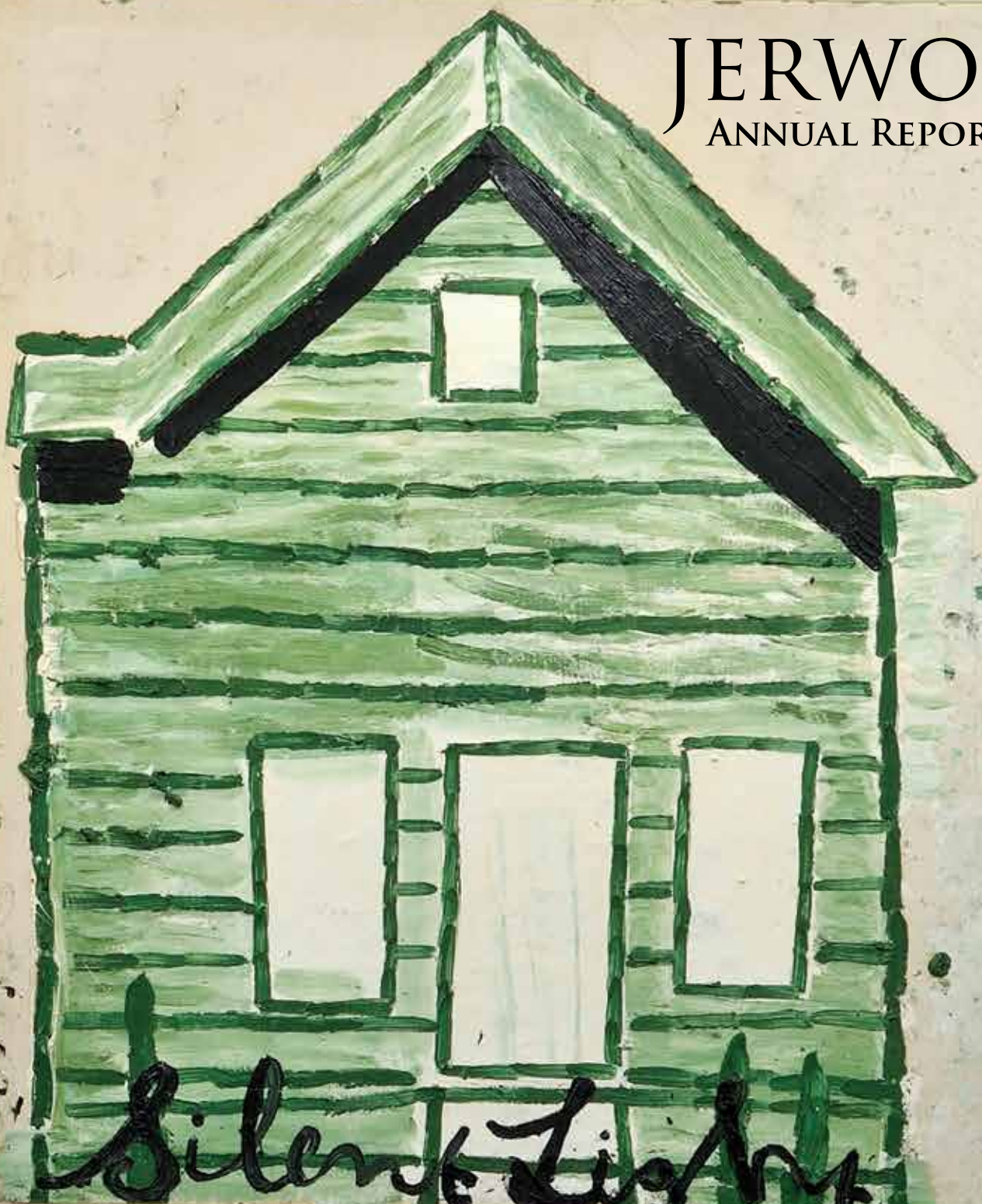


JERWOOD

ANNUAL REPORTS 2012



Silent Light



Gary Hume
Baby Bird 1, 2008
Courtesy of the artist and
Matthew Marks Gallery, New York

JERWOOD

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

Jerwood Space opened in 1998 as a major capital initiative of the Jerwood 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 Jerwood 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. It also develops and manages Jerwood Visual Arts, a year-round contemporary gallery programme of exhibitions, awards and events hosted at Jerwood Space and on tour nationally.

Opened in March 2012, Jerwood Gallery in Hastings is the most recent major initiative of the Jerwood Foundation, established to create a permanent, public home for the Jerwood Collection, alongside a changing curated programme. Taking inspiration from the Jerwood Collection and the Gallery's seaside location, the building features seven permanent galleries, the Foreshore Gallery receiving space, sculpture courtyard, café, education space, library and shop.

Since 1991, the Jerwood Foundation and Jerwood Charitable Foundation have channelled more than £90 million into capital and revenue projects.

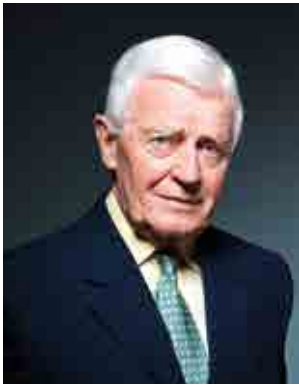


Gary Hume
American Tan VI, 2006 – 2007
Courtesy of the artist
Photo: Ioana Marinescu

JERWOOD
FOUNDATION



Jerwood Foundation Chairman & Director's Report



Alan Grieve CBE
Photo: Pal Hansen

Lara Wardle
Photo: Christie's

Some men see things as they are and say 'Why?' I dream things that never were and say, 'Why not?'

George Bernard Shaw

The year under review proved to be increasingly uncertain and difficult to forecast. Global factors and influences have gathered strength, maybe mirroring global weather and the natural disasters that we have witnessed. There are clear economic, political and social consequences from international instability and no government or institution, large or small, is immune.

Looking back at the Report for 2011, the questions and doubts we expressed then have largely remained unanswered and unsolved. The continuing sovereign debt problems and potential defaults in Europe coupled with the difficulties of imposing structural changes; the strength and possible threats to the US economy from any weakening earnings during 2013 and taxation and welfare decisions; the Chinese economy and its growth and resilience. Lastly we now see the Israeli dilemma in relation to Iran's nuclear developments and increasing Middle East tensions.

Governments and major international companies have sounded warnings about the health of the world's economies and the cutting or massaging of growth projections is an almost daily event in the national and international press.

Turning from macroeconomics to events closer to home, we are now housed in an ideal small office in a converted freehold mews in North Kensington designed by architects HAT Projects, which provides a London office for Jerwood Gallery and a representative office for the Jerwood Foundation.

2012 was a full and important year

Jerwood Gallery in Hastings opened in March to house our 20th and 21st century British art collection with Liz Gilmore the appointed director. Since the opening of the Gallery we have had four major exhibitions in the Foreshore Gallery receiving space and established the Friends of Jerwood Gallery as a UK registered charity.

The Jerwood Charitable Foundation continued its grant giving initiatives, including major grants to: Sadler's Wells for the Jerwood Studio and Summer University programmes; the Royal Court for Jerwood New Playwrights; Glyndebourne for the Jerwood Chorus Development Scheme and the all important grants made within its Jerwood Visual Arts programme. The total number of grants made in 2012 was 44 ranging from £1,500 to £100,000.

At Jerwood Space our great sadness was the death of our Chairman, Michael Wilson, following a year or more of serious illness. There is further reference to his passing by Director Richard Lee, in the Jerwood Space Director's Report.

For the Jerwood Foundation we would record the continuing success of Dominic Cooke as Artistic Director at the Royal Court and his productions in the Jerwood Theatre Downstairs and the Jerwood Theatre Upstairs. Through Jerwood New Playwrights, Nick Payne's *Constellations* transferred to the West End, alongside plays by April de Angelis and Laura Wade, both previous Jerwood New Playwrights. Dominic Cooke would also single out *Vera Vera Vera* by Hayley Squires and *The Witness* by Vivienne Franzmann as strong examples of emerging writers tackling challenging subjects with flair, compassion and originality.



Jerwood Foundation Office
Designed by HAT Projects
Photo: Ioana Marinescu

Earlier capital projects have enjoyed continuing successes:

- Of the productions by RADA in the Jerwood Vanbrugh Theatre three pieces of work stand out:
 - *Divine Word* by Ramon Valle-Inclan. The UK premiere of this extraordinary early 20th century Spanish play was directed by Paul Hunter and staged as a co-production with *Told by an Idiot*.
 - *Blue Stockings*. The world premiere of a new play by Jessica Swale, who also directed, has subsequently been taken on by Shakespeare's Globe and will be staged there in summer 2013.
 - *Peter Pan or The Boy Who Wouldn't Grow Up*, a radical re-imagining by German director and RADA graduate Martin Oelbermann. This was produced with assistance from Circus Space (who were also formerly supported by the Jerwood Charitable Foundation) and involved the joint venture being put into the round and use of trapezes, ropes, hoops and flying silks.
- The Training Ship TS *John Jerwood* maintained a full operational programme with over 30 voyages in the year and some 350 cadets gaining new skills. The ship has visited St Malo, Inverness, the Isle of Man and Weymouth during the Olympic sailing events. In the words of Marine Society & Sea Cadets CEO, Martin Coles, 'a voyage on TS *John Jerwood* provides a life changing experience'.
- At the Jerwood Centre within the Wordsworth Trust 54 events took place ranging from a poetry reading from the Poet Laureate, Carol Ann Duffy, to talks on local Grasmere history. University groups have been in residence on 17 occasions from universities in England and the United States.
- At the Royal College of Physicians in London, the Jerwood Medical Education Centre continued its important role in the training of doctors. During 2012 there was a record number of applicants from a range of specialities and grades for the prestigious MSc in Medical Leadership and the MSc in Medical Education. This has resulted in the largest cohort for both programmes. Within the College building we have made a long-term loan of our collection of sculpture maquettes, which are now beautifully exhibited in the Council Chamber.

Success is not the key to happiness. Happiness is the key to success.

