

An abstract, colorful painting featuring a prominent yellow face with large, white, oval eyes and a simple black line for a mouth. The face is surrounded by swirling, vibrant colors including red, blue, green, and purple. The overall style is expressive and dynamic, with thick brushstrokes and a sense of movement. The text 'JERWOOD ANNUAL REPORTS 2010' is overlaid on the right side of the image.

JERWOOD
ANNUAL REPORTS 2010



Hayoung Kim
Internal Sequence II (detail), 2010
Image courtesy the artist
Photo: Magnus Arrevald

JERWOOD

The Jerwood Foundation, Jerwood Space and Jerwood Charitable Foundation are a family of organisations committed to imaginative and responsible funding of the arts.

The Jerwood Foundation was founded 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 of supporting excellence, establishing the Jerwood name as a major contributor to the vibrancy and creativity of the arts in the UK.

The Foundation makes strategic capital grants, reflecting its passion for the arts and education. The Foundation has also established the Jerwood Collection of 20th and 21st century works of art, which will be shown at the Jerwood Gallery, a new regional arts venue in Hastings, opening in 2011. The Jerwood Sculpture Collection is open to the public at Ragley Hall in Warwickshire.

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 across the professions, Jerwood Space is able to subsidise the cost of hiring space for around half its clients, be they emerging or established smaller scale companies, to develop their art in an outstanding working environment. With excellent facilities housed in a building of architectural significance, Jerwood Space also offers gallery spaces and a café with striking glazed courtyard which are open to the public and available for hire.

The Jerwood Charitable Foundation is a registered charity which supports emerging artists and arts producers across artistic disciplines. 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 awards, exhibitions and events at Jerwood Space, which then tour nationally.

Since 1991, the Jerwood Foundation and Jerwood Charitable Foundation have channelled more than £84 million into capital and revenue projects.

www.jerwood.org



Chairman's Statement

All of us who work in the Jerwood family believe passionately in what we do and seek energetically to enhance the visual and performing arts. At a time of harsh financial strictures within the arts world we will play our part to support and foster creativity. 2011 is the 20th anniversary of John Jerwood's death and our memento of his name is a bold and proud one. Long may it continue.

Alan Grieve

Jerwood Foundation Chairman's Statement

It is now clear that a price has to be paid for the excesses of recent decades. We are in a world of financial restraints, austerity, and the headline play out between inflation and deflation. Both the US and UK have resorted to printing new money, which is devaluation in a thin disguise, while the Euro zone struggles in a sovereign debt crisis. The BRIC economies of Brazil, Russia, India and China march on regardless.

It is under the greatest adversity that there exists the greatest potential for doing good, both for oneself and others

- HH The 14th Dalai Lama

For the Jerwood Foundation, 2010 was a year of conserving our Fund and we have run off the last of our existing major capital commitments. During the year we reallocated funds redeemed from two fund managers and sought to secure income from strong global equities and corporate bonds. Our London fund manager JO Hambro has secured a yield of some 4 percent with capital growth on an enlarged portfolio. Our other principal fund managers have achieved commendable total returns for 2010.

The financial year can be summarised quite simply as:

- holding down our capital grants and expenses;
- starting a necessary reduction in our cost base.

The Outlook

The year 2010 may well be viewed as a watershed in the economic history of the world. The question has to be asked whether Western governments have in their profligacy mortgaged their future. Have our politicians provided an affluence, or way of life, at the expense of future citizens? How painful will the payback be? There can be no doubt that the centre of gravity in the economic and financial world is moving from West to East. Will the Euro survive as a united European currency with the massive gaps between North and South, and the difficulties for nations to manage their economic fundamentals in the best interests of their own citizens?

We do not receive wisdom; we have to discover it for ourselves after a voyage that no one can take for us or spare us

- Marcel Proust

The future will underline the separation between the 'old' and 'new' world – the arrived and arriving economies. I do not think we should forget that the great companies (or blue chips) of the old world in which we live have vitally successful global brands coupled with intellectual property and technology which will continue to be sought after and demanded by the advancing economies. It would seem a wise course to remain invested where there is an established and proven track record of management, cash flow, profit and dividends which can fuel intellectual, scientific and technical skills, which the West and the UK in particular possess. These assets will contribute to securing our economic, political and social place in the world. However, almost every activity within the UK will have to adapt to a rapidly changing world.

I continue to believe that the arts can make a truly valuable contribution to maintaining and propagating the values which are at the root of human understanding, wellbeing and happiness.

Personnel

At the beginning of the year Lara Grieve (now Lara Wardle) left the 20th Century British Art Department at Christie's and joined us as Assistant Director, and in June she took on the role of Director while I remain as Chairman. It is obviously a great advantage for the Foundation to have Lara within the organisation to manage and support our main endeavour of building and establishing the Jerwood Gallery in Hastings to hold the Jerwood Collection.

Jerwood Family

As we have moved through 2009 and 2010, it is clear to me that we should be more closely identified as 'Jerwood' rather than the underlying organisations of the Jerwood Foundation, Jerwood Charitable Foundation and Jerwood Space. We all contribute together as a family to support the credibility of the Jerwood name. A perfect example of the success which can be achieved through working together has been the development and management of the DCMS Jerwood Creative Bursaries Scheme, which has had material contributions from the Foundation, Charitable Foundation and Jerwood Space.

In the same vein and looking ahead, the Jerwood Gallery in Hastings will be able to take advantage of the Jerwood Visual Arts programme and this will involve close working between the Gallery and the Charitable Foundation, which initiates and manages the programme.

Jerwood Gallery, Hastings

(Director Designate: Elizabeth Gilmore)

At the time of my last Statement, the Jerwood Gallery was being tendered to contractors and we were eagerly awaiting the start of the build process. I am pleased to report that our chosen contractor, Coniston, started on site in June 2010 and has been progressing steadily. Despite some unexpected obstructions found during excavations, which delayed the completion of the groundworks, Coniston are making good progress and anyone visiting Hastings in early 2011 will be able to see the building taking shape.

The building is expected to be completed later in 2011, and we look forward enormously to celebrating its opening and all that Jerwood will contribute to Hastings. The building will, we believe, be exemplary on many levels. Its design is a sensitive response to the needs, ethos and qualities of the Jerwood Collection, which it will house, and to the extraordinary architectural context of the site, with its fishing beach, listed net shops and medieval Old Town. It will also be an exemplar of environmental sustainability, creating around 70% less CO₂ than an average museum of a similar size, through passive design, ground source heat pump cooling, solar thermal hot water and other measures.

It is the outcome of a partnership with Hastings Borough Council and the wider community, and we would like to pay tribute to their commitment and enthusiasm to bring it to fruition. The new public space, community facilities and café built by Hastings Borough Council as part of the wider Stade masterplan, which includes the Gallery, are now completing and will be used by the local community – a great achievement in transforming this part of Hastings for cultural, public and community use.

Groundbreaking

In July the artist Maggi Hambling (winner of the 1995 Jerwood Painting Prize) joined us on site to mark the occasion of the groundbreaking.

Appointment of Director

Elizabeth Gilmore took up the role of Director Designate for the Jerwood Gallery in October 2010. Liz joined Jerwood from Arts Council England, having been Head of Visual Arts for the South East region where she played a key role in nurturing the development of the network of coastal galleries; and most recently, as Senior Manager, overseeing Arts Council England's investment across all the arts in the South East.



Alan Grieve at the
Jerwood Gallery groundbreaking

July 2010

Photo: Bob Mazzer

Hand-glazed tile cladding
for the Jerwood Gallery by

Robus Ceramics, Kent

Photo: HAT Projects



Since her appointment Liz has developed the design specifications of the visitor services including the foyer, shop and café, which is situated on the first floor and will command spectacular views of the working fishing beach.

The design concepts for the branding of the Gallery have been successfully evolved, including the Gallery's logo, internal signage and labelling. These were inaugurated early in 2011 and we are grateful to Rose Design for their insight and commitment. And as media interest in the project builds momentum, Liz has been working with Brunswick PR to establish a launch plan to build the profile of the Jerwood Gallery and the public's engagement with its unique offering. We are developing the wider business operation, including the financial plan, staffing needs and programming.

Decisions on the Jerwood Collection hang and catalogue are a key part of our planning. It is a significant moment – the first opportunity for the public to experience the Jerwood Collection in its entirety. A clear thread within the Collection is the work by artists from the St Ives School, which will have a strong resonance with the coastal location of the Gallery.

A 190m² receiving gallery, similar in size to the galleries at Jerwood Space in London, will enable us to showcase in Hastings some of the excellent exhibitions developed by Jerwood Visual Arts and also, crucially, to create an ambitious and distinct programme for Hastings. This will draw upon and extend Jerwood's strong reputation for independent creative initiatives.

