Anatomie in Four Quarters by Clod Ensemble

Developed through the Jerwood Studio at Sadler's Wells

Photo: Hugo Glendinning

Coney: Touring Development

Coney is an agency of play creating adventures for an array of audiences across a range of platforms. Having developed performances which were ambitious in scale and very much located at and with their originating venues, the company sought to re-think and transform two of these.

Re-working *The Loveliness Principle* and *A Small Town Anywhere* into touring productions, Coney's aim was to explore how to embed their artistic and social values into the making of future work whilst ensuring that it is flexible, cost effective and practical to tour to venues in the UK and beyond. This strategic development enabled the company to re-create these shows at events including the new Undercurrent Festival in Shoreham, Latitude and the Edinburgh Festival Fringe.

youhavefoundconey.net

Cove Park: Jerwood Residencies

Cove Park, located in the West of Scotland, provides year-round residential opportunities for creative practitioners. For three years, the Jerwood Residencies have been curated in partnership with Fuel. This year, artists visiting Cove Park were Inua Ellams, Nic Green, David Harradine, Josie Long, Sound&Fury and Clod Ensemble. Each worked on a range of ideas, from writing podcasts to strategic planning and developing new performance ideas.

Fuel also hosted a Producers' Week in September, bringing ten theatre producers together to share specialist knowledge and experience. Participants were Christina Elliot and Kate McGrath of Fuel, Ed Collier and Paul Warwick of China Plate, Matthew Austin and Kate Yedigiaroff of MAYK, Angie Bual of Trigger, and independent producers Emily Coleman, Jo Crowley and Ric Watts.

fueltheatre.com

covepark.org

Cove Park: Creative Catalysts

Our support of Cove Park this year extended to fund the inaugural Creative Catalysts programme. Ten experts from different backgrounds were engaged to act as interlocutors and catalysts to spark enquiry and conversation for artists resident at Cove Park, whilst developing and reflecting on their own practice. The first Creative Catalysts were social



anthropologist Richard Baxstrom, arts facilitator Roanne Dods, writer Maria Fusco, scientist Anne Glover, film maker and novelist Xialou Guo, writer Jessica Hemmings, ceramicist Frances Priest, digital development consultant Hannah Rudman, poet Jo Shapcott and art writer and curator Jan Verwoert.

covepark.org

Dance UK: National Institute of Dance Medicine and Science

In order to ensure that the UK dance sector can truly thrive, it is essential that we ensure our dancers are treated as the athletes they are. Specialist provision for dancers is significantly under-resourced, and with 80% of dancers suffering dance-related injuries each year it is a pressing issue. In 2012 Dance UK launches the National Institute of Dance Medicine and Science, conducting vital action research into dancers' injuries and their causes in order to identify ways to improve healthcare and dance science support and to optimise dancers' performance. NIDMS is a partnership between Dance UK, University of Wolverhampton, University of Birmingham, Trinity Laban Conservatoire of Music & Dance, the Royal National Orthopaedic Hospital and Birmingham Royal Ballet's Jerwood Centre for the Prevention and Treatment of Dance Injuries. The first research and treatment hub opens in London in 2012 at the Royal National Orthopaedic Hospital.

danceuk.org

National Theatre Wales: Online Artists' Space

National Theatre Wales has quickly become one of the UK's leading companies, producing vibrant new work whilst pioneering new ways to engage with their audience and artistic community in live and digital settings. With our support NTW will create an online artists' space through which creative teams can work collaboratively on new performance projects, connecting and shaping ideas, storing thoughts and information, and communicating with a wider community of peers. This first phase will create the online architecture of the space and offer seed funding for 16 artists to test the resource. The pilot will culminate in live performances in real-world settings.

nationaltheatrewales.org

The Opera Group: Incubator

The Incubator is The Opera Group's vital generator of new work and ideas. It enables collaboration between artists and builds interaction with audiences, partners and academics into the process of making new work. At any one time The Opera Group may have four or five new works in the Incubator process. As the company moves into a new era under the leadership of Frederic Wake-Walker, we are delighted to support the Incubator for a fifth year.