Albert Schweitzer

Our Fund

Although markets have been volatile they have ultimately been benign for us. The relevant Indices for 2012, although not used in measuring the performance of our Fund Managers, make interesting reading.

| | |
|---|--------|
| UK FTSE 250 | 8.6% |
| US S&P 500 | 10.91% |
| FTSE All World Asia Pacific (ex. Japan) | 17.47% |

I believe that, in the measurement of our Fund's performance and considering the reports and performances of our Fund Managers, we need to remain consistent, embrace fundamentals and diversification, both geographically and by allocation, and try and understand the dynamics of the economies in which we invest. Our Fund returned an annual performance in 2012 of 12.8% with major contributions from our Asian Manager of 18.5%.

We have stressed for some five years or more the importance of dividends which, aligned with earnings and cash flow of the underlying investment, should indicate the present and future performance. Also, in many cases we need to be alert to investment in research and development if the companies in which we invest are to keep pace with global competition, science and technology. I do not believe we should be a slave to investing in consumerism so constantly lauded by politicians, bankers and governments but rather in growing balanced economies fostering the well-being of human existence within our threatened planet.

Doubt is not a pleasant condition but certainty is absurd.

Voltaire

The Arts

Of paramount importance within Jerwood is our reputation and credibility. I would like to think we maintain in all the things we do our pride and passion to enrich the arts and artists. Speaking for the Jerwood Foundation we remain apprehensive of the wider excesses of some contemporary art forms and believe that much of it is ephemeral and passing. But this is not to say that it cannot be striking, entertaining, often witty and clever.

Jerwood Collection

This was the all important year for the Jerwood Collection as it was placed in the public domain when Jerwood Gallery opened in Hastings in March. Approximately one third of the collection can be shown at a time in the seven dedicated permanent collection rooms, and the first hang for the opening year was curated by Lara Wardle, Director of the Jerwood Foundation. Although in future years we intend to rehang the collection rooms more frequently, the popularity of the first hang encouraged us to keep it on show until the end of 2012. A major rehang was completed in January 2013. To coincide with the collection being on public view, Lara produced a catalogue about the collection which gratifyingly has sold very successfully in the Gallery shop.

We purchased a number of works during 2012 and we plan to continue to enhance the collection with further purchases, both in the fields of Modern British and contemporary work, particularly artists connected to Jerwood. Rose Wylie was a fitting launch artist for Jerwood Gallery as she was short listed for the Jerwood Painting Prize in 1997 and included in the group show *Give and Take* at Jerwood Space (2000) and also in the Jerwood Drawing Prize (2002). After her exhibition at Jerwood Gallery we acquired her major painting, *Silent Light*, 2008, which is an important addition for the collection.

Other notable purchases during 2012 include *Winter Landscape*, 1952, by Wilhelmina Barns-Graham; *Over and Beyond (small Janus series)*, 2009, by Basil Beattie RA; *Untitled*, 2011, by Vicken Parsons; and *Three Women by the Sea, circa 1939*, by Michael Rothenstein



Jerwood Collection
Wilhelmina Barns-Graham
Winter Landscape, 1952
Courtesy of the
Barns-Graham
Charitable Trust



Jerwood Collection
Michael Rothenstein
Three Women By The Sea
Circa 1939
Courtesy of the Estate
of Michael Rothenstein





At Jerwood Gallery, Ella Lewis-Collins and Victoria Howarth worked with Lara Wardle on the Jerwood Collection as well as ongoing research. Both Ella and Victoria were responsible, with the Public Catalogue Foundation, for our collection to be recorded in the national database of oil paintings. As our collection is privately owned by the Foundation, we are privileged to be included in this database which is available to view online on the Public Catalogue Foundation's website: thepcf.org.uk/your_paintings

Jerwood Sculpture
Collection on sale at
Sotheby's

Opposite:
Jerwood Gallery, Hastings
Designed by HAT Projects
Photo: Ioana Marinescu

To ease the management of the collection from both London and Hastings, we decided to put all of the extensive information relating to the collection on a secure database. This bespoke database was developed with GalleryinaBox during the summer and by the end of October the system had gone live.

As noted earlier, our sculpture maquettes remain on view at the Royal College of Physicians, London and we are grateful to Laura Sleath at the College for looking after this collection while on display there.

Jerwood Sculpture at Ragley

As reported in the national press we made the decision early in 2012 to sell the Jerwood Sculpture Collection at Sotheby's Modern & Post-War British Art auction held in May. The majority of the 18 works were sold in situ at Ragley because of the complex logistics of moving large works of sculpture; however five of the major pieces were brought to London and displayed during the sale viewing. Sotheby's worked exceptionally hard on the marketing producing a dedicated brochure, an online video available through their website and YouTube channel, plus extensive presentation in the sale catalogue. The works which were not brought to London for the sale were represented in the saleroom by large banners which were particularly effective.

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

Marcel Proust

The Foundation and Jerwood Space were delighted with the sale results, which saw all but three works sold and world auction records achieved for a number of the artists, including for the monumental work *Walking Man*, 1986, by Dame Elisabeth Frink RA. We were also pleased that the works were sold not only to collections within the UK but that many of the pieces, including works by some of the younger sculptors, found homes in international collections. Proceeds of the sale will reinforce our cash holdings and indirectly benefit the Jerwood Collection of 20th and 21st century British art and Jerwood Gallery, Hastings.



DCMS Jerwood Creative
Bursaries Scheme
(Michelle Thomas, Creative
Associate at The Opera Group)
Street Scene

Featured: (L-R) James
McOran-Campbell, Geof
Dolton and John Moabi
Photo: Keith Patterson

DCMS Jerwood Creative Bursaries Scheme

The DCMS Jerwood Creative Bursaries Scheme was funded by the Department for Culture, Media and Sport and Arts Council England over two years to create entry routes for talented new graduates into the arts, providing paid roles in leading organisations. Aiming to bypass unpaid internships as the dominant way of getting a foot in the door, the Scheme also tested the impact on graduates and host organisations of instigating a more diverse recruitment policy. It created 42 specially designed and supported new roles in 42 organisations across England.

The scheme was developed and managed by the Jerwood Foundation in collaboration with the Jerwood Charitable Foundation and with the pilot drawing to a close in March 2012, the resulting evaluation produced impressive results. Of the participating graduates 90% were employed in the arts at the time the evaluation was published in the summer, with 10% undertaking MAs. The hosts reported positive benefits, with 60% extending their graduates' contracts and a third of the roles created on the Scheme becoming permanent new jobs.

We look forward to seeing participating graduates progress to roles in cultural leadership over the coming years. Currently they can be found in organisations across the country from the Royal Opera House, Spitalfields Music and BAC in London to The Junction in Cambridge and Pavilion Dance South West in Bournemouth. Others are settled with their original hosts at Aldeburgh Music in Suffolk, BALTIC and the Sage in Gateshead, DanceXchange and mac in Birmingham, Grizedale Sculpture in Cumbria, Phoenix Dance in Leeds, and Hide and Seek, Punchdrunk and Aurora Orchestra in London. Following networking events which formed a key offer of the Scheme, peer networks have formed across England and across art forms.

Jerwood Prize
Royal Academy Schools
Nancy Milner (winner)
Plunge, 2012
Courtesy of the artist



We are delighted that the success of the Scheme has helped to pave the way for Arts Council England's new Creative Employment Programme. Announced in September 2012, the programme will invest up to £15 million between 2013 and 2015 in helping young unemployed people find paid entry level work and training in the arts and cultural sector. As our Scheme and those run successfully by the Royal Opera House and others demonstrate, high-quality paid placements have a positive, long-term impact on an individual's confidence and professional ability, on an organisation's policy and capacity, and on the sector's skills supply and long-term viability.

The full evaluation and executive summary can be downloaded from:
jerwoodcharitablefoundation.org/creative-bursaries

Jerwood Prize, Royal Academy Schools

This purchase prize, now in its third year, rewards a selected second year student from the RA Schools as well as making a grant to the School itself.

This year the prize was awarded by Lara Wardle to Nancy Milner for her oil painting *Plunge*, 2012, which was created using analogue photographs and architectural structures as source material. This work displayed striking maturity and a wonderful awareness of space, colour and light. The painting joins the Jerwood Collection in Hastings, bringing the emerging artist more than just financial recognition. The Foundation continues to follow and support previous Jerwood Prize winners and in August Lara Wardle curated 2010 winner HaYoung Kim's solo show at Hoxton Art Gallery, London.

*Men occasionally stumble
over the truth but most of
them pick themselves up
and hurry off as if nothing
ever happened.*

Sir Winston Churchill



Jerwood Gridshell Space
Weald and Downland Open
Air Museum
Edward Cullinan Architects
Photo: Weald and Downland
Open Air Museum

Jerwood Gridshell Prize, Weald and Downland Open Air Museum

In this historical short story competition, we supported a £1000 Prize for the short story judged to be the best by a panel which included author Kate Mosse, who read the piece to an attentive audience at an historical fiction day at the Museum, near Chichester. The event was held in the Jerwood Gridshell Space, the Museum's conservation workshop which was funded by the Jerwood Foundation in 2002. The day included presentations from authors and demonstrations of traditional crafts.

The winning story was the locally set *How to Roast a Pig With the Hair On* which was chosen from 135 entries and was written by Katherine Clements. It was described as 'a dark tale that combines pigs with wifely revenge'. Liz Gilmore, Director of Jerwood Gallery, awarded the Prize.

Personnel

Lara Wardle began her maternity leave in January 2013 and we have appointed Philippa Hogan-Hern as Acting Director. She will have a challenging learning curve but will be given every support and assistance by Lara, Clair Montier, and me. Philippa brings to Jerwood her experience of working in the City (1989-1994) and at Christie's (1994-2007). In recent years she has been an art advisor, consultant and executive assistant within the art world.

Capital Appeals

As Chairman, I continue to receive many capital appeals but, often with personal regret, have to turn them away. The Jerwood Foundation's main priority must be to support solely Jerwood Gallery with our financial resources until it is firmly established and viable. It seems to me that many regional galleries and museums, and possibly some national ones, will be entering a very difficult financial future if they decide to maintain free entry or admission. As is obvious to everyone, there is no such thing as free admission as the tax payer ultimately has to provide the major funding. From my observation the donation boxes in major national and regional galleries and museums are multiplying. In one national collection I visited recently there are invitations and boxes to donate in every separate gallery space. I also notice

one of the largest national institutions reporting in its annual review that the receipts from donation boxes were 'strong' and seemingly are now becoming an important income stream.