Local partnerships in Hastings have been a strong element in the gestation of the Jerwood Gallery, from a steering group comprising a range of community interest groups at feasibility and design stages, to collaborations with local education providers. At the invitation of Jerwood, Sussex Coast College presented a temporary exhibition of works by students at four local schools which was collated and produced by Tom Petty, a Graphic Communication degree student at the College. The results were displayed on a series of posters on the hoardings during October and November 2010.

www.jerwoodgallery.org

Jerwood Collection

(Director: Lara Wardle)

During 2010 we added a number of key works to the Jerwood Collection including: an impressive linocut by Edward Bawden RA depicting Brighton Pier; a watercolour of Rye by Edward Burra; an important early print by Ben Nicholson; and a large-scale painting by Lisa Milroy RA who was shortlisted for the Jerwood Painting Prize in 2002. We have also devoted resources to framing and conservation where necessary and curatorial work is being undertaken to ensure that the Collection is well presented and catalogued in 2011.

In addition to the works purchased during the year, five photographs by winners of the Jerwood Photography Awards were generously donated to the Jerwood Collection by Portfolio Magazine, who originally acquired the works when they were exhibited in 2003 and 2004.

We continued to loan works to institutions and exhibitions and *Brighton Pier* was included in Southampton City Art Gallery's *Sea Fever: From Turner to Today* which I had the pleasure of opening on 13 May. An image of *Portrait of an Afghan Gentleman* by Walter Richard Sickert was used as background material in the National Gallery's exhibition *Close Examination: Fakes, Mistakes and Discoveries*.



Rainwater harvesting tank, which will collect rainwater from the Gallery roof for non-potable uses

Photo: Bob Mazzer

Jerwood Gallery site

December 2010

Photo: Bob Mazzer

Opposite:

Jerwood Gallery site

February 2011

Photo: Bob Mazzer



Edward Bawden RA
Brighton Pier, 1958
 Courtesy estate of
 Edward Bawden

Opposite:
 Joel Perlman, *Black America*
 part of the Montgomery
 Sculpture Trust accession.
 Installed at Jerwood Space
 May 2010

Jerwood Sculpture at Ragley (Assistant Director: Claire Burns)

During 2010 the permanent collection at Ragley Hall, Warwickshire, has been significantly expanded with the arrival of a group of seven new large-scale sculptures. The pieces are an accession from the Montgomery Sculpture Trust including works by Professor Bryan Kneale RA and kinetic sculptor Peter Logan. An eighth piece from the Montgomery Sculpture Trust, *Black America* by Joel Perlman, was installed during the summer at Jerwood Space.

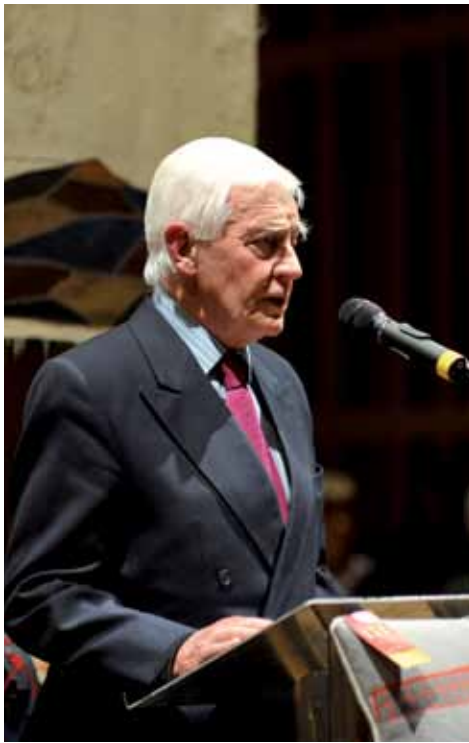
In early March 2010 the official launch for Peter Randall-Page's *Green Fuse* took place in glorious sunshine. The sculpture, installed in late 2009, is sited at the summit of the main axial avenue in the parkland at Ragley and can be seen from the house and the formal gardens. To mark the launch of this key piece a short film was commissioned about *Green Fuse* and its creation. This important piece of archive material will be collated with other recorded material and shown to visitors in the Jerwood Stable Studio education and exhibition spaces at Ragley.

We have devoted resources to widen interest in the Collection. A new flyer was commissioned for the 2010 season with a user-friendly illustrated map to guide visitors round the sculpture trail. This flyer is distributed in tourist areas throughout the Midlands. The Collection was also promoted to a wider audience through a three-month bus advertising campaign.

2010 was a particularly important year for Lord and Lady Hertford and the Trustees of Ragley as in July they hosted the CLA Game Fair for the first time. Over the course of three days in July more than 144,000 visitors came to Ragley, the second largest attendance since the Game Fair's launch 52 years ago. The Jerwood Sculpture stand showed an exhibition of the Collection together with several artists' maquettes. The stand also showcased one of the new works from the Montgomery Sculpture Trust accession, Peter Logan's *Nails V*. On the Saturday of the three-day event sculptor Julian Wild (represented in the Collection) initiated a sculpture project: *Making the Connection*. During the day, Wild invited members of the public to participate in creating a sculpture with him. The end result was eye-catching and effective.

We believe Jerwood Sculpture at Ragley will continue to meet the growing public interest in sculpture in the landscape and widen appreciation and interest in the art form.
www.jerwoodsculpture.org





Alan Grieve at the unveiling
of the Jerwood Commission
Bridging the Gap at
The Sage Gateshead
February 2010
Photo: Bethany J Clarke

DCMS Jerwood Creative Bursaries Scheme

(Director: Kate Danielson)

The DCMS Jerwood Creative Bursaries Scheme was launched at Jerwood Space on 4th November by Ed Vaizey, Minister for Culture, Communications and Creative Industries, Andrew Nairne, Executive Director, Arts (Arts Council England), Kate Danielson, Director of the Scheme, and myself. Earlier in the year, the Jerwood Foundation was invited to establish the Scheme on behalf of the DCMS and ACE with the aim of springboarding talented new graduates into careers in the arts. The arts are well known for being one of the most difficult industries to break into and this Scheme is a pilot to test ways of overcoming this inequality of access to entry level jobs in the arts. The design and management of the Scheme has been undertaken by Kate Danielson in conjunction with the Jerwood Charitable Foundation.

Forty arts graduates from less affluent backgrounds are being given the best possible start to their careers through a 6 to 12 month paid placement with some of the leading arts organisations in England. Host organisations were selected on the basis of their ability to provide an excellent and well-supported role, in many cases offering unique positions, such as the joint concert administration role with Kettle's Yard and Britten Sinfonia in Cambridge. Other roles created include an assistant resident theatre director at the Gate Theatre, London, a fundraising trainee at The Sage Gateshead, and a trainee string musician with the Liverpool Philharmonic. The list of organisations involved represents the full spectrum of art forms, the diversity of jobs in the arts, wide geographical location and the sizes of companies producing some of the best work in England. A full list of participating organisations and bursary roles can be found on the Jerwood Charitable Foundation's website.

The graduates are being supported during their placements with targeted networking opportunities and a mentor to help plan their future careers. The aim is that this Scheme should become a badge of honour for all involved and a mark of excellence for the graduates in the future. A full evaluation of this pilot phase will be carried out. Ed Vaizey said at the launch "*This Bursary Scheme is absolutely at the heart of our thinking going forward in terms of cultural leadership and innovation.*"

www.jerwoodcharitablefoundation.org

Awards, Prizes and Commissions

Unveiling of the Jerwood Commission *Bridging the Gap*
at The Sage Gateshead

In February *Bridging the Gap*, commissioned by the Jerwood Foundation, was unveiled at The Sage Gateshead Concert Hall. Developed from five prisoners' ideas by Fine Cell Work supporters, internationally-renowned rug designer Sandy Jones and textile designer Polly Scott Bolton, the wall-hanging blends drawings and ideas from the prisoners using innovative embroidery techniques. The result is a magnificent piece that is an expression of hope from people in prison, created in the knowledge that it will hang in a central position in a public building.

Jerwood Prize, Royal Academy Schools

The first Jerwood Prize at the Royal Academy Schools was presented to second year student Hayoung Kim. Established with the Royal Academy Schools, the Prize is an annual purchase award granted to a second year student during the Premiums exhibition in February to recognise exceptional talent and to support the Schools. The three dynamic works by Hayoung Kim have joined the Jerwood Collection and will be shown at the Jerwood Gallery. After winning this Prize Hayoung Kim was selected to participate in the Glenfiddich 2010 Artist in Residence Programme. Hayoung joined six other international artists to live and work at the Glenfiddich Distillery in Dufftown, Speyside from June to October.