In 2011 the company toured *Seven Angels*, based on Milton's *Paradise Lost* and the product of the Incubator and a Jerwood Opera Writing Fellowship at Aldeburgh Music, to venues as diverse as the Royal Opera House and Latitude Festival.





Winners of the 2011
Royal Society of Literature
Jerwood Award for
Non-Fiction
Announced at Jerwood Space
February 2012
Photo: Sarah Baxter

Projects currently in development include: *Babur in London* scored by Edward Rushton with libretto by Jeet Thayil; *The Firework Maker's Daughter* scored by David Bruce with libretto by Glyn Maxwell and based on the novel by Philip Pullman.
theoperagroup.co.uk

Performing Arts Lab (PAL): Movement and Meaning

Led by dance artist Gill Clarke, this five-day residential Lab investigating the value of perceptual experience informed PAL and Independent Dance's continuing research into the theme. The Lab brought together dance artists, social scientists and educators. It was followed by a workshop for emerging dance artists and other practitioners who developed the ideas explored in the Lab, and by the awarding of two research commissions for new work, supported by PAL and Siobhan Davies Dance. Participants included dancers Kirsty Alexander, Alexandra Baybutt, Catherine Bennett, Siobhan Davies, Giovanni Felicioni, Janine Harrington, Rosemary Lee and Matthias Sperling; musician Sylvia Hallett; theatre practitioner Paul Davies; researchers Nicky Clayton, Polly Dalton, Morten Kringelbach and H el ene Neveu Kringelbach; psychiatrist Iain McGilchrist; educationalist Joe Dunne; and arts facilitator Roanne Dods.

It is with immense sadness that we record the loss of Gill Clarke on 15th November 2011 following a long and courageous period living with cancer. Her integrity, ethos and passion will remain an inspiration for those who knew her, and her research will be continued.

pallab.org

Royal Society of Literature: Jerwood Awards for Non-Fiction

These awards, in their eighth year, are well established as a unique initiative helping writers to continue their research during the tricky period between receiving their first non-fiction publishing contract and submitting the work for publication. The 2011 Awards were announced early in 2012, with James Macdonald Lockhart winning the £10,000 prize for *Raptor: a journey through Britain's birds of prey*. Two awards of £5,000 went to Gerard Russell for *Heirs to Forgotten Kingdoms* and Helen Smith for *Edward Garnett: The Uncommon Reader*. This year we were extremely grateful to an anonymous donor for generously providing a fourth award of £2,000, which was won by Polly Morland for *The Society of Timid Souls*.

2008 winner Matthew Hollis this year won the H. W. Fisher Best First Biography award for his biography of Edward Thomas, *Now All Roads Lead to France*, which was serialised as BBC Radio 4's Book of the Week and won the Costa Biography Award 2011.

rslit.org

Sadler's Wells: Jerwood Studio

Over six years, 29 new projects have been supported through the Jerwood Studio, curated by producer Emma Gladstone. Whilst the emphasis has been on research and experiment, allowing artists the freedom to explore early ideas with collaborators from other disciplines, of these, 75% have been produced, either by Sadler's Wells or through other commissioners.

Shows programmed this year which have arisen from the Jerwood Studio include Hofesh Shechter's 5 star *Political Mother*, Clod Ensemble's *An Anatomie in Four Quarters*, The Pet Shop Boys/Javier de Frutos' *The Most Incredible Thing* (winner of the Evening Standard's Beyond Theatre Award), Russell Maliphant's *Afterlight*, *Dunas* by Sidi Larbi Cherkaoui and Maria Pag es, Martin Creed's *Work No. 1020* and, for 2012, Sadler's Wells, Theatre Royal Stratford East and Kneehigh's new musical *Wah! Wah! Girls*.

sadlerswells.com



The Most Incredible Thing

Pet Shop Boys and Javier de Frutos
Developed through the Jerwood Studio
at Sadler's Wells

Photo: Hugo Glendinning

Commissioning & Production Programmes

These projects recognise the value of learning through making and presenting work, offering well-supported opportunities in the right professional and creative contexts.