Royal Albert Hall Box


During the year the Foundation donated the use of its box to 10 charities including art centres, schools, music festivals, charities supporting medical research and care for the armed forces.

The Future Outlook

Above everything, we value all of the people who work in the Jerwood Family. The artists and institutions we benefit reflect on those who work within Jerwood and *vice versa*. There may have to be a sharing of risk and there will often be uncertainty of outcome. The workings of philanthropy have become an attractive rallying call for governments as well as a multiplying number of consultants, experts and providers but, at the end of the day, it is using money wisely to benefit others and, in our case, art and artists. Our priorities may change somewhat over the years but not our passion for the best art and we hope, with some humble pride, that our beneficiaries can be successful, fulfilled and acknowledged. In this way our national culture and heritage will flourish and matter to all of us.



Alan Grieve,
Chairman



Lara Wardle,
Director

jerwoodfoundation.org
@jerwoodf



Gary Hume

My Aunt and I Agree, 1995/2011

Snowman, 1996

Photo: Mike Fear

JERWOOD GALLERY



Jerwood Gallery Chairman & Director's Report



Alan Grieve CBE
Photo: Pete Jones



Liz Gilmore
Photo: Arts Council England

Gallery Launch

After a 15 month construction phase, aligned with an intense three-month period of planning and staff recruitment, Jerwood Gallery opened to the public on 17 March 2012. On 15 March Sir John Tusa (Chairman of Governors, University of the Arts, London), followed on 16 March by Sir Nicholas Serota (Director, Tate), welcomed guests to the formal opening of the building designed by the architectural practice HAT Projects.

Queues at the door on our public opening day underlined the significance of Jerwood Gallery's arrival for the people of Hastings and national audiences. The Mayor of Hastings, Councillor Kim Forward and the leader of the Council, Councillor Jeremy Birch presided over the opening formalities and celebrations.

The Gallery was featured in some 110 media reviews, including live launch television coverage with BBC South East Today. The reviews have been and continue to be strongly positive, asserting Jerwood Gallery as an exemplar, architecturally, artistically and regeneratively. We are grateful to Brunswick PR for the successful management of the launch phase and in particular to Ben Rawlingson-Plant, Maria Marques and Damian Chandler.

During our first operating year visitors' feedback continued to be complimentary, highlighting the contextual design, human scale and simple pleasure of their encounter with the building and the collection within our cultural offer. We were delighted to receive official endorsement with the Public and Community Award, for architecture, from Sussex Heritage Trust. This success was marked by an official award to our architects, HAT Projects, at Lancing College in July and also at an unveiling ceremony at Jerwood Gallery in October, with the Mayor of Hastings, Councillor Alan Roberts, Thomas Grieve from HAT Projects and key supporters in attendance. Jerwood Gallery has been nominated as a finalist in the Civic Trust Awards for 2013.

Artistic Programme

Our launch exhibition presented some one third of the Jerwood Collection in the seven bespoke collection galleries, alongside a temporary exhibition received in our larger Foreshore Gallery of paintings by Kent-based artist Rose Wylie, *Big Boys Sit in the Front*. It has been a busy year for Wylie with shows following at Ritter Zamet Gallery, London; Rosenwald Wolf Gallery, University of the Arts, Philadelphia; and Grimm Gallery, Amsterdam. We are delighted that Wylie's contribution to painting was further celebrated by an exhibition of her new and recent work at the Haugar Vestfold Art Museum in Norway in January 2013 and will be at Tate Britain in May 2013.

Our second received exhibition, *Gary Hume: Flashback*, opened on 14 July, a Hayward Touring /Arts Council Collection touring exhibition coinciding with the 2012 Olympic and Paralympic games. The exhibition presented both paintings and sculptures produced over a ten year span of Hume's career and was a timely reminder of his success since 1997, when he won the Jerwood Painting Prize; the same year in which Wylie was shortlisted.

Autumn marked the launch of our third exhibition, *Gillian Ayres: Paintings from the '50s* which was curated in conjunction with Alan Cristea Gallery, London and enhanced by the generous loan from South Hampstead High School of Ayres' *Hampstead Mural*, 1957. The freshness and vitality of the work on show was as relevant to artists now as at the time they were made. Our thanks go to David Cleaton-Roberts, a Director of Alan Cristea Gallery, for his insight and support in curating this exhibition.



The final exhibition of the year, the *Jerwood Drawing Prize*, was the first in partnership with the Jerwood Charitable Foundation, coming directly from its Jerwood Visual Arts programme at Jerwood Space. It showcased 78 works by 73 artists, selected from 2,802 submissions. The show translated beautifully from the Southwark site to Jerwood Gallery Hastings and we are grateful to Paul Thomas of Drawing Projects UK and Shonagh Manson of Jerwood Charitable Foundation for all their assistance and contributions in securing this show.

Gillian Ayres
Unstill Centre, 1959
Courtesy of the artist

The Big Draw 2012
Featured: Pupils from
Peasemarsch School
Photo: Alexander McMillan

Our 2013 exhibition programme will build on the direction and profile of 2012 and follow a four-season approach, with a rehang of works in the permanent collection rooms twice a year.

Special Events

The cultural historic richness of Hastings has stimulated a number of collaborations during 2012, with special Jack in the Green and Bikers Rally celebrations programmed during the traditional May Day Bank Holiday weekend (5-7 May); Pirate Day (22 July); Seafood and Wine Festival (15-16 September); Black Huts Festival (3 November) and the inaugural Herring Festival (23-25 November).

The Gallery supported Cultural Olympiad celebrations in various ways, including Lone Twin's Boat Project, a state-of-the-art seafaring yacht named *Collective Spirit* made from donated wood, which was placed on the Stade outside the Gallery (7-8 July). An exhibition by Project Artworks of recordings and data from encounters by people who have perceptual and cognitive impairments was simultaneously showcased inside the Gallery, with Lone Twin Boat Radio also broadcast through the Gallery foyer. On 17 July the Gallery joined forces with Hastings Borough Council to host the Olympic Torch celebrations with a special performance by Rizzle Kicks.

We have also piloted a range of wider interpretive events including a dance response by Charlotte Spencer in collaboration with Hastings Borough Council, set within the context of the Gary Hume exhibition; an In Conversation event between Gary Hume and painter Matthew Burrows; drawing classes by local artist Jo Kori; a piano concerto performance by the Hastings International Piano Concerto Winner, Eugenio Catone; and a number of public talks on the exhibitions, given by Clair Montier of the Jerwood Foundation. The sell-out success of all of these events has affirmed



GARY HUME
EXHIBITION

Land Into Light, 2012
Conceived and choreographed
by Charlotte Spencer
Featured: Charlotte Spencer
and Jennifer Lynne Crawford
Photo: Sara Popowa



our visitors' appetite for more. We are grateful to all our collaborators for their enthusiasm and commitment and to our visitors for supporting these special events.

Jerwood Gallery's commitment to community engagement has been actively pursued in other ways, including through a programme to target local children and families who may otherwise not have an opportunity to visit. In May we were awarded a grant from the Prince's Foundation for Children and the Arts' START programme, which has been run in partnership with Culture Shift. The Gallery is one of six partners nationally to join this three-year programme, which is designed to ensure that children and young people, particularly those with limited access to the arts, enjoy quality cultural experiences. There will be 11 Hastings schools, both primary and secondary, and over 1,500 children involved in this three-year scheme. We thank Culture Shift's Director Catherine Arbach for instigating our involvement in the scheme and Tom Curteis, our Learning Co-ordinator, for managing the programme.

Staffing and Operations

After the crescendo of our opening months, we have begun to establish and understand the ebb and flow of wider visitor trends and related to this, our operational needs. We are pleased to have maintained a strong balance between local and national visitors, both new and repeat; some clearly want to see 'old friends' in the collection, whilst others are motivated to experience the latest Foreshore Gallery exhibitions.

The Jerwood Gallery team is perhaps our most frequently praised asset, and all of them must be thanked for their outstanding passion, enthusiasm and dedication to their work. Following the appointment in 2011 of the senior team, Paul Homer (Operations Manager) and Shelley Mullane (Gallery Services Manager), the core team has expanded to five. Ella Lewis-Collins joined in January as the Director's Assistant, and was appointed Communications and Marketing Manager in January 2013, along with Victoria Howarth as Gallery Services Assistant, who was appointed as Gallery Services and Collection Assistant also in January 2013. Both have embraced and fulfilled their roles with great aplomb.



*Rose Wylie:
Big Boys Sit In The Front
(installation view)
Photo: Mike Fear*

*Sir John Tusa
Photo: Jodi Warren*

*Liz Gilmore
Photo: Jodi Warren*

*Sir Nicholas Serota
Photo: Jodi Warren*



In April 2012 we welcomed two bursary recipients from the DCMS Jerwood Creative Bursaries Scheme, Tom Curteis and Kirsty Williams. Through this 12 month scheme, Tom and Kirsty have made an invaluable contribution to the education work and administrative efficiency of the Gallery. The core team is supported by fourteen outstanding gallery assistants Kevin Beaney, Myles Calvert, Laura Campbell, Miriam Cobrin, Danial Demaine, Hazel Dowling, Rebecca Fletcher, Emily Hedley, Rebecca Hone, Rosie Leech, Alan McLeod, Clare Oddy, Cath Tajima-Powell and Alice Turner, who operate the front-of-house of Jerwood Gallery. We also thank Myles Calvert, Rebecca Fletcher and Rosie Leech for so ably sharing Duty Manager responsibilities.

Opposite:
Jerwood Gallery, Hastings
Designed by HAT Projects
Photo: Ioana Marinescu

Jerwood Collection
Jerwood Gallery, Hastings
Photo: Stewart Walton

Admission

Our annual visitor figures are difficult to predict accurately as we have not, at the time of writing, experienced a full 12 month operating period. We can report that we are pleased with the balance between local, national, repeat and first-time visitors and believe our visitor numbers will be in line with regional peers such as Pallant House Gallery and Towner. Our recent launch of annual gallery membership has been a particular success, surpassing expectations and bolstering our appetite to extend our role as the cultural hub for Hastings.