Jerwood Prize, Prince's School of Traditional Arts

The third Jerwood Prize for Traditional Arts 2010 was presented to MA graduate Ghulam Hyder Daudpota in July. The £2,500 prize, presented by HRH The Prince of Wales, is in its third year and is granted to one student in recognition of exceptional work and talent in traditional arts and craftsmanship. Hyder belongs to a ceramic tile making family from the small town of Nasarpur, Sindh, Pakistan, and decided to work towards reviving traditional ceramic craftsmanship in his home country.

The Sussex Coast College Art Prize

Danny Pockets' proposal *Arcadia* was chosen by the panel of judges to win the Sussex Coast College Art Prize, supported by the Foundation. On 15th July Lara Wardle announced that Danny, who lives and works in St Leonards-on-Sea, had won the £3,000 Prize to fund a solo exhibition at the College's Circle Gallery. The Sussex Coast College Art Prize selectors were Alan Haydon (De La Warr Pavilion), Elizabeth Gilmore (then Arts Council England) and Sarah Williams (Jerwood Visual Arts Coordinator).

Final Capital Grant, Aldeburgh Music

The Jerwood Kiln Studio has had its first full year of use and is already an integral part of Aldeburgh Music's campus at Snape Maltings. With its restored charred kiln roof and warm wooden acoustic wall panels, it has established itself as a very charismatic alternative to the larger halls at Snape, enabling Aldeburgh Music to push the boundaries of what can be offered to artists and audiences.

Many projects have been rehearsed and launched there in 2010. A diverse range of users has included local schools creating an installation of a virtual beach, a weekly meeting of children with complex needs, new instrumental and vocal ensembles, composers, and some of the East of England's most talented school-age musicians, visual artists and Aldeburgh Festival performers.

The Trustees of the Jerwood Charitable Foundation and its Director, Shonagh Manson, together with the Directors of Jerwood Space and its Executive Directors, Richard Lee and Peter Wilkinson, carry a responsibility of maintaining the high credibility of the Jerwood name. All of us who work in the Jerwood family believe passionately in what we do and seek energetically to enhance the visual and performing arts. At a time of harsh financial strictures within the arts world we will play our part to support and foster creativity. 2011 is the 20th anniversary of John Jerwood's death and our memento of his name is a bold and proud one. Long may it continue.



Alan Grieve, Chairman

March 2011

www.jerwoodfoundation.org



Ed Vaizey at the DCMS Jerwood Creative Bursaries launch at Jerwood Space
Photo: Christina Jansen

The real voyage of discovery consists not in seeking new landscapes, but in having new eyes

– Marcel Proust

The future is not a gift. It is an achievement

– Robert F Kennedy



JERWOOD SPACE

Chairman & Director's Report

*'Thank you for having us at Jerwood Space.
The company were most complimentary about the
wonderful time they had in your building. I was
wondering if I could check availability of rooms
for future productions on the following dates....?'*

Jerwood Space Chairman & Director's Report

It is a constant delight to receive messages from producers such as the one overleaf, though it is increasingly difficult to fulfill all the requests we receive. 2010 saw Jerwood Space achieve its targets, with a wider range of users (450 different companies hiring space), 90% capacity maintained, and an even split between companies who can afford our published rates and those we support through subsidised rates. That split still draws on our original brief - to provide excellent facilities for 'the work of art' to the whole profession with an emphasis on 'young and emerging' work - but that is not to the exclusion of the older, more experienced artist.

The work of director Annie Castledine is lauded throughout the profession but opportunities to see her work have become rare in recent years. We were therefore pleased to help her mount the little-known but important Austrian play *Heldenplatz* for the Arcola. Later in the year, Janet Suzman - one of the last century's greatest Cleopatras - directed *Antony & Cleopatra* for Liverpool Playhouse. Prior to that, she also rehearsed here for her performance in *The Dream of the Dog* at the tiny award-winning Finborough Theatre. Tom Morris, who has constantly surprised us with innovative work like *War Horse* for the National Theatre, began work on his first production for Bristol Old Vic: *Juliet and Her Romeo*, which was set in the Verona Old People's Home and featured Sian Phillips and Michael Byrne as the lovers. At the same time, we hosted workshops for *On Ageing*, an extraordinary play about the process featuring a cast of 7-13 year olds, presented by David Harradine and Samantha Butler's *Fevered Sleep* at the Young Vic. Also based at the Young Vic is John Fulljames' The Opera Group who created a deeply affecting piece about Alzheimer's Disease, *The Lion's Face*. It is a pleasure to be able to support talented artists like this and all the more so when the work gives rise to some of the most mature and moving performances of the year. Here, indeed, "*age cannot wither, nor custom stale...*"

Young performers also featured in Garsington's revival of Britten's *Dream*, while the tour of *The Sound of Music* rehearsed its several casts of Von Trapps with us. The car park at times seemed to revert to the playground of the Orange Street School, which once occupied this site with nearly 1000 children.

"*Youth's a stuff will not endure*"? We're not so sure. A whole generation of young directors who started on the Fringe are now offered well-deserved opportunities with our major theatres. A roll-call of directors working at Jerwood Space in the past year includes Thea Sharrock, Jamie Lloyd, Josie Rourke, Lyndsey Turner, Natalie Abrahami and Carrie Cracknell. All have worked - and still do - in small theatres like The Bush and The Gate but are also directing at the Donmar, National, Royal Court and Aldeburgh. As the year closed, Michael Grandage worked on *King Lear* with Derek Jacobi, and three young assistants rehearsed their own shows for the Donmar's West End Season. Further afield, we hosted work from major regional houses such as Chichester, Bath and Plymouth.

If the work of choreographers tends to champion the excellence of youthful ability, we were privileged to host another substantial rehearsal period for Wayne McGregor's Random Dance, creating their latest exploration of ideas in movement, *FAR*. On a more practical note, a week in the studio for the gifted Hofesh Shechter Company included open rehearsals for potential new funders. Equally innovative dance came from Fuel's *Electric Hotel* which was created here last year, and after final rehearsals, toured outdoor sites throughout the UK. And throughout the year, a burgeoning number of fledgling choreographers and directors led recent graduates through their paces, preparing for showcases like *Resolution* at The Place or a Monday night offering in a "found" space. We can help them by offering a much reduced cost, but our financial stability does depend on

Above:
The Opera Group rehearsing
for *The Lion's Face*
Photo: Gemma Mount

Below:
Jerwood Assistant Director
Sandra Maturana at rehearsals
for *My Dad's A Birdman*
at the Young Vic
Photo: Keith Pattison



balancing this with rehearsals charged at the market rate. We were pleased to offer space to many of the major West-End shows (including *Love Never Dies*, *The Lion King* and *Calendar Girls*) who seek us out as their first choice; but equally disappointed when existing commitments simply didn't allow us to meet their requests.

The Theatre Safety Committee has drawn up guidelines for the industry regarding standards in rehearsal space and wanted to consult us "as you seem to be the benchmark by which others could be judged". Though immensely flattered by this, we remain conscious that the Space is only twelve years old, custom can indeed stale and we have to pay constant attention to maintaining that benchmark. This year, we refurbished the Café (with help from our caterers FARE, who have been with us from day one). We also replaced the door furniture throughout the building which guarantees our clientèle's security while they work here; and fitted a blackout system to the galleries. Finally, the electronic voice in the passenger lift was accused of being "inappropriate" for the finest rehearsal space; so we asked the complainant to put his mouth where his money was. Visitors will now recognise the assured tones of Sir Patrick Stewart, recorded while rehearsing *Bingo*.

The Jerwood Charitable Foundation's Jerwood Visual Arts programme in the Gallery is discussed in detail elsewhere in this report. We were delighted to acquire two new works of sculpture for the garden areas: Joel Perlman's *Black America* is part of a new accession from the Montgomery Sculpture Trust in favour of the Jerwood Sculpture Collection, and in September Peter Randall-Page loaned us three beautiful works from the *Solid Air* series. These were part of a celebration of Peter's work (with Purdy Hicks and Dulwich Picture Gallery) and were subsequently enjoyed by over 200 visitors to our regular Open House London tours.

As we said last year, the arts have come under increasing pressure but we remain confident that we can continue to maintain our support to the theatre and dance professions.