Wittenberg at The Gate Theatre
Jerwood Young Designer: Oliver Townsend
Photo: Simon Kane

Unto Us A Child Is Born by Rachel Mars
part of SPILL National Platform
Photo: Pari Naderi

Aurora Orchestra: The Jerwood Commissions

Established only six years ago, Aurora Orchestra has rapidly grown in reputation and reach. It is now widely regarded as one of the most exhilarating young orchestral companies in the UK. Concerts programmed by Aurora seek to present music in a different way, encouraging musicians to extend their repertoire and skill, and challenge definitions of musical genre. We support three annual Jerwood Commissions in Aurora's *New Moves* programme. These concerts in the Jerwood Hall at LSO St Luke's combine music and other art forms to explore a theme or idea. The Commissions this year were: *Jealous Guy* (Bernstein, Lennon and Mahler with tango dancers David and Kim Benitez), *When Doves Cry* (Beethoven, Dean and Williams with visual artists Gareth Cadwallader and Rob Sherwood) and *Thriller* (Bach, Saint-Saëns and Sibelius with horror writer Peter Straub).

auroraorchestra.com

The Gate Theatre: Jerwood Young Designers

Since 2001 this programme has provided funding for emerging designers to work on productions in The Gate's flexible and ever-adapting theatre space. Jerwood Young Designers in 2011 were Helen Goddard (*Dream Story* directed by Anna Ledwich), Max Jones (*Fatherland* directed by Caroline Steinbeis), Ruth Sutcliffe (*Yerma* directed by Natalie Abrahami), Oliver Townsend (*Wittenberg* directed by Christopher Haydon) and Holly Waddington (*Electra* directed by Carrie Cracknell).

gatetheatre.co.uk

London Sinfonietta: Blue Touch Paper

This new phase of London Sinfonietta's Blue Touch Paper programme supports three composers to collaborate with practitioners from other disciplines, experimenting with new approaches to the creation of contemporary music. Enabled through bursaries and a structured development programme, the new pieces will be presented as work-in-progress for a public and industry audience in 2012. The three partnerships are: Elspeth Brooke (composer), Seonaid Goody (puppeteer) and Anna G Jones (director); Steve Potter (composer) and Kéline Gotman (writer/dramaturg); Philip Venables (composer) and Steven J Fowler (poet). Through this programme and their broader working ethos, London Sinfonietta is also investigating what contemporary music can learn from the disciplines of dance and theatre about feedback processes with audiences and peers in the making of new work.

londonsinfonietta.org

Roundhouse: Circus Associate Artist Scheme

This programme brings together the Roundhouse, Circus Space and Jackson's Lane's technical, artistic and administrative resources to benefit an emerging circus company. Opportunities for young circus companies to make new work in a supported environment are rare in the UK and very few spaces are equipped to commission and present this kind of physical work. Through a nomination and selection process, emerging aerial specialists Collectif and Then... were chosen and have developed *Lost Post*, a new piece inspired by Jonathan Safran Foer's novel *Extremely Loud and Incredibly Close*. *Lost Post* will première in the Roundhouse's CircusFest 2012. The project is part of the broader ambition of each organisation to lead a better-resourced environment for the development of high quality circus performance work.

roundhouse.org.uk



Royal Court Theatre: Jerwood New Playwrights

Now in its eighteenth year, Jerwood New Playwrights continues to allow writers to extend the scope and ambition of their work with the support of the Royal Court's leading Literary Department. The plays developed as part of the programme are fully staged, providing a national platform to launch writers' careers.

When Doves Cry
Aurora Orchestra
Photo: Simon Weir

The Acid Test was Anya Reiss' second production as a Jerwood New Playwright, following *Spur of the Moment* in 2010, which won her Most Promising Playwright at both the Evening Standard and Critics Circle Awards.

Penelope Skinner's *The Village Bike*, a dark humoured look at pregnancy, sexuality and identity, won the George Devine Award for Most Promising Playwright and the Evening Standard's Charles Wintour Most Promising Playwright Award.