Retail Sales in our Shop

Shelley Mullane has very successfully developed the range of products offered and achieved sales ahead of budgets. The combination of collection-related merchandise, in-house publications on the collection, Rose Wylie and Gillian Ayres catalogues and craft pieces by local makers is proving to be very marketable. In-house catalogues, written by Lara Wardle, have been attractive and scholarly and have been very popular and appreciated.

We have still much to learn and understand in our Gallery operation and we do not want to extend our activities without a firm and secure base. The Jerwood Collection of 20th and 21st century British art is a major asset which in the words of art curator and critic John McEwan, 'places the Gallery on the international art map'. We will continue to benefit from the collection's continuing growth which will, in time, strengthen our visitor numbers. Coupled with our planned 2013 and 2014 received exhibitions we look forward to fulfilling the Jerwood vision in Hastings.



Alan Grieve,
Chairman



Liz Gilmore,
Director

jerwoodgallery.org
@jerwoodgallery



Aurora Orchestra in rehearsal for *Battle*
Featured: Max Baillie, Sarita Piotrowski,
Marius Petrica Mates and Si 'Sleepless' Rawlinson
Photo: Mickaël 'Marso' Rivière

JERWOOD SPACE



Jerwood Space Director's Report



Richard Lee
Photo: Tracy Zanelli

Every year since opening, it's been my pleasure to show off our Space, its amenities and the work of architects from the 19th, 20th and 21st centuries to London Open House visitors. This year, the festival's 20th anniversary, we were chosen to be one of its featured buildings, and clearly what we do and how we do it holds great fascination for those unfamiliar with it.

But however blessed we are with wonderful facilities, there is nothing more important than the people that make them work, and those who make their work here.

It has been an auspicious year for live performance. Public approval for the work of theatre makers has probably never been so warm, and is also a timely reminder that such spectacles, if they are to truly touch us and remain memorable, are made manifest by incredibly creative and dedicated people. There was tremendous pride here in seeing directors, choreographers and performers as well as those whose work is less visible – stage managers, technicians and makers – who have been engineers of the imagination over the past decade finally getting due acknowledgement. Many have worked here in the past and will do so again, the Space is not only the rehearsal venue of choice but also an important meeting place for artists planning future work.

During 2012, 320 theatre companies, 40 musical/opera ensembles and 50 dance troupes populated these spaces. Among these were many noted performers who, at work, are invariably modest and unassuming, preferring to be part of their team headed by directors and choreographers. One such is Aletta Collins, who began and ended the year with intensive rehearsals for Salzburg and Opera North. She brings a real vivaciousness to the room and shares her work with rare generosity. Other dance makers from the independent Jean Abreau, as well as 10 of the companies developing work for the annual festival Resolution! at The Place, through to internationally acclaimed Hofesh Shechter, made use of the studios, while Stephen Mear's choreography on Trevor Nunn's *Kiss Me Kate* crackled through the fabric of the building.

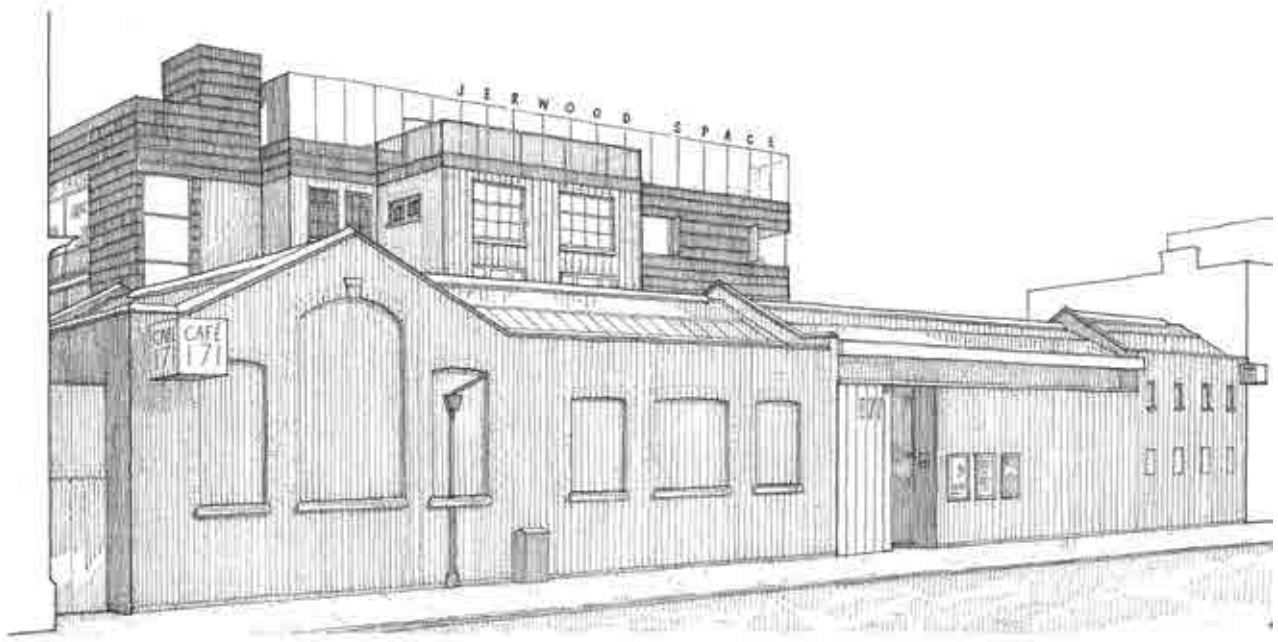
Also among the roster of key UK directors creating work here were Jonathan Kent, Dominic Cooke and Katie Mitchell making plays for or about Chichester, Basildon and Köln respectively. Josie Rourke took over the Donmar helm from Michael Grandage, now establishing his own West End company and whom we welcomed back. We were also pleased to host rehearsals by his former associates Jamie Lloyd and Rob Ashford, both equally at home directing classics and musicals.

In the same way as the Cultural Olympiad arose out of the expertise created in the subsidised theatre sector, we saw directors Thea Sharrock and Sean Foley, who both started on the fringe, producing commercial hits like *The Sunshine Boys* and *What The Butler Saw...* Some of the finest work outside of London started here, including Laurence Boswell's innovative Ustinov Season for Bath and Ramin Gray's pitch perfect double bill for ATC. Again, a generosity of spirit and sheer enthusiasm for finely-crafted work is at the forefront of their projects.

A younger generation of directors is making its mark, among them Simon Godwin who returned on behalf of the enterprisingly re-modelled Bristol Old Vic with a searing Pinter/Beckett double bill. Simon was also awarded the Evening Standard Emerging Director Award this year. Carrie Cracknell and Natalie Abrahami, who Jerwood Space and the Jerwood Charitable Foundation have supported in their past tenure at the Gate, this year found renewed vigour in Ibsen and Strindberg respectively, both for the Young Vic. The Donmar's final RAD season enabled a trio of up and coming directors who have all assisted



Blackta by Nathaniel Martello-White
in rehearsal
Featured: Javone Prince
Photo: Matthew Xia



Owen D. Pomery
Jerwood Space: Union Street
Façade, 2012
 Photo: Courtesy of the artist

here recently to make their mark at the Trafalgar Studio. We were pleased to offer space to Sam Yates to repeat his 2011 success at the Finborough Theatre with the little known but finely judged *Cornelius*, by Priestley. Michael Longhurst re-directed Nick Payne's starry *Constellations* for the Royal Court in the West End; Tom Attenborough made waves with a Conor Macpherson play and one of the unsung heroes of theatre, Chris Goode, turned affable lunches with guest artists in our café into high art: his *God/Head* was thoroughly original, thrillingly performed. We continue to subsidise small-scale work like this, as well as work from the Gate's new director Christopher Haydon, and Gene David Kirk and Anthony Biggs' canny programme at the Jermyn Street Theatre, which without any funding manages to revive unknown gems from Ibsen, Beckett and the '60s generation.

We were pleased and honoured to host rehearsals which saw veteran writers Michael Frayn, Peter Nicholls and composer Denis King in attendance at the same time as rising stars like Nick Payne, Ella Hickson and (a newcomer to theatre) novelist Alan Hollingshurst seeing through his adaptation of *Berenice*.

Even work in the galleries at Jerwood Space focused on people using the building, especially during Jerwood Visual Arts' *Jerwood Encounters* exhibition *ASSEMBLY*, where The Hut Project's durational, life-sized film projection *Untitled, 2012*, featured dancers filmed in our own Space Seven. The main gallery space became a 'front room', where visitors relaxed and performers who had a break between calls visibly 'rested' amongst the bean bags, pot plants and coffee tables of Charlie Woolley's mixed media installation *Social Space, 2012*. The gallery itself is ably steered by Sarah Williams and her team of assistants, this year including Oliver Fuke, Rachael Harlow, Fiona Long and Lucy Wheeler.

My thanks go to all who made the building so efficient and welcoming. Bookings Co-ordinator Pippa Howie secured a fledgling producer's post at the Old Vic and was ably replaced by Annie Brewer. We welcomed Sarah Binley from The Bush to assist with bookings and front of house, and Alessandra Ortelli as maternity cover for Business & Events Co-ordinator Rachel Butcher. The team, led by Deputy Director Peter Wilkinson and Administrator Tracy Zanelli, ensured that 600 or so bookers who were here for anything between an hour and seven weeks had the best possible time. We maintained 90% capacity,

while subsidising around half of the companies rehearsing here. In addition to 30 or so film/TV/photography sessions, 120 businesses used the meeting rooms (when they weren't in use for castings or readings) and 40 corporate events or receptions were held in the gallery and Glasshouse, serviced by the catering team from Café 171, led by Joao Aureliano and chef Andy Vincent.