Michael Wilson, Chairman
March 2011



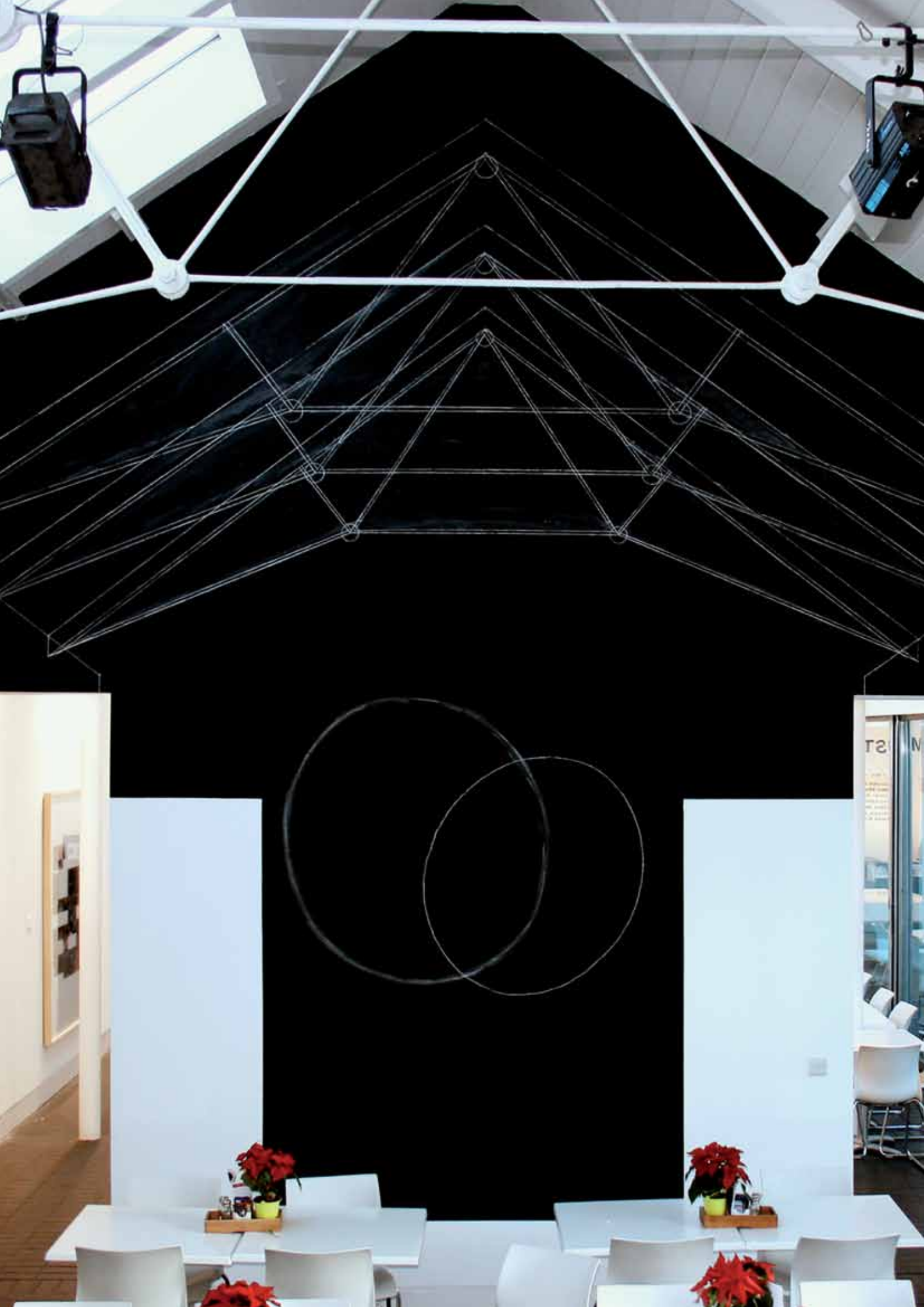
Richard Lee, Director

www.jerwoodspace.co.uk
www.twitter.com/jerwoodspace

Opposite:
George Charman
Vast (installation view), 2010
Courtesy the artist

Below:
Rehearsal for *My Dad's a Birdman* at the Young Vic
Photo: Keith Pattison







Chairman & Director's Report

At a time of uncertainty, our beliefs remain relevant. We exist to support the vision, ambition and achievement of outstanding artists across art forms, and we will continue to champion individuals and organisations in imaginative and appropriate ways. Emerging and untested practice, research, tentative exploration and collaboration, as well as proven routes to excellence become all the more important to encourage in this climate.

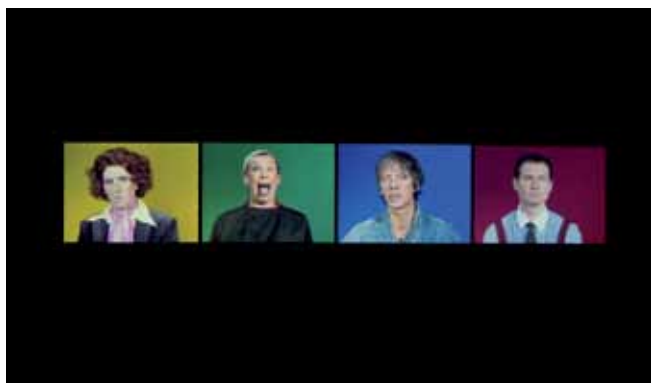
Jerwood Charitable Foundation Chairman & Director's Report

In this Report, covering our activities in 2010, we have chosen to communicate our work in a different way. Rather than present projects across art forms, we thought it useful to theme them through the type of project we have supported: for example, mentoring and professional development, or commissioning and production programmes. Many projects combine one or more key elements, but as we and our partners know, good projects always originate through the need to provide a certain kind of opportunity designed to support artists in a particular and focused way. In 2010, the Jerwood Charitable Foundation (JCF) has achieved a spend of £1.2m, awarded across art forms at differing levels dependent on needs and opportunities for support and development within each form of practice.

Our grants in 2010 were made as follows: Visual Arts 36%, Literature 7%, Theatre 14%, Dance 12%, Music 13%, Cross-disciplinary Projects 10% and Small Grants at 8% of our annual grant-making.

Collaboration is an element of artistic practice we are always keen to learn more about through our grant-making. It is an approach that we have continued to explore in our relationships not only with those we fund but within the Jerwood family, through shared programmes and resources. Our Jerwood Visual Arts (JVA) programme continues to be a hugely rewarding collaboration with Jerwood Space, whose galleries enable each exhibition and whose team ably supports each artist we work with. And, as the Jerwood Foundation reports, this year the Foundation and the Charitable Foundation have launched and are managing the DCMS Jerwood Creative Bursaries Scheme, which has provided a prime opportunity for the Jerwood family to work together. The Scheme, funded by DCMS and Arts Council England, has enabled both organisations to build new relationships with a broader range of artists and companies than our own resources would allow; for that opportunity we are very grateful.

The year has provided another rich field of opportunities for taking pride in the achievements of our partners and beneficiaries. *The Arbor*, Clio Barnard's challenging new film was the last of four outstanding commissions made through the Jerwood/Artangel Open. *The Arbor* collected significant accolades including Best British Newcomer and Most Original Debut Feature at the London Film Festival, and Best Debut Director at the British Independent Film Awards. Through Jerwood New Playwrights at the Royal Court, 17 year old Anya Reiss won the Charles Wintour Award for Most Promising Playwright in the Evening Standard Awards for her accomplished debut *Spur of the Moment*, as well as Best New Play in the TMA Theatre Awards. In *Take Five*, a jazz development programme run by Serious, composer/musician Kit Downes was nominated for a Mercury Prize. In their third year as an artist-led festival, Forest Fringe took the Edinburgh Festival Fringe by



storm with great critical success. Countless significant stories arise from within projects we have been able to support, thanks to the dedication, ability and skill of the artists and arts producers we have the privilege of working with.

Being a small staff team we take a collaborative approach to running the charity too, and so we were especially sorry to learn at the end of 2010 that our Administrative Director, Thomas Ponsonby, had decided to retire. Tom spent 10 fruitful years with the JCF, and we marked his achievements with a celebration in December. Tom was responsible for developing many of JCF's defining relationships and we are thankful that our relationship with him will continue despite his absence from the office. In 2011 we welcome Jon Opie as JCF's new General Manager, who joins Hannah Kerr and Bridget Bell in a restructured core team. Our Trustees continue a close relationship with our work and must be recognised for their insightful support and ideas. 2011 may well be a turbulent year as wider government policy changes are implemented, but we enter it in a position of financial health, based on the expert management of our endowment funds by J O Hambro and the careful steering of our Finance and Investment Committee.

Over the past year we have continued to ensure that our communications work harder for those we support. In the autumn we launched a new Jerwood Visual Arts website to showcase the work of JVA artists and encourage wider critical discussion through social media and a new JVA blog. We sought wider touring opportunities to increase exposure for JVA artists and increase the impact of our initiatives. Despite this additional activity we have also reduced our administration costs for the second year running so that every extra penny can be devoted to grant-making, an exercise we know every arts organisation is undergoing with the utmost attention.

At a time of uncertainty, our beliefs at the Jerwood Charitable Foundation remain relevant. We exist to support the vision, ambition and achievement of outstanding artists across art forms, and we will continue to champion individuals and organisations in imaginative and appropriate ways. Emerging and untested practice, research, tentative exploration and collaboration, as well as proven routes to excellence become ever more important to encourage in this climate.



Tim Eyles, Chairman
March 2011

www.jerwoodcharitablefoundation.org

www.twitter.com/shonaghm



Shonagh Manson, Director

From the left:
Mel Brimfield
*Four Characters in Search
of a Performance*, 2010

Spur of the Moment
by Jerwood New Playwright
Anya Reiss at the Royal Court
Jerwood Theatre Upstairs
Photo: Keith Pattison

Cruising for Art
at Forest Fringe
Photos: Christa Holka



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 it, we aim to support and promote the work of exceptional emerging artists by developing initiatives in and across drawing, painting, sculpture, applied arts, photography and moving image.

JVA is a major initiative of the Jerwood Charitable Foundation. In 2010 we held seven new exhibitions, working with 143 artists and 14 selection panelists and curators, touring five exhibitions to 11 regional venues and attracting audiences in excess of 22,000. We also run a regular series of talks and events at Jerwood Space, each of which is recorded and available as audio on the JVA website. This new website, designed by Mind Unit, was launched in September 2010 and will continue to grow during 2011. We must thank Parker Harris and Colman Getty who have delivered the JVA programme across the year, providing project management and creative ideas for how we might provide the best support we can for emerging artists and curators.

www.jerwoodvisualarts.org
www.twitter.com/JerwoodJVA
 Search 'Jerwood Visual Arts' on Facebook

Jerwood Encounters

Encounters are one-off exhibitions that provide space for emerging artists and artist-curators to explore issues and ideas in the borderlands between the main disciplinary fields of the JVA programme. This year we developed four new Jerwood Encounters:

Inscription: Drawing, Making, Thinking, co-curated by Amanda Game and Professor Anita Taylor, considered the connections between drawing and making, exploring different approaches to inscription through the work of three contemporary artists: David Connearn, Philip Eglin and Charlotte Hodes.

For The Sake Of The Image was artist Suki Chan's first exhibition as curator. Suki investigated the powerful relationship between visual image and sound in moving image work. The exhibition featured works by Asnat Austerlitz, Richard Bevan, Suki Chan, Juan Fontanive, Paul O'Kane, Mark Raidpere and Dan Walwin, ranging from kinetic sculpture to 16mm film and sound installation.

Locate supported three new commissions made for the programme by Mel Brimfield, Sarah Pickering and Aura Satz, each unpicking ideas of conceptual sites through new works in photography, film and sound installation. This was the third exhibition in the JVA programme curated by JVA Coordinator Sarah Williams.

This Must Be The Place, curated by David Company, brought together work by David and six artists who use differing photographic approaches to investigate their ideas. In this show each piece explored the theme of 'place'. Exhibiting artists were David Company, Camille Fallet, Mimi Mollica, Xavier Ribas, Eva Stenram, Lillian Wilkie and Tereza Zelenkova.



Jerwood Encounters:
Locate (installation shot)
 Photo: Paul Winch-Furness

Cadi Froehlich
Untitled (tea table), 2010
 Jerwood Drawing Prize 2010

Jerwood Contemporary Painters

The final in a series that ran for four years, this exhibition showcased single works by emerging painters. They were nominated and selected by established artists Paul Huxley RA, Callum Innes and Vanessa Jackson. In this exhibition were: Neil Clements, Stewart Cliff, Natasha Conway, Kevin Cosgrove, James Ferris, Lotte Gertz, Nick Goss, Tommy Grace, Charlie Hammond, Iain Hetherington, Thomas Hylander, Ellen Macdonald, Jill Mason, Lucy Kumara Moore, Jack Newling, J.A. Nicholls, Ben Pritchard, James Ryan, Daniel Sinsel, David Small, Lucy Stein, Shaan Syed, Mimei Thompson and Hanneline Visnes. The exhibition toured to PSL (Project Space Leeds) and to DLI Museum and Durham Art Gallery.

In 2010 we launched the Jerwood Painting Fellowships, a new open submission initiative supporting three emerging painters annually with a bursary of £10,000 each, a period of six months mentoring support from Paul Bonaventura, Stephen Farthing RA and Chantal Joffe, and a group exhibition in the JVA programme in 2011.

Jerwood Contemporary Makers

Established in 2008, Jerwood Contemporary Makers was a three-year initiative developed to support artists working in the applied arts, showing work across a range of disciplines. Selected in 2010 by makers Hans Stofer, Richard Slee and Freddie Robins, and managed by Colman Getty, this exhibition explored the notion of making from a variety of creative perspectives. It was designed by Michael Marriot and featured outstanding individual works from Laura Ellen Bacon, Chien-Wei Chang, David Clarke, Carl Clerkin, Julie Cooke, Robert Dawson, Nora Fok, David Gates, Joseph Harrington, Tony Hayward, David Rhys Jones, Kirsty McDougall, Nicola Malkin, Taslim Martin, Flora McLean, Rowan Mersh, Gareth Neal, Karen Nicol, Heather Park, Lina Peterson, Laura Potter, Tomoaki Suzuki, Ingrid Tait, Marloes ten Bhömer, Maud Traon, Richard Wheeler, Conor Wilson, Emma Woffenden and Dawn Youll.

The exhibition toured to Dovecot Studios in Edinburgh with IC:Innovative Craft; was part of Craft Month in Northern Ireland at the Naughton Gallery at Queens University, Belfast; and moved to the National Craft Gallery, Kilkenny in January 2011.

Jerwood Makers Open, launched in 2010, is a new open submission opportunity for emerging artists working in the applied arts. It aims to provide the chance to develop new work for exhibition independently of specific commissioning structures. Offering four bursaries of £7,500, it will be selected by Emmanuel Cooper, Siobhan Davies and Jonathan Watkins, and opens in summer 2011.

Jerwood Drawing Prize

We received a record 2,847 submissions from 1,453 artists for this, the largest and longest-running open exhibition for drawing in the UK. The panel, Charles Darwent, Jenni Lomax and Emma Talbot, selected 72 works by 70 artists. First prize went to Virginia Verran; second prize to Cadi Froehlich; and two student prizes were awarded to Warren Andrews and to James Eden and Olly Rooks for a joint work. The exhibition, which was developed and is directed by Drawing Projects UK, toured to Summerfield Gallery, Cheltenham; South Hill Park, Bracknell; Oriol Myrddin Gallery, Carmarthen; and DLI Museum and Durham Art Gallery. Full details of all 70 selected artists can be found at www.jerwoodvisualarts.org

JVA Artist in Residence

Since 2007 we have hosted an annual opportunity for an artist in residence to respond to or reflect upon ideas within the JVA programme through the making of new work. This year we welcomed Gemma Anderson in the role, who we met through JVA Coordinator Sarah Williams' Jerwood Encounters show *Experiments in Collaboration* in 2008. Gemma will publish new print works in 2011.



Julie Cook
Bilateral Body Bumpers, 2005
Jerwood Contemporary
Makers 2010

Virginia Verran
Bolus-Space (signal), 2009/10
Jerwood Drawing Prize 2010

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.

Young Vic: Jerwood Assistant Directors Programme

Following, and learning from, the extensive impact of the Jerwood Directors Award which ran for eight years, the Young Vic developed a new development programme that has already supported eight emerging directors in 2010. Engaged in three ways, Jerwood Assistant Directors are:

- hosted by the theatre on an extended placement in the building, tailored to meet their individual development needs;
- given the paid role of Assistant Director on a major Young Vic production;
- provided with a budget to hold their own creative process week, supported by space and staff time at the Young Vic.

Jerwood Assistant Directors in 2010 were Peter Cant, Cathal Cleary, Abigail Graham, Rikki Henry, Ben Kidd, Sandra Mantorama, Sasha Milavic Davies and Tanya Roberts. Peter Cant was also accepted on the 2010 Jerwood Opera Writing Foundation course at Aldeburgh Music. www.youngvic.org

The Arvon Foundation: Jerwood/Arvon Mentoring Scheme

In the second year of three, the Scheme offers a unique opportunity for nine emerging writers to be guided by a leading writer across three literary genres: playwriting, poetry and fiction. Writers selected in 2010 were playwrights Ros Martin, Janice Okoh and Kate Kerrow, who will work with Rebecca Lenkiewicz; Stevie Ronnie, Gemma Green and Geraldine Clarkson, who will be mentored by poet Jo Shapcott; and Lina Morton, Lin Noueihed and Chelsey Flood, who will develop their fiction with Bernardine Evaristo. The group began their year of mentoring with a Master Class residency at The Hurst in March.

2009's 'graduates' concluded their year with a reading and performance event at the Free Word Centre, London, in June, and published an anthology of their work, available digitally and in print.

www.arvonfoundation.org

Serious: Take Five

Take Five is a unique professional development programme which supports jazz musicians of exceptional promise from across the UK. It gives musicians the opportunity to take time out to develop their craft and build their careers. In our sixth edition, eight jazz artists were selected from a long list of 35 nominations sought from jazz experts. The selection panel for Edition VI were Soweto Kinch, composer, saxophonist and MC; Steve Mead, Artistic Director Manchester Jazz Festival; Chris Sharkey, composer, musician and previous participant; as well as Directors of Serious Music (producers of the programme) and the Directors of the PRS for Music Foundation and Jerwood Charitable Foundation. For the second year, Take Five was also generously supported by Arts Council England and the Musicians Benevolent Fund.



My Dad's A Birdman at the Young Vic. Jerwood Assistant Director Sandra Maturana
Photo: Keith Patterson

Take Five Edition VI artists
Photo: Emile Holba



Edition VI artists were James Allsopp (saxophones and clarinets), Tomas Challenger (saxophones), Kit Downes (piano), Adam Fairhall (piano), Fraser Fifield (pipes, whistles and saxophones), Shabaka Hutchings (saxophones and clarinets), Olivia Moore (violin) and Dave Smith (drums).

Take Five has now supported 48 outstanding jazz artists to develop and grow. To further promote Take Five artists and the scheme, we gave a small grant together with the PRS for Music Foundation to support *Take Five Takes Over*, an evening of free music played by Take Five alumni at Queen Elizabeth Hall as part of the London Jazz Festival, produced by Serious. A short film telling the story of Take Five was also commissioned and screened.

www.serious.org.uk

Glyndebourne: Jerwood Young Artists

This year, our work with Glyndebourne moved from providing professional development across the whole of the Glyndebourne Chorus to focus on a smaller number of highly talented choristers who have the potential to become world-class soloists. Rosie Aldridge (mezzo soprano), Anthony Gregory (tenor), and Duncan Rock (baritone) were selected from over 300 artists to become the first Jerwood Young Artists at Glyndebourne.

Throughout the season Jerwood Young Artists were given solo vocal coaching and Italian and German diction coaching. Each Jerwood Young Artist was also given a significant role to cover as well as their own roles in the Chorus: Rosie Aldridge was cast as Lady-in-Waiting (*Macbeth*); Duncan Rock as the Novice's friend (*Billy Budd*) and as Keeper of the Madhouse (*The Rake's Progress*); and Anthony Gregory as The Hussar in the Chorus' production of *Mavra* in the Jerwood Studio. *Renard* and *Mavra*, two one-act Stravinsky operas, were performed by the Chorus as part of our award, enabling solo opportunities for the Chorus within the Glyndebourne Festival. Director Freddie Wake-Walker with conductor Leo McFall and the Britten Sinfonia collaborated on the piece.

Duncan Rock was subsequently awarded the 2010 John Christie Award, Glyndebourne's prestigious singing prize (valued at £10,000) for an exceptionally talented singer to pursue further study.

www.glyndebourne.com

From the left:
Jerwood Young Artist
Anthony Gregory in *Mavra* at
Glyndebourne
Photo: David Illman

The Great Escape
(*A Borrower's Tale*) at BAC
Photo: Stephen Dobbie



Jerwood Assistant Director
Sasha Milavic Davies at
rehearsals for *The Human Comedy*
at the Young Vic
Photo: Keith Pattison

Aldeburgh Music: Jerwood Opera Writing Programme

130 applications were received for the second round of the Jerwood Opera Writing Foundation course. The course provides three, week-long residencies that mix practical exercises, theory and creative collaboration, involving leading opera practitioners as tutors. It aims to develop an understanding of writing for opera with artists who have little or no experience in the area. 19 artists were selected to take part by composers John Woolrich and Giorgio Battistelli, poet and novelist Lavinia Greenlaw, and Artistic Director of Aldeburgh Music Jonathan Reekie. Foundation participants for 2010/11 are: composers Aaron Holloway-Nahum, Huang Ruo, Joanna Lee, Jamie Man, Christopher Mayo, Donal Sarsfield, Benjamin Scheuer, Sasha Siem, Marcin Stańczyk and Luke Styles; directors Natalie Abrahami and Tom Creed; writers Peter Cant, Nancy Harris, Toby Litt, Alan McKendrick and Tom Swift; and writer/directors Ted Huffman and Hannah Silva.

Through the 2008 Jerwood Opera Writing Fellowships, five projects continue to develop and will enter production in 2011: Luke Bedford, Glyn Maxwell and John Fulljames; Miroslav Srnka, Tom Holloway and Matthew Lutton; Larry Goves and Matthew Welton; Elspeth Brooke, Jack Underwood and Ellie Rees; and David Toop.

www.aldeburgh.co.uk

Jerwood/BAC Producers Programme

Developed from a pilot programme we supported in 2008, BAC (Battersea Arts Centre) launched the Jerwood/BAC Producers Programme, a two-year professional and artistic development programme for emerging and senior producers at BAC, dubbed '*one of the most influential theatres in Britain*' (Guardian). With a unique programming approach that embeds participation activity and producing functions as core equals, in 2010 BAC welcomed three new Junior Producers to the Theatre & Participate team: Bethany Haynes, Simone Kenyon and Rosalie White. The Jerwood/BAC Producers Programme will engage the team with external mentoring support, practical workshop sessions and training, opportunities to travel and undertake placements with other organisations and, crucially, will provide more time in the rehearsal room with artists making new work.

www.bac.org.uk

Jerwood Opera Writing Programme
participants Joanna Lee (composer)
& Jan Hendrickse (woodwind musician)
at Aldeburgh Music
Photo: A Holloway-Nahum



Research & Development

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

Sadler's Wells: Jerwood Studio

Celebrating its fifth birthday this year, this powerhouse of a programme continued to offer structured support for new work and new collaborations.

Through cross-art form collaborations, seven weeks of studio time were given to artists across five new projects. Choreographer Fin Walker and theatre director Thea Sharrock began new work based on *Macbeth*, exploring how dance could lead the way with an established text. The Pet Shop Boys and Javier de Frutos, with Matthew Dunster (narrative), Tal Rosner (video), Katrina Lindsey (design) and Michael Hulls (lighting) worked on *The Most Incredible Thing*, a new ballet based on a Hans Christian Anderson story, since commissioned by Sadler's Wells for 2011. Jasmin Vardimon worked with visual artist Shezad Dawood on ideas for a short piece inspired by Buster Keaton and slapstick humour. The Clod Ensemble enjoyed rare research time in the theatre itself, playing with ideas for a site specific performance using the entirety of the theatre and now commissioned for 2011. TC Howard and Matt Bugg developed ideas for *Paper Mountain*, a mid-scale touring work for children with dance and puppetry.

These collaborations begin tentatively. They start with an idea and without a performance date, yet this year six shows which benefited from previous research time made it into Sadler's Wells and other programmes. Frauke Requardt and David Rosenberg's *Electric Hotel* toured the UK and was a major off-site project for Sadler's Wells. Russell Maliphant's *Afterlight* toured, as did Hofesh Shechter's *Political Mother*. Daniel Kramer and Frauke Requardt's *Pictures from an Exhibition* was presented at Sadler's Wells. Martin Creed's *Ballet Work No. 1020* ran at the Traverse in Edinburgh and Sidi Larbi Cherkaoui's and Maria Pages' new work *Dunas* toured internationally.



Big Intensive participants
at Sadler's Wells

Photo: Ben Dowden

In the Dinner Dance series, three events brought together 33 artists and arts producers from across disciplines. Over five years, Dinner Dances have hosted 168 practitioners. At Sadler's Wells *body:language* public talks were given by Tim Etchells of Forced Entertainment, Dana Caspersen of the Forsythe Company and Alain Platel of Les Ballet C de la B.