Rachel De-Lahay's *The Westbridge* won the Alfred Fagon Award during its development. The Royal Court premiered this tough play about multi-cultural relationships at Theatre Local Peckham, before transferring it to the Jerwood Theatre Upstairs. Rachel was subsequently selected for the BBC's Writersroom, a project promoting new writing talent.
royalcourttheatre.com

South East Dance: Screen Dance Commissions

In 2009 we supported five new works which this year have had notable successes. Sérgio Cruz's *Hannah* won Best Experimental Film in the Arouca Film Festival, Portugal; Particular Eye/World Outlook Prize at the IDILL Festival, Belgium; and the Pamela K Walker Award at the Superfest International Disability Film Festival. Isabel Rocamora's *Body of War* won Jury Special Mention at the IDN Dance on Screen Festival, Spain. Billy Cowie's *Tango de Soledad* featured as part of the new South East Dance Studio launch in September.
southeastdance.org.uk

Pacitti Company: SPILL National Platform

The biennial SPILL Festival showcases live art and experimental performance. Our support of the second SPILL National Platform enabled 12 emergent performance makers to present their work for an industry-focused audience during the Festival at the National Theatre Studio. Each was awarded a fee, along with technical support and critical and peer-led feedback, with the aim of elevating their profile and professional development. The artists, selected from over 200 applicants were: Jo Bannon, Lauren Barri Holstein, Nic Chalmers, GETINTHEBACKOFTHEVAN, jamie lewis hadley, Rachel Mars, Me and the Machine, Martin O'Brien, Other Asias, Shabnam Shabazi, Jungmin Song and Darren White.
pacitticompany.com

Small Grants

This fund allows us to explore new relationships, work directly with individual artists, take risks and support the development of future ideas.



Rajni Shah in *Glorious*
Photo: Steve Aitchison

Publicity image for *7 Day Drunk* by Bryony Kimmings
Photo: Christa Holka and Alexander 6

Animate Projects: Digitalis Commissions

Animate Projects is the only agency in the UK dedicated to championing experimental animation. At a time at which new technologies are changing the scope of animation practice, our support provided four artists' commissions of £2,000 for new short films on the theme of art and the digital. Selected from 74 proposals through open submission, the winning films were premièred at the British Film Institute in December and hosted in an online exhibition. Animate's broader *Digitalis* programme set out to further debate around the potential of the digital space as a site for artistic production. Digitalis Commissions were awarded to Adam Butcher, Lizzie Hughes, James Lowne and Matilda Tristram. Adam's film *Bradley Manning Had Secrets* was selected for the Rotterdam Film Festival and received more than 20,000 views in its first month online.

animateprojects.org

Bryony Kimmings: 7 Day Drunk

Performance artist Bryony Kimmings candidly draws on personal experience to explore social anomalies and taboos. She made a critical splash in 2010 with her one-woman show *Sex Idiot*. We supported Bryony in the research and development of her next project, *7 Day Drunk*, which scientifically and artistically explored the connection between alcohol and creativity. Bryony created material for the show over seven days whilst in medically induced states of drunkenness. A team of a doctor, psychologist, film maker and carer tracked her progress and measured her creative output against her level of intoxication. The resulting show was part of the Edinburgh Festival Fringe where it was nominated for The Arches Brick Award and received 4 star reviews before touring.

bryonykimmings.com

Cenatus: Netaudio Broadcast

Cenatus is a producing company promoting new music and artists who use digital technologies. Their projects include online broadcasts, sound installations and live music events. Through the Netaudio London festival at the Roundhouse in May, produced by Cenatus, we supported three artists' commissions for the Netaudio Broadcast strand, co-curated with ResonanceFM. The selected commissions were *Mil Máscaras* by Stefan Blomeier, *Netaudio Commission* by VHS Head and *Power Game Online* by Liliane Lijn. The Broadcast channel received nearly 5,500 visitors in just 30 days, demonstrating an engaged audience for this niche work.