If it is people who make Jerwood Space, it hits us hard when we lose them. In May, we were shocked to learn of the sudden death at 38 of Abram Wilson, just a few weeks after he worked here on the development of a new music theatre piece. Abram was a superb trumpeter and singer who I met when he was a Jerwood Rising Star at Cheltenham Jazz Festival. I loved his playing and his passion for theatre. He blew his horn to inaugurate our new rooftop space in 2007 and for me, that sound will always be a part of this building.

Abram is the only performer I have mentioned, preferring to focus on the people behind the scenes. In this vein it is with the deepest regret that I also have to mark, on behalf of Alan Grieve, Tim Eyles and Peter Wilkinson, the loss of our Chairman Michael Wilson, who passed away on 9 September 2012. Since we opened in 1998, Michael has been the most assiduous Chairman we could wish for. His background as a senior accountant meant we benefited from a financial acuity that any arts organisation would envy, while his love and enthusiasm for theatre, opera, painting and craft – in particular, glassware – meant he was completely in touch with the programme of work at Jerwood Space, be it in the gallery or rehearsal rooms. To say he will be deeply missed is an understatement. His tireless support of my work in programming and Peter's in administration and finance, together with his care and affection for the building and its development was of immeasurable value. His commitment to the building itself was manifested in his close attention to the detail of the architectural projects which, with the financial support of the Jerwood Foundation, have helped us to develop and expand and enabled us to stand on our own feet.



Richard Lee,
Director



Michael Wilson
Photo: Courtesy of
Alyson Wilson

jerwoodspace.co.uk
@JerwoodSpace

Roundhouse: Circus Associate Artists Scheme
Collectif and Then... *Lost Post*
Featured: Francesca Hyde and Lucie N'Duhirahé
Photo: Phil Fisk



JERWOOD CHARITABLE FOUNDATION



Jerwood Charitable Foundation Chairman & Director's Report



Tim Eyles
Photo: Courtesy of Taylor
Wessing



Shonagh Manson
Photo: thisistomorrow.info

It is a truthful and well-used analogy that the UK arts sector operates as a complex ecosystem; and it is a system which balances its economic survival on a delicate mix of earned income, public and private subsidies. The adverse effects of a perfect storm of policy change and diminishing resources have hit our beneficiaries hard, and will hit harder still. As the public sector has contracted, those stewarding endowments have simultaneously faced new challenges in an environment where meeting previous income targets can require new understanding of risk.

We all know that funding and policy for the arts is changing, but what does that mean for individuals working to sustain an artistic practice? Several impacts are of crucial importance to our strategies as a funder. As funding for organisations reduces, this impact is ultimately being passed on to the individuals they exist to support. We know this is happening – valuable research from campaigners such as a-n, The Artists Information Company, has tracked the facts of significant reductions in paid opportunities for artists. Vast drops in commissioning have been recorded, and employment options within education have narrowed. Two further impacts seem initially at odds with one another. On the one hand, there is a concern that funding, particularly public funding, may become more risk averse, less capable of taking a leap; on the other, a trend for prioritising ‘innovation’ persists and it has become harder to secure new sources of funding for projects which have already demonstrated their impact over time.

Our approach to development means we often work closely and over a number of years with our funded partners, and directly with individual artists and producers, keeping us close to the changing issues that they face. This year we have continued to focus on maintaining a portfolio that puts excellence first. We have balanced the maturity of ongoing projects with support for harder-to-fund research into nascent ideas and, crucially, funding for artists at early or ‘unproven’ stages of their careers. Across the spectrum of the arts, we strive to find and fund talented individuals and organisations who are demonstrating an articulate exploration of ideas in the art that they make; whose work moves or challenges its audience and in which both process and artistic product are approached with imagination and integrity. Despite an anxious climate across the cultural sector, it is clear that activity and ideas abound. In 2012 we awarded a total of £1.3m in grants to people, projects and programmes across the UK and across art forms.

Through running Jerwood Visual Arts (JVA), we continue to work in an unusual way within the world of private grant-making foundations. The self-directed approach of this contemporary gallery programme continues to thrive. Ensuring that the needs of emerging artists remain at its heart is key to any success it can have, offering opportunities to make, exhibit and discuss artistic work, and seeking to create and engage with a wider context for that work.

Within JVA, artists and curators we have worked with had a successful year, receiving well-deserved recognition. We congratulated two previous JVA artists nominated for the Venice Biennale 2013: Corin Sworn, selected to co-represent Scotland and Bedwyr Williams, chosen to represent Wales. Ed Atkins, commissioned through the Jerwood/Film and Video Umbrella Awards, won a prestigious Paul Hamlyn Award for Artists. Dan Walwin, Johann Arens and Jack Strange were selected for V22's Young London 2012 exhibition. Aura Satz and Marcus Coates earned nominations for Film London's Jarman Award. Keith Harrison, commissioned in the inaugural Jerwood Makers Open exhibition in 2011, was awarded the

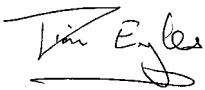
sought-after Ceramics Residency at the V&A. Elizabeth Price, who in 2003 had her first major solo show in London through Jerwood Artists Platform, won the Turner Prize 2012 at Tate Britain.

Elsewhere in our grant-making, Nick Payne's *Constellations*, a Jerwood New Playwrights production at the Royal Court, transferred to the West End and won Best Play at the Evening Standard Theatre Awards. These same Awards presented accolades to Tom Scutt and Soutra Gilmour, both previous Jerwood Young Designers at the Gate. Adam Butcher's animation *Bradley Manning Had Secrets*, commissioned by Animate Projects, was selected for no fewer than 21 international film and animation festivals. From Glyndebourne, opera singer and Jerwood Young Artist Duncan Rock won the inaugural Chilcott Award. Having taken part in the Jerwood/Arvon Mentoring Scheme, Julie Mayhew was shortlisted for The Scott Prize, Liz Berry won first prize in the Poetry London Competition and Helen Saarma was selected for the BBC's writersroom. Elspeth Brooke won the 2012 Arts Foundation Award for Composition for her Jerwood Opera Writing Fellowship project with Aldeburgh Music.

It is a continuing source of pride that our staff take so much care in their interaction with our partners and beneficiaries. In January 2012 we bid farewell to Hannah Kerr and welcomed Alexis Zelda Stevens to the role of Communications Manager. We acknowledge significant contributions by Bridget Bell and Jon Opie, alongside our Financial Consultant Anthony Leigh and the valued professionalism and achievements of our Fund Managers, JO Hambro. Our team supporting Jerwood Visual Arts is recognised overleaf of this Report. Supporting and guiding all of our work are the Trustees of the Jerwood Charitable Foundation and our Finance and Investment Committee, all of whom we thank wholeheartedly for their continued contributions, judgement and generosity of time.

There has also been great sadness to contend with, notably with the loss of Jerwood Space Chairman Michael Wilson, as stated earlier in this Annual Report. We also marked the unexpected loss of musician Abram Wilson. Abram became an important friend to Jerwood, and his exceptional warmth and talent leave a proud legacy. The special people both Michael and Abram were will continue to be an inspiration for our work.

In these constrained times, the imagination and human resource of our sector must be harnessed and continue to receive sound investment if we are to improve the world around us. It is a privilege to work philanthropically, but one that is not without responsibility. With every penny we gift, we hope to make a statement about the value of that artistic work and its true potential within society.



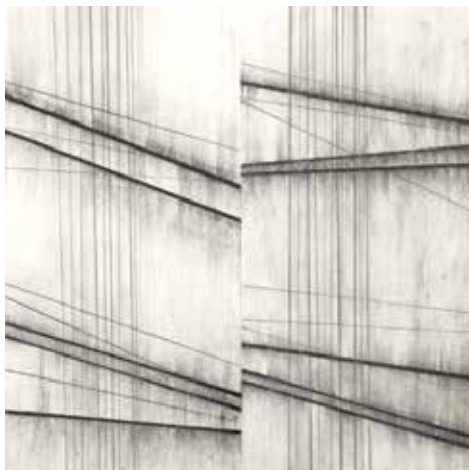
Tim Eyles,
Chairman



Shonagh Manson,
Director

Jerwood Visual Arts

Jerwood Visual Arts (JVA) is a contemporary gallery programme of awards, exhibitions and events hosted at Jerwood Space and on tour 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.



Jerwood Drawing Prize 2012

Fiona Robinson

Discords 2, 2012

Photo: Fraser Marr

Jerwood Encounters

"Now I Gotta Reason"

Fernando García-Dory (featured)

The Elemental School of Crafts, 2012

Photo: Hydar Dewachi

Jerwood Makers Open 2012

Commissioned artist Silva

Weidenbach

Photo: Courtesy of the artist

This year we staged six new Jerwood Visual Arts (JVA) exhibitions at Jerwood Space, presenting work by 105 artists, including 18 new commissions. We have achieved this with the support of 17 respected curators and selectors, and through a major new collaboration with Film and Video Umbrella. JVA exhibitions at Jerwood Space attracted 12,400 visitors and we also toured five exhibitions across England and Wales, for audiences of 27,455. Alongside the exhibition programme, we awarded three bursaries to writers in residence and three paid internship placements. An archive of our talks and events is available at: jerwoodvisualarts.org

Our Gallery team is led by Sarah Williams, JVA Gallery Manager, with support from Oliver Fuke, Gallery Assistant, and Rachael Harlow, Fiona Long and Lucy Wheeler who each made a distinctive contribution to the programme through our paid internship programme. We work with visual arts specialists Parker Harris who provide project management across a number of our exhibitions, and who ably run the Jerwood Drawing Prize on behalf of Drawing Projects UK. Four Colman Getty and Alison Wright PR provide excellent press management of Jerwood Makers Open and the Jerwood/Film and Video Umbrella Awards respectively. We would like to take this opportunity to thank each member of the team for their successes across 2012.

Jerwood/Film and Video Umbrella Awards: Tomorrow Never Knows (14 March to 22 April)

A major new partnership between Jerwood Visual Arts and Film and Video Umbrella, these distinctive Awards for emerging artists focus on practical, developmental support, in which the nurturing of ideas and expertise is consolidated by substantial production opportunities. Four artists were selected by a panel including Steven Bode, Director, Film and Video Umbrella; Shonagh Manson, Jerwood Charitable Foundation; Phil Collins, artist/filmmaker; Caroline Douglas, Head of Arts Council Collection and Skye Sherwin, art critic. Ed Atkins, Emma Hart, Naheed Raza and Corin Sworn were each awarded a £4,000 bursary to develop pre-production proposals for new works, and exhibited these in a group show in March. Ed Atkins and Naheed Raza were then selected to each receive a £20,000 commission to fully develop their proposals. These substantial new commissions were programmed to premiere at Jerwood Space in January 2013, and tour to Centre for Contemporary Arts (CCA), Glasgow in June. tomorrowneverknows.org.uk

Jerwood Makers Open 2012 (11 July to 26 August)

This initiative aims to provide a maker-led commissioning opportunity for artists working in the applied arts, along with the chance to show their work in a contemporary visual arts context. This annual exhibition presented five significant new commissions by Nao Matsunaga, James Rigler, William Shannon, Louis Thompson and Silvia Weidenbach. They were selected from an open submission of more than 200 entries by a panel comprising Felicity Aylieff, ceramic artist; James Beighton, Curator at mima Middlesbrough and Lauren Parker, Head of Contemporary Programmes at the V&A. Each was awarded £7,500 along with support from our exhibition team. The exhibition then toured to Oriol Myrddin Gallery, Carmarthen and Shipley Art Gallery, Gateshead.

DIAGRAM ATTEMPT 1





Jerwood Drawing Prize 2012 (12 September to 28 October)

With Drawing Projects UK, we were delighted to increase the 2012 Prize fund for this well-respected initiative by over 50% to £17,000. It remains the UK's largest and longest running annual open submission exhibition for drawing, this year attracting 2,802 submissions, from which 78 works by 73 artists were selected. The judges were Stephen Coppel, Curator of the Modern Collection, Department of Prints and Drawings, British Museum; Kate Macfarlane, Co-Director, The Drawing Room and Lisa Milroy RA, artist and Head of Graduate Painting, Slade School of Fine Art, UCL. First Prize of £8,000 was awarded to recent graduate Karolina Glusiec, second prize of £5,000 to Bada Song and two student prizes of £2,000 to Katie Aggett and Min Kim. Jane Dixon's entry was Highly Commended.

The exhibition then toured to Jerwood Gallery, Hastings, mac in Birmingham and The Gallery at The Arts University College at Bournemouth. We would like to thank Parker Harris who run the exhibition on behalf of Drawing Projects UK.

Jerwood Painting Fellowships 2013

The Fellowships were developed to support outstanding emerging painters during the often challenging immediate years following graduating or establishing practice. In Spring 2012, Anthony Faroux, Susan Sluglett and Sophia Starling were selected from 300 entries to receive the second Jerwood Painting Fellowships. Each receives a bursary of £10,000 and will work with their mentors, Marcus Harvey, Mali Morris RA and Fabian Peake, towards a group exhibition of new paintings in Spring 2013. Mentoring will focus primarily on studio and professional practice, providing crucial critical feedback and career support.

Jerwood Encounters

Jerwood Encounters are curated exhibitions which provide invited emerging artists and curators with new opportunities to make and show work for the JVA programme at Jerwood Space. Each exhibition recognises the value of artist-led enquiry, and is often exploratory or experimental in its approach.

Formed Thoughts (18 January to 26 February) mined the fundamental collaboration between maker and material in the forming of concepts and works. It was curated by artist Clare Twomey, who invited artists Phoebe Cummings, Glithero (Tim Simpson and Sarah van Gameren) and Tracey Rowledge to make commissions which explored the active dialogue that materials provoke in the conception of new work and in its physical formation.

ASSEMBLY (9 May to 24 June), a group exhibition curated by Sarah Williams, presented three pieces by artists who work collaboratively and each consider how the digital, online landscape is influencing contemporary artistic production. These ambitious new commissions were by Kim Coleman and Jenny Hogarth, The Hut Project, and Charlie Woolley.



Jerwood Makers Open 2012
William Shannon
Kiln House, 2012
Photo: thisistomorrow.info

Jerwood Painting Fellowships 2013
Marcus Harvey and Susan Sluglett
Photo: Ben Anders

Opposite:
Jerwood/Film and Video Umbrella Awards
Ed Atkins
Warm, Warm, Warm Spring Mouths, 2012. (Still)
Photo: thisistomorrow.info



“Now I Gotta Reason” (7 November to 9 December), co-curated by Marcus Coates and Grizedale Arts, focused on art production as a useful and productive activity, and explored economies of exhibition making and systems of use value and exchange. Participants included Amy Feneck and Ruth Beale, Michael Davis, Fernando García-Dory, Steve Ounanian and An Endless Supply.

TERRA (tour to Grizedale Sculpture, Cumbria, 11 February to 29 April) became the first *Jerwood Encounters* exhibition to tour. Featuring work by Jonathan Anderson, Edwina fitzPatrick, Luke Jerram, Anne-Mie Melis and The Owl Project, this 2011 exhibition was seen by 3,000 people at Grizedale Sculpture, in partnership with Forestry Commission England.

JVA Project Space

Based in the specific architectural setting of Café 171 at Jerwood Space, these experimental interventions by artists in the first stages of their careers are curated by Sarah Williams and organised by Oliver Fuke. This year the JVA Project Space presented new commissions by Johann Arens, *Facility*; Matthew Johnstone, *Photographs & Slideshows*; and Katie Schwab and Jamie George, *My (We)*.

Writer in Residence

JVA Writers in Residence work across two exhibitions each, expanding upon and giving context to the gallery programme through critical writing published on the JVA Blog. In 2012 we were privileged to work with Gareth Evans, Colin Perry and Jessica Lack.

blog.jerwoodvisualarts.org

jerwoodvisualarts.org

blog.jerwoodvisualarts.org

twitter.com/JerwoodJVA

Search ‘Jerwood Visual Arts’ on Facebook

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.



Aldeburgh Music
Jerwood Opera Writing Fellowships
Star-Shaped Biscuit
Featured: Lore Lixenberg
Photo: Aldeburgh Music

Aldeburgh Music: Jerwood Opera Writing Programme, Fellowships

Now in its fifth year, this programme supports writers, directors and composers to develop new opera writing skills. Four projects were chosen from 63 proposals to receive Fellowship bursaries and the expert support of Aldeburgh Music to work intensively on new operas. The selectors were Jonathan Reekie, Aldeburgh Music; David Sawer, composer and John Fulljames, Royal Opera House. The Fellowship projects are *Knots and Do-Nots* by composer Sasha Siem and director Ted Huffman; *Pleasure* by composer Mark Simpson and writer Melanie Challenger; *Thanatophobia* by composer Joanna Lee and writer Hannah Silva; and *Beyond the Pale* by composer Benjamin Scheuer, writer Tom Swift and director Tom Creed. One 2010 Fellow, Elspeth Brooke, won the 2012 Arts Foundation Award for Composition for *The Commission. Star-shaped Biscuit* by David Toop received its first full presentation at Aldeburgh Music.

aldeburgh.co.uk

Animate Projects: Organisational and Project Development

Animate Projects is the only organisation in the UK dedicated to championing experiments in animation. With no regular core funding, we supported Animate to undertake a short period of focused organisational development, in parallel with research into two new projects for emerging artist-animators which will form a key part of Animate's future business plan. *Accelerate* will be a professional and practice development programme and is being developed in partnership with the London College of Communication. Animate also ran two writing workshops by writer Tony White for six animators as research toward *Test Flight*, a potential new anthology film project. Animators taking part were Tony Comley, Stephen Irwin, Belle Mellor, Matilda Tristram, Matthew Walker and Zane Whittingham.

animateprojects.co.uk

Arvon Foundation: Jerwood/Arvon Mentoring Scheme

At the Free Word Centre in June, the third anthology of the Jerwood/Arvon Mentoring Scheme was launched. *Binned* is published in paperback and online, by digital publishers if:book. It contains new work by emerging fiction writers Martha Close, Julie Mayhew and Fleur Sinclair, poets Liz Berry, Anita Pati and Richard Scott, and playwrights Georgina Burns, Charlotte Bogard Macleod and Helen Saarma. Over one year, each writer received one-to-one mentoring support from novelist Maria McCann, poet Daljit Nagra and playwright Nell Leyshon, alongside two residencies at The Hurst, Shropshire. Julie Mayhew's first novel, *Red Ink*, will be published by Hot Key Books in spring 2013 and she was shortlisted for The Scott Prize 2012. Liz Berry won first prize in the Poetry London Competition. Charlotte Bogard Macleod's *The Womb Whisperer* was broadcast on BBC Radio 4 in July. Helen Saarma is now part of the BBC's writersroom. We were also delighted to announce a fourth year of this valued scheme.

arvonfoundation.org

Clod Ensemble: Reboot

Clod Ensemble makes physical and visual performance in different performance contexts, unleashing the extraordinary potential of movement and music for audiences and participants. This project will provide professional development workshops for performers, musicians and artists, contributing an insight into Clod Ensemble's own practice and research whilst expanding a



valuable artist network for the company. Led by Artistic Directors Suzy Willson and Paul Clark, it will include an open series of monthly workshops and a two-week summer school in 2013. clodensemble.com

Jerwood/Arvon
Mentoring Scheme
Featured: Nell Leyshon at
Arvon Centre Totleigh Barton
Photo: Phil Grey

Glyndebourne: Jerwood Chorus Development Scheme

Each year Glyndebourne recruits a chorus of outstanding up-and-coming singers for its Festival. Three singers are selected to receive training and performance opportunities as Jerwood Young Artists. In 2012 they were soprano Ellie Laugharne, baritone Gavan Ring, and bass-baritone Szymon Wach. Each singer received up to 30 hours of coaching on vocal and dramatic skills, production techniques and career development. They gave three recitals at the Glyndebourne Festival and performed as part of the Brighton Festival. Ellie also performed as First Bridesmaid in Glyndebourne's production of *The Marriage of Figaro* and was understudy for the title role in Purcell's *The Fairy Queen*. Gavan was cast as Phoebus in Purcell's *The Fairy Queen* and understudied the role of Marcello in *La Bohème*. Szymon understudied the role of the Customs Sergeant in *La Bohème*.

The Jerwood Showcase provides opportunities for emerging artists to sing principal roles. This year *The Yellow Sofa* by Julian Philips was revived and restaged by its original director, Frederic Wake-Walker. The production offered five weeks of rehearsals and coaching to the cast who were either current or past members of the Glyndebourne Chorus, including Gabriel Iştoc and Alexander Robin Baker, former Jerwood Young Artists.

In September, former Jerwood Young Artist Duncan Rock won the inaugural Chilcott Award of £10,000. The award is given to the British singer who shows most promise and potential for an international singing career.

glyndebourne.com



Glyndebourne, Jerwood
Chorus Development Scheme
The Yellow Sofa
Featured: (L-R) Frederick
Long, Charlotte Beament,
Sioned Gwen Davies,
Alexander Robin Baker,
Lauren Easton and Gareth
Huw John
Photo: Robert Workman

Hofesh Shechter Company: *In Good Company*

Being a good company entails investing in the future of your team. Dancers can retire young, and moving into a choreographic role is one challenging pathway through which to transition and sustain a rewarding career in dance, for those who have the vision and determination needed. *In Good Company* created time and space within demanding production schedules for five of the Company's dancers to explore their own choreographic voices and producing skills, with mentoring from Hofesh Shechter and key Company staff. Each *In Good Company* member produced a short completed piece which was presented in a showcase at The Place, London; Brighton Dome; Pavilion Dance, Bournemouth and The Point, Eastleigh. The new works were *Last Of His Act* by Yeji Kim; *No Way But Down* by Sam Coren; *The Age* by James Finnemore; *Accompany* by Sita Ostheimer; and *lukewarm and loving it* by Philip Hulford.

hofesh.co.uk

Performances Birmingham Ltd: Jazzlines Fellowships

Launching in 2013, these new Fellowships will offer mentoring and financial resources to exceptional emerging jazz musicians, enabling them to devote dedicated time to their musical and professional development. Jazzlines will work with three musicians in the Fellowships' inaugural year, tailoring the Fellowship programme to ensure each can significantly develop their practice through developing and performing new repertoire at and outside of Town Hall and Symphony Hall, Birmingham.

thsh.co.uk

Sadler's Wells: Summer University

Now in the second of a four year programme, Sadler's Wells Summer University seeks to refresh, contextualise and provide a deep learning opportunity for 15 emerging choreographers from across contemporary dance genres. Each summer, the group meets for two weeks of intensive discussion and masterclasses, combining practical study underpinned by conceptual and critical theory. The course is led by award-winning choreographer

Jonathan Burrows and producer Emma Gladstone. Participants are Amy Bell, Cameron McMillan, Danya Hammoud, Efrosini Protopapa, Gillie Kleiman, Valentina Golferi, Vicki Igbokwe, Alexander Whitley, Jamila Johnson Small, Melanie Teall, Wilkie Branson, Hemabharathy Palani, Hetain Patel, Lorena Randi and Matthias Sperling. Acknowledging the long development curve for choreographers aiming to make large scale main stage work, this project is unique in offering engagement over a number of years for this dynamic group.

sadlerswells.com

Serious: Take Five UK Edition VIII

Conceived in 2004, Serious has established *Take Five* as the most influential professional development programme for talented jazz musicians in the UK. Participants are identified through a nomination and selection process, and benefit from mentoring from Serious and practical residencies which focus on increasing participants' understanding of the music business and on developing composition skills. The eight composer-musicians selected for Take Five Edition VIII are Yazz Ahmed, Andy Champion, Gwyneth Herbert, Cevanne Horrocks-Hopayian, Dominic Lash, Chris Montague, Rory Simmons and Paul Towndrow.

serious.org.uk

Serious: Take Five Europe

This pan-European professional development programme brings together 10 emerging jazz musicians from five countries to significantly progress their international careers. Our funding this year supported Fraser Fifield and Tom Arthurs to represent the UK in Edition I. Taking its model from *Take Five UK*, *Take Five Europe* has also offered performance opportunities, including at Jazz sous les Pommiers, Coutances; North Sea Jazz Festival, Rotterdam; and Molde International Jazz Festival, Molde. Artists selected for *Take Five Europe Edition II* were announced in May; from the UK will be Arun Ghosh and Chris Sharkey.

takefiveeurope.com

Young Vic Theatre: Jerwood Assistant Directors Programme

This programme offers emerging directors the chance to work alongside some of the most respected directors in the industry on major productions at the Young Vic. In addition to their role as Assistant Director, participants are placed within the Young Vic administrative team, learning about company management. They also receive a process week, giving them *carte blanche* to work on their own directorial project with the help of the Young Vic's creative team. In 2012/13 Jerwood Assistant Directors were Tom Hughes, *A Doll's House*, Director Carrie Cracknell; Matthew Xia, *Blackta*, Director David Lan; Laura Ceefe, *Feast*, Director Rufus Norris; Oliver Hawes, *Above Me The Wide Blue Sky*, Directors David Harradine and Sam Butler; Elayce Ismail, *Public Enemy*, Director Joe Wright; and Laura Farnworth, *A Season in the Congo*, Director Richard Jones.

youngvic.org



Sadler's Wells Summer University
Featured: choreographers Wilkie Branson and
Cameron McMillan
Photo: Zoe Uffindell

Young Vic: Jerwood Assistant Directors
Featured: Laura Farnworth
A Season in the Congo
Photo: Young Vic

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.



Dance UK, NIDMS
Birmingham Royal Ballet's Jerwood Centre for the Prevention and Treatment of Dance Injuries
Featured: Nick Allen, Clinical Director; Tyrone Singleton, Dancer
Photo: Andrew Ross

Artsadmin Artists' Bursary Scheme
Tania El Khoury (featured)
Shubbak
Photo: Matthew Cassel

Artsadmin: Artists' Bursary Scheme and Commissions

Experienced interdisciplinary producers Artsadmin have run this important scheme since 1998, supporting nearly 200 artists to experiment with new ideas across art forms. It offers both a cash bursary and a valuable package of support tailored to each recipient's creative process, and without expectation that the research must result in a commission or production. Nine artists' bursaries were awarded for 2013 to Nicola Canavan, Tania El Khoury, Eloise Fornieles, Nic Green, Jamie Lewis Hadley, Adam James, Gillie Kleiman, Low Profile and Grace Schwindt. We also gave support enabling Artsadmin, for the first time, to commission two new works by past bursary recipients. These were awarded to David Blandy and Serena Korda for projects culminating in 2013.

artsadmin.co.uk

Cove Park: Jerwood Residencies

For a fourth year, Cove Park has worked with producers Fuel to curate residencies for developing performance-based practice. This year, the residencies provided time and space for Peter Reder and Valerie Buhagiar; James Houston and Trigger (Angie Bual and Suzy Glass); Alex Byrne and Kjell Moberg, Co-Artistic Directors of New International Encounter; Neil Haigh; Melanie Wilson; Thierry Lawson; Action Hero (Gemma Paintin and James Stenhouse) and Alexander Kelly and Rachel Walton, Co-Artistic Directors of Third Angel.

Two projects developed through a Jerwood Residency in 2011 reached full production with Fuel; Sound&Fury's *Going Dark* and Inua Ellams' *Black T-shirt Collection* toured throughout the UK. Podcasts created in Cove Park in 2011 by Josie Long and Nic Green were published by the Guardian and Fuel.

fueltheatre.com

covepark.org

Dance UK: National Institute for Dance Medicine and Science (NIDMS)

Dance UK is a membership organisation advocating nationally as a voice for dance and for dancers. In April, the National Institute of Dance Medicine and Science opened for the first time at the Royal National Orthopaedic Hospital, London; a major achievement in the life of this visionary campaign to improve one of the most pressing problems facing the industry. Injury and recovery can have profound effects on a dancer's career and well-being and in turn on the development of the art form. The initiative is a radical yet simple new approach which aims to provide access for all dancers to high quality dance specific healthcare. It also offers education for dancers, teachers, scientists, healthcare and medical practitioners, and is gathering research and evidence to improve national injury prevention and treatment.

Dance UK and the NIDMS partners now enter a crucial time for raising the funds needed to continue and expand this phase. Response to the pilot clinic has been outstanding, both from within the medical profession and from the more than 70 dancers who benefited from treatment in the first six months of the programme.

danceuk.org



LIFT: The Future of Festivals

In partnership with LIFT, we co-programmed a day of dialogue attended by over 130 emerging and established festival directors, producers, theatre makers and funders at the Southbank Centre, London. We invited them to table and tackle the major questions facing arts festivals today. The event generated discussion on subjects as varied as economic sustainability to festival programming, from their role in artist development to their community and environmental responsibilities. The day allowed festival makers to network, debate and share best practice with one another, and sought to profile the importance of festival models within arts and cultural development in the UK.

liftfestival.com

National Theatre Wales: Online Artists' Space

As a non-venue based company, National Theatre Wales (NTW) has developed a deeply engaged online community of artists and audiences. Our support funded the development and testing of a new, online collaborative space for use by artists to make new performance-based works with collaborators in different places. This first pilot phase gave seed commissions to 16 artists. Working in small groups, their brief was to determine which characteristics of existing web tools were most useful for collaborative performance making, through working on new ideas together online which were then shown as scratch performances in December at Chapter Arts Centre, Cardiff.

Participating artists were Sophie Barras, Bambo Boyinka, Ira Brand, Justin Cliffe, Eunice Goncalves Duarte, Ben Gwalchmai, Kelly Jones, Jorge Lizalde, Brent Momgan, Alison Neighbour, Catherine Paskell, Mali Tundo Jones, David Varela, Carolina Vasquez, Rachel Walsh and Lisa Wells Turner.

nationaltheatrewales.org

The Opera Group: Incubator

In its sixth year, The Opera Group's *Incubator* is the engine room of their creative programme where they develop new ideas for operatic work, drawing in collaborators from arts and non-arts disciplines. During 2012, *Babur in London* by composer Edward Rushton and writer Jeet Thayil, shortlisted for the 2012 Man Booker Prize, received its premiere at the Theater Rigiblick in Zurich, with further performances in Switzerland and the UK. The *Incubator* also supported an adaptation of Philip Pullman's *The Firework Maker's Daughter* by composer David Bruce, librettist Glyn Maxwell and puppetry company Indefinite Articles, touring internationally in 2013.

Cove Park Jerwood
Residencies
Featured: residency artists'
accommodation Rosneath
Photo: Ruth Clarke



Royal Society of Literature
Jerwood Awards for Non Fiction
Featured: Gaby Wood, awardee
Ramita Navai, Caroline Moorehead
and Richard Davenport-Hines
Photo: Adrian Pope

Opposite:
Sadler's Wells, Jerwood Studio
Zero by Clod Ensemble
Featured: Alessandra Ruggeri and
Antonia Grove
Photo: Manuel Vason

The Opera Group are resident at Kings College London, a setting which *Incubator* project *Future Bodies* makes full use of, giving seed funding to new partnerships between artists and scientists. Alongside this, The Opera Group is investigating the future of the art form with the Institute of Creative Technology at De Montfort University: *The Digital Opera* navigates the possibilities of online content to expand the performance and experience of opera.

theoperagroup.co.uk

Royal Society of Literature: Jerwood Awards for Non-Fiction

These highly-regarded awards offer research funds to writers who have received their first commission by a publisher and are working towards a delivery deadline. They enable the authors to devote time and resources to complete the project to its highest potential. This year an award of £10,000 went to Ramita Navai for *City of Lies: The Undercover Truth About Tehran*. Two prizes of £5,000 were given to Dr. Gwen Adshead for *A Short Book About Evil* and Edmund Gordon for his biography of Angela Carter. The judges were Richard Davenport-Hines, Caroline Moorehead and Gaby Wood.

rslit.org

Sadler's Wells: Jerwood Studio

With an emphasis on collaboration between dance and other art forms, the Cross Art Form Projects research programme produced by Emma Gladstone allows artists the freedom to explore ideas outside of tightly scheduled production processes. In 2012 five projects received our support. Clod Ensemble developed a new production *Zero*, exploring the themes of *King Lear*, now confirmed in Sadler's Wells' Main House for 2013. Choreographer Kim Brandstrup, director Phyllida Lloyd and actor Fiona Shaw developed a project based on Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner*. The resulting piece previewed at the Athens & Epidaurus Festival, Greece, and was staged at the Old Vic Tunnels in January 2013. A collaboration between director Carrie Cracknell and choreographer Lucy Guerin based on throwing things received two weeks of support both at Sadler's Wells and Siobhan Davies Dance Studios, and a project entitled *Fold Here* by choreographer Andrea Miller, video artist Tal Rosner and set designer Jon Bausor began development. Artist Mark Wallinger continued research into a work he wishes to make about the moment of Nureyev's defection to the West in 1961.

A series of public talks titled *body:language* has run in collaboration with writer and dramaturge Guy Cools since 2008. This year we celebrated the illustrated print publication of the first seven talks, designed by graphic design partnership Valle Walkley.

sadlerswells.com



Commissioning & Production

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



Aurora Orchestra
The Jerwood Commissions
Battle

Featured: Max Baillie and Sarita Piotrowski
Photo: Simon Fernandez

Chris Goode & Company
Monkey Bars

Featured: Angela Clarkin and Christian Roe
Photo: Richard Davenport

Opposite:
Gate Theatre: Jerwood Young Designers
Designer: Holly Pigott
The Prophet
Featured: Melanie Jessop
Photo: Simon Kane

Aurora Orchestra: The Jerwood Commissions

Aurora Orchestra continues to forge a brilliant path interpreting and performing repertoire drawn from across genres of music. Our support for commissions in their New Moves series supports this desire to experiment, enabling them to bring together classical music and other art form collaborators to extend the boundaries of what is expected and possible for orchestral music.

2012 was a year of exponential growth for the company and this programme. For *Love Song for the City*, two films were commissioned from Stanton Media and Bill Morrison. In *Far, Far Away*, Aurora partnered with emerging folk band Harry Oakwood. At the heart of the *Battle* programme was a major new work from composer Julian Philips, incorporating dance by choreographer Mickaël 'Marso' Rivière. For *KlezMabler*, Aurora worked with Klezmer band She'Koyokh on traditional folk repertoire and a new arrangement by Iain Farrington of Mahler's *Symphony No.1*. The 2011 commission *Jealous Guy* was revived at St Andrew's Hall, Norwich and at the BLG-Forum Uberseestadt, Bremen.

auroraorchestra.com

Chris Goode & Company: Monkey Bars

Chris Goode has established a formidable reputation as a theatre maker and solo performer who demonstrates great empathy and compassion in his storytelling. Our support for *Monkey Bars* came at a key moment, marking the establishment of Chris Goode & Company in partnership with producer Ric Watts, and fulfilling a demand for its ensemble work to be produced in larger venues. The script for *Monkey Bars* was sensitively developed with Karl James from conversations with over 70 young children, becoming a verbatim show performed by six adult actors. It was first performed at the Traverse Theatre during the Edinburgh Festival Fringe, winning the Scotsman Fringe First Award for new writing and receiving four and five star reviews, before touring in the UK.

chrisgoodeandcompany.co.uk

DanceXchange: Jerwood Choreographic Research Project

This national project will fund new choreographic research through an innovative new commissioning model, playing on the collective strengths and resources of a unique group of cross-arts producing partners. It will provide valuable research space for artists interested in choreography, outside of the often limiting treadmill of making work for production and touring. Pledges to a commissioning pot will be made by a range of partners; we will contribute a matching fund towards this pot. Artists' projects will be sought through open submission in 2013. Shortlisted artists will be supported to develop a pitch for the commissioning group. It is envisaged that each successful project will have a lead producing partner and a strong group of co-commissioners. Funded research will be developed throughout 2013/14.

dancexchange.org.uk



Fuel: Oxygen

Fuel has created a bold name over the past eight years as producers of adventurous theatre by inspiring artists. Our support of this strand of Fuel's producer-led work combines two projects allowing Fuel to extend their experience through working with artists across art forms. *Phenomenal People* is an ambitious cross-artform commissioning project across both live performance and online platforms, which will be presented in 2013 and 2014. *Invisible* will be a film adaptation of Carol Ann Duffy's modern fairy tale *The Invisible Boy* created with Ben Power and Melly Still.

fueltheatre.com

Gate Theatre: Jerwood Young Designers

Artistic Director Christopher Haydon launched his new tenure at the Gate Theatre with the powerful RESIST! season of stories of rebels and revolutionaries, followed by *Aftermath*, a season on the impact of conflict. With a strong vision for programming and working with emerging writers and companies, we were delighted to continue to support talented young designers to expand their experience through taking central roles in these productions, fulfilling demanding design briefs that always stretch the Gate's performance space. In 2012, Jerwood Young Designers were Holly Pigott, *The Prophet*; Francesca Reidy, *Sunset Baby*; Jason Southgate, *The Trojan Women*; and Simon Kenny, *Purple Heart*.

gatetheatre.co.uk

HighTide: Jerwood East

This grant enabled HighTide to develop emerging artists' work for HighTide Festival in Halesworth, Suffolk. Four new productions or works-in-progress were presented, Bad Physics' *The Adventure*; *Binary* by curious directive; Joe Douglas' *Educating Ronnie*, which won a Scotsman Fringe First Award at the Edinburgh Festival Fringe; and *Seizing Cinderella*, by playwright Stephanie Street. As well as providing production support, the artist-producer at the centre of each piece benefited from mentoring from HighTide's Artistic Director Steven Atkinson, including a focus on expanding their business development skills.

hightide.org.uk

London Sinfonietta: Blue Touch Paper Programme

These commissions aim to nurture new music created by composers in partnership with interdisciplinary collaborators. The programme is particularly interested in exploring dialogues between collaborators and in what can be learnt for the music sector from the complexities of collaborative practice. In our second year of support, 2011's commissions received work-in-progress performances at Village Underground in May. These were *100 Combat Troupes* by Kéline Gotman and Steve Potter; *The Revenge of Miguel Cotto* by Steven J Fowler and Philip Venables; and *Half of Me* by Elspeth Brooke, Seonaid Goody and Anna Jones, now named *At the World's Edge*.

Commissions were awarded in 2012 to partnerships between composer Dan Stern and physical theatre maker Aurelian Koch; composer Edward Jessen, theatre O and neuroscientist Professor Sophie Scott, and composer Luke Carver Goss and poet Jacob Polley. These new works in progress will be publicly presented in Spring 2013. londonsinfonietta.org.uk

Pacitti Company: SPILL National Platform and SPILL Showcase

The SPILL National Platform is a development opportunity for emergent performance makers, positioned at the heart of SPILL Festival of Performance and curated by Pacitti Company in partnership with the Live Art Development Agency. In our second year of partnership, the SPILL National Platform presented work from 46 artists or companies during SPILL Festival in Ipswich in November. From this programme, 10 live artists were selected to undertake a five month critical path of professional development support, leading to presentations at the new SPILL Showcase during SPILL Festival, London, in April 2013. These were Madeleine Botet de Lacaze, Tim Bromage, Season Butler, Rosana Cade, Paul Easterbrook, Ruth Flynn, Jo Hellier, Lucy Hutson, Elena Molinaro and Selina Thompson. pacitticompany.com

Royal Court
Jerwood New Playwrights
Playwright: Nick Payne
Constellations
Featured: Sally Hawkins and
Rafe Spall
Photo: Simon Annand

Opposite:
Streetwise Opera
The Answer to Everything
Featured: Kevin Woodward,
Sarah Syed, Kieran Saikat da
Gupta, Vince Moran, Inder
Batra, Isabelle Nadjo, Rob
Gildon
Photo: Steven Jones

Pacitti Company, SPILL
National Platform
Tim Bromage
Untitled
Photo: James Watkins

Roundhouse: Circus Associate Artist Scheme

Piloted in 2011, the Circus Associate Artist Scheme provided mentoring, production budget and office and rehearsal space for an emerging circus company to make a significant new performance for the Roundhouse's CircusFest 2012. The Roundhouse partnered with Circus Space and Jacksons Lane to provide this tailor-made opportunity, which was awarded to Collectif and 'Then...', who created