This year's Big Intensive week-long course focused on the art and craft of choreography, providing places for 16 emerging choreographers. In 2011 we are delighted to launch the Sadler's Wells Summer University through the Jerwood Studio. This initiative will see 15-20 choreographers at early stages of their careers selected to participate in the Summer University. Running over four years, the initiative will offer vital training and development. It will be led by Jonathan Burrows and produced by Emma Gladstone at Sadler's Wells.

www.sadlerswells.com

Dance UK: Dancer's Health

This campaign's vision is for a future in which all top level dancers are cared for with access to the best dance-specific healthcare. As part of its mission to lead this change, Dance UK has now established the National Institute of Dance Medicine and Science; founding partners are the Jerwood Centre



Electric Hotel

developed through the Jerwood Studio at Sadler's Wells and produced by Fuel

Photo: John Sturrock

for the Prevention and Treatment of Dance Injuries in Birmingham, Trinity Laban and University of Wolverhampton. The project was strengthened this year with a significant gift of £30,000 from Harlequin Floors. The National Institute was launched at the Royal Society for Medicine in November.

www.danceuk.org

Performing Arts Labs (PAL): Movement and Meaning

PAL provides talented artists opportunities to challenge and extend their own practice by working in unexpected contexts with people they might not otherwise encounter. We made a grant to support a PAL Lab on the subject of embodied knowledge. Led by Gill Clarke of Independent Dance, this Lab will bring together dance artists, scientists, social scientists and educators to use their expertise and knowledge of dancers' physical language to explore movement and perceptual experience.

www.pallabs.org

The Bush: bushgreen

Following its launch in 2009, the bushgreen website, which allows for submission and sharing of playwrights' scripts and ideas, now has more than 3,400 members. The Bush has received 1,200 script submissions to the theatre through the site, and another 1,120 scripts have been published on *bushpress*. The site enters phase two in 2011.

www.bushgreen.org

Royal Society of Literature Jerwood Awards for Non-Fiction

We are proud to support these awards, now in their seventh year, which offer financial support towards writing a first work of non-fiction. They

also provide a survey of some of the best non-fiction being developed by up and coming new writers. Over this time we have enabled 20 writers to work towards new publications. In 2010 judges Robert Macfarlane, Tristram Hunt MP and Claire Armistead selected: Alexander Munro for *The Paper Trail* (£10,000); Jonathan Beckman for *Cardinal Sins: Marie Antoinette and the Necklace Scandal* (£5,000); Roger Beam for *Englandspiel* (£5,000) www.rslit.org

The Opera Group: Incubator

For the third year we supported this research and development programme, providing vital time to nurture new creative ideas and partnerships. The Opera Group's unique way of working invests in relationships with venues and audiences alike to create new works of outstanding quality that really speak with and to their stakeholders. Whilst still an emerging organisation, the company is now widely recognised as one of the UK's leading producers of new opera and music theatre. From 2011–2013 The Opera Group embark on a new residency with Kings College London following a thriving associate relationship with the Young Vic in the Jerwood Pod. We are delighted to continue working with them during this transitional period.

www.theoperagroup.co.uk

Cove Park: Jerwood Residencies

Cove Park celebrated its 10th anniversary in 2010. For a second year, Cove Park collaborated with Fuel to programme a series of performing artists' residencies.

- Melanie Wilson returned to develop a new piece exploring dementia
- Inua Ellams spent time developing his second theatre work *Untitled*
- Paul Hodson worked on the second draft of his play *Don't Shoot the Clowns*
- Will Adamsdale, Neil Haigh, Matthew Steer and John Wright explored a new theatre project *The Summer House*
- Fevered Sleep's team developed future plans for the company
- Choreographer Will Tuckett, sound artist Dan Jones and designer Börkur Jónsson developed the music and design for a choreographed ballet for boats
- David Rosenberg and Frauke Requardt worked on ideas for a second collaboration following *Electric Hotel*, part-developed here in 2009
- Paul Clark and Suzy Willson of Clod Ensemble developed two new project ideas
- Fuel continued to build on ideas for the future of the producing company
- Mark Espiner, Tom Espiner and Dan Jones of Sound and Fury developed ideas for a new show, *Going Dark*, with Kate McGrath of Fuel as dramaturg.

www.covepark.org

Crying Out Loud: The Blender Series

The aim of this project shares a desire with the Creative Exchange projects at Circus Space (see page 34) to provide opportunities for circus artists and makers in other performance disciplines to share ideas and practice around skills and narrative development. We supported the first event of the series, bringing together 12 circus practitioners with five choreographers, for a three-day workshop sharing practical skills, potential collaborations and creative ideas. The workshop was led by Lea Anderson MBE of The Cholmondeleys and The Featherstonehaughs and Rob Tannion of Stan Won't Dance, and concluded with a work in progress performance for industry promoters and programmers.

www.cryingoutloud.org

Commissioning & Production Programmes

Off the Endz by Jerwood
New Playwright Bola Agbaje
at the Royal Court Jerwood
Theatre Downstairs
Photo: Johan Persson



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

South East Dance: Screen Dance Commissions

Five new commissions were awarded in 2009 under South East Dance's Screen Dance programme. In October 2010 Sérgio Cruz's *Hannah* premiered in London and joined Isabel Rocamora's *Body of War* screening at IMZ dancescreen, whilst Billy Cowie's 3D film *Tango de Soledad* opened in Brighton in December.

In addition, we worked with SED on their Black Box White Cube (BBWC) consultation, launched at South East Dance and then Jerwood Space in December. BBWC aims to develop a major new strategy for the support of artists working in dance and the moving image across visual and performing arts spaces.

www.southeastdance.org.uk

The Gate: Jerwood Young Designers

At The Gate, we support emerging designers to take on the challenge of the theatre's intimate and flexible space. Holly Waddington designed Carrie Cracknell's *Breathing Irregular*; Helen Goddard worked with Anna Ledwich on *Lulu*; Samal Blak designed *How To Be An Other Woman* with Natalie Abrahami; and Chloe Lamford took on *Josef K* for Lyndsey Turner.

Since Jerwood Young Designers began we have supported 35 designers to stretch their imagination through the ambitious Gate programme.

www.gatetheatre.co.uk

The Royal Court: Jerwood New Playwrights

Now in its seventeenth year, this longstanding and influential programme supported three emerging writers in 2010:

Bola Agbaje's *Off the Endz* was presented in the Jerwood Theatre Downstairs, and was her smart, savvy, second play with the Royal Court. Bola was identified in *The Independent* as one of 2010's 'brightest new stars to watch'.



DC Moore's second play *The Empire* recreated the ruins of Helmand Province in the Jerwood Theatre Upstairs. *The Empire* won Best Touring Production in the TMA Theatre Awards and was nominated for the Charles Wintour Award for Most Promising Playwright in the Evening Standard Awards.

How to be An Other Woman
at The Gate
Jerwood Young Designer Samal Blak
Photo: Simon Kane

Anya Reiss' debut play *Spur of the Moment* brought domestic battle grounds on set in the Jerwood Theatre Upstairs to critical acclaim. Anya won the Charles Wintour Award for Most Promising Playwright in the Evening Standard Awards, and Best New Play in the TMA Theatre Awards.

In addition, Tim Crouch's 2009 play *The Author* received the 2010 John Whiting Award, joining a long line of Jerwood New Playwrights recognised by the Award for 'original and distinctive development in dramatic writing'. *The Author* completed an international tour and received a Total Theatre Award for Innovation at the 2010 Edinburgh Fringe Festival. www.royalcourttheatre.com

The JMK Trust: The James Menzies-Kitchin Young Director Award

The JMK Trust was set up in 1997 to commemorate the visionary young director James Menzies-Kitchin. The 2010 Award went to Matthew Evans and supported his production of *The Jewish Wife* by Bertolt Brecht at BAC. In addition we were pleased to support the JMK Trust in expanding



its activity regionally through a new programme of Direct Access workshops, providing emerging directors with opportunities to learn about the craft of theatre-making from some of the UK's finest directors.

Joe Hill-Gibbins and Thea Sharrock, former JMK Award winners, were nominated for the 2010 Evening Standard Award for Best Director.

www.jmktrust.org

Aurora Orchestra: The Jerwood Commissions

New Moves is a performance series in the Jerwood Hall at LSO St Luke's, where Aurora Orchestra is resident. It combines Aurora's outstanding artistic quality and ambitious commitment to nurturing both audiences and musicians of the future. The Jerwood Commissions are new cross-arts collaborations. Each involves a commission from an outstanding emerging artist or ensemble operating outside the traditional limits of the classical music sphere. With a Jerwood Commission underpinning each programme in the series, they contribute to a residency which pushes the boundaries of the concert experience.

New Moves launched in March 2010 with *Inferno*, a collaboration with Mahogany Opera. *In-Flight Entertainment* in July featured leading capoeira group Cordão de Ouro, and the Jerwood Commission *Khorovod* by Julian Anderson. The third Jerwood Commission involved Central St Martins College of Art and Design's Moving Image students who created a new video work based around Saint-Saëns' *Carnival of the Animals*.

In 2010 Aurora was shortlisted for the highly prestigious Royal Philharmonic Society's Ensemble Award and principal conductor Nicholas Collon was nominated for the Southbank Sky Arts/Times Breakthrough Award 2011.

www.auroraorchestra.com

Artangel: Jerwood/Artangel Open

The Jerwood/Artangel Open was a £1million commissioning initiative which supported four major projects over five years. The final project in the series was Clio Barnard's first feature-length film *The Arbor*, the powerful and challenging true story of Bradford playwright Andrea Dunbar (*The Arbor; Rita, Sue and Bob Too*) and her daughter Lorraine. Andrea wrote honestly and unflinchingly about her upbringing on the notorious Buttershaw Estate in Bradford and was described as 'a genius straight from the slums.' Clio recorded audio interviews with Lorraine, members of the Dunbar family and residents from Buttershaw, editing these to form an audio screenplay, the basis of the film as actors lip-synch to the actual voices of the interviewees.

Screening internationally and across the UK, Clio was awarded Best New Documentary Film-maker at the Tribeca Film Festival 2010, Best British Newcomer and Most Original Debut Feature at the London Film Festival 2010, and Best Debut Director at the British Independent Film Awards 2010. The Jerwood/Artangel Open was supported by Arts Council England and Channel 4. *The Arbor* was also supported by UK Film Council and More 4, and was produced by Tracy O'Riordan.

We are immensely proud of Clio's achievements, along with those of Roger Hiorns, Alan Kane and Ruth McEwan whose projects were realised with Artangel's expert and visionary guidance.

www.artangel.co.uk

The Arbor by Clio Barnard, 2010

Produced by Artangel

Small Grants

Brian Lobel
Carpe Minuta Prima
 Photo: Christa Holka



Brian Lobel: Carpe Minuta Prima

Performance artist Brian Lobel will make his first extended-run work in the UK, *Carpe Minuta Prima*. The project explores our personal relationships with time as a contemporary commodity, gathering material through performance and resulting in an ambitious interactive installation. The aim of our support is to allow Brian, who is developing a brave reputation for his deeply personal and challenging solo work, to create a piece with the potential to tour, raising his profile at a key point in his critical development.

www.blobelwarming.com

Circus Space: Creative Exchanges

Creative Exchanges are designed to offer fruitful encounters between emerging circus artists and established creative leaders in theatre and dance. The first of three new Creative Exchanges took place in 2010, through which Natalie Abrahami, Co-artistic Director of The Gate spent a week in Circus Space's Creation Studio working with eight circus artists and dramaturg Purni Morrell of National Theatre Studio. Two further Exchanges are scheduled in 2011.

www.thecircusspace.co.uk

Fuel: Electric Hotel

Produced by Fuel, *Electric Hotel* was a collaboration between director David Rosenberg and choreographer Frauke Requardt with designer Þórkur Jónsson. This site-specific dance piece took place in a huge structure designed from shipping containers. It used binaural sound technology to create a bizarre, lonely and beautiful outdoor spectacle. Our support enabled David and Frauke to work with dramaturg Ruth Little who supported them as they worked together for the first time on this large-scale commission. The piece was researched in the Jerwood Studio at Sadler's Wells. We also enabled the team to spend time at Cove Park under a Jerwood Residency in 2009. *Electric Hotel* toured across the UK in 2010.

www.fueltheatre.com

Fierce Festival

Fierce's new Joint Artistic Directors Laura McDermott and Harun Morrison met as trainee producers at BAC, and were appointed to run Fierce in 2009. With bold ideas to enact as emerging leaders, we supported a period of creative and strategic research and development toward their first Fierce Festival in 2011. This programme provided resources for exploratory artistic visits and conversations with artists from across the UK, and enabled Laura and Harun to interrogate the role of the festival, exploring new festival models for Fierce through engaging with innovative festivals nationally and internationally.

www.wearefierce.org

Forest Fringe: A Festival of Thoughts

Co-directed by Deborah Pearson and Andy Field, Forest Fringe is a space and community run by artists for artists. Born out of a frustration with the traditional Edinburgh Fringe Festival model, Forest Fringe encourages new artistic adventurousness by reducing financial risk. A Festival of Thoughts was a new strand of artistic workshops, wild experiments and unusual events that took place at Forest Fringe in the Edinburgh Fringe Festival in 2010. The programme created space for the kind of artistic reflection and engagement that you just do not get elsewhere at the Festival. It offered ways for artists and audiences to explore unconventional performance through a mixture of workshops, performance and discussion. Forest Fringe also collaborated with Live Art Development Agency's DIY initiative, Residence in Residence and BAC's YPT3.

www.forestfringe.co.uk

LIFT in association with Hide&Seek: Wonderlab

LIFT (London International Festival of Theatre), in association with Hide&Seek, produced the Wonderlab in summer 2010 at the ICA, London. Wonderlab brought together practitioners from across disciplines (theatre makers, film makers, games designers and writers) to explore each others' practice and develop new ideas for collaborative projects at the intersection of gaming, play, technology and art.

Play is a tool of increasing value for creators working in fields ranging from theatre and music to film and the digital arts. It is becoming a fulcrum for new arts practice and new audiences, providing opportunities for deep engagement, creative connection and social enjoyment. LIFT and Hide&Seek recognise the potential of this area and over three days facilitated participants to network, devise and play together with the challenge of inventing new kinds of cultural product and experience.

www.liftfestival.com

London Word Festival: Commissions

London Word Festival (LWF) was founded in 2007 by Tom Chivers, Sam Hawkins and Marie McPartlin. LWF is a pioneering annual celebration of words, text and language, programming across art forms, commissioning new work and exploring non-traditional spaces. In the 2010 Festival we supported two new commissions: *The Chip Shop*, a live art installation conceived, built and performed by The Henningham Family Press; and *One Hundred Days To Make Me A Better Person*, conceived and led by comedian Josie Long.

www.londonwordfestival.com



Fierce Start Party
Photo: Briony Campbell

The Chip Shop at the
London Word Festival
Photo: Tom Medwell

Lynnette Moran: Live Collision

For the second year we supported emerging producer Lynnette Moran to run Live Collision, a programme exploring new models of making and showing work in Ireland. It paired experimental performing artists from the UK with creative collaborators from the Republic of Ireland for a week's R&D during the Dublin Fringe Festival. Performing their existing shows in Ireland for the first time Matthew Morris, Stacy Makishi and Kazuko Hohki also presented a scratch showcase of early new ideas developed with their Irish collaborators that week. livecollision-collisionlive.blogspot.com

PRS for Music Foundation: New Music 20 x 12

Led by PRS for Music Foundation and Sound and Music, New Music 20 x 12 commissioned 20 new works each lasting 12 minutes, which will be broadcast on BBC Radio 3 and performed throughout the UK as part of the Cultural Olympiad in 2012.

An open call for proposals, launched in May 2010, invited music organisations, festivals, ensembles, promoters or venues from across the UK to propose ideas for new work in any musical genre to be commissioned from a UK-based composer. The final commissions were selected by an expert panel chaired by Roger Wright, Controller BBC Radio 3 and Director, BBC Proms. We are delighted to be one of a cohort of funders supporting this initiative.

www.prsformusicfoundation.com

The Wapping Project: 10th Anniversary Commissions

The Jerwood Commissions at The Wapping Project began in 2001, and so we were delighted to be involved in The Wapping Project's 10th anniversary celebrations. Led by Jules Wright, Director, we have contributed towards ten new dance commissions taking place across Winter 2010/Spring 2011.

www.thewappingproject.com

Treloar

We supported a small group of musicians to take part in Treloar School's Year Of Music programme, developing their skills alongside Treloar's expertise in working with children with complex physical needs.

www.treloar.org.uk

Five Hundred Dollars

The second of two small grants from us supported this feisty artist-run gallery to move premises on Vyner Street and to present four new shows: *Photolita*, a group show of work made through analogue photographic processes; *Nowhere in Peculiar*, curated by George Harwood-Smith and Eleni Thoma, and featuring work by Blue Curry, Stuart Middleton, Jock Mooney, Emma Wieslander and Jesse Wine; James Unworth's *Ninja Turtle Sex Museum*; and *Record Separator*, a solo show of new paintings by founding artist Phil Hale. It also co-hosted Auction East in conjunction with the Kathmandu Contemporary Arts Centre. www.fivehundreddollars.co.uk

Joana Seguro: Tea and Cake

With Auro Foxcroft of Village Underground, Joana programmed three well-curated events for an invited audience of cross-disciplinary arts producers and artists to meet, network and discuss their work. Nearly 100 people took part in the events designed to spark new collaborations.

www.lumin.org



Julie Cockburn
Tattoo Face, 2010
Jerwood Drawing Prize 2010

Jerwood Foundation

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Cover image
Hayoung Kim

Internal Sequence I (detail), 2010

Image courtesy the artist

Photo: Magnus Arrevad