cenatus.org

Centre for Contemporary Arts and the Natural World: Projects

Based in Haldon Forest, Devon, CCANW enables artists to engage with environmental, artistic and scientific issues through a programme of exhibitions, residencies and education projects. Our support allowed them to develop two projects. Firstly, an installation with Active Ingredient, *A Conversation Between Trees*, interpreted live environmental data taken simultaneously from a tree in Haldon Forest Park and one in the Mata Atlantica rainforest in Brazil, through visual and digital forms. Secondly, the Moveable Feast Workshop Company developed a pilot project exploring themes of co-operation and competition. *Everyone's a Winner* will be further developed into a full programme for the Cultural Olympiad in 2012.

ccanw.co.uk

Fierce Festival: Re-Tracing the City

In our second year of support for Fierce, *Re-Tracing the City* is a strand of seven walking projects for the 2012 Fierce Festival, made and staged with local partners. Representing a specific enquiry into how audiences and artists engage with the

social geography of Birmingham, the programme will allow Joint Artistic Directors Laura McDermott and Harun Morrison to consolidate relationships with artists and arts organisations in the city and further afield.

wearefierce.org

Forest Fringe: Artists as Curators

Forest Fringe has sustained its critical reputation as a breath of fresh air during the Edinburgh Festival Fringe and beyond, with a programme of high quality and eclectic work. Co-directors Andy Field and Deborah Pearson empowered a core group of seven artists to manage and curate the programme at Forest Fringe during August. In response, they produced an array of events, from live art speed dating to a panel discussion exploring interactivity in the arts. Commissioned to curate the programme were Action Hero, Dan Canham, Tania El Khoury, Lucy Ellinson, Hide&Seek, Gary McNair, non zero one and Sharon Smith.

forestfringe.co.uk

Hide&Seek: Hinterland

Hinterland is a collaboration between Hide&Seek and performance poet Ross Sutherland and was presented at the Edinburgh Festival Fringe in August. This setting allowed them to test the artistic and logistic structure of the piece in a challenging environment. *Hinterland* is a game using language and the urban environment in which players venture into a city and seek answers to questions from strangers. These answers shape the players' experience of both the city and the unfolding narrative, ultimately building a unique poem. This presentation was a key step in developing the project for full production.

hideandseek.net

PRS for Music Foundation: New Music 20x12

New Music 20x12 is a programme of 20 new commissions which will be performed throughout the UK as part of the Cultural Olympiad in 2012, broadcast by BBC Radio 3 and released by NMC recordings. Our commission supported composer Emily Howard and Second Movement's *Zátopek!*, a 12 minute chamber opera for baritone, mezzo, adult and youth chorus and mixed ensemble inspired by legendary Czech Olympian, long distance runner Emil Zátopek.

prsformusicfoundation.com

Rajni Shah: Glorious

Glorious is a new and unusual musical created by live artist Rajni Shah. Each time *Glorious* is performed, the team work with a new company of musicians and local residents to dismantle, reinvent and reassemble the raw material of the show. *Glorious* is about people, about what it means to live in a place, and what it means to gather together in a theatre. Our grant supported costume and set designer Lucille Acevedo-Jones, whose technically challenging sculptural costumes formed a major part of the set and landscape of the show.

rajnishah.com

Wittering Productions: Where Are They Now?

We met Jessica Gormley through her role as Assistant Producer on Clio Barnard's multiple award-winning film *The Arbor*, supported through a Jerwood/Artangel Open commission. Together with director Joanna Coates she has founded Wittering Productions, an emerging film production company. We supported their accomplished second short film *Where Are They Now?*, a strong step in their journey to establish their reputation and gain profile with producers and distributors. Following its première at the ICA in January, the film was accepted into festivals including the Edinburgh International Film Festival, and purchased by Shorts International for distribution.

witteringproductions.com



Hinterland

Hide&Seek

Photo: Sarah Butcher

New Music 20x12 composer

Emily Howard

Photo: Sam Fairbrother

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turnbullgrey.co.uk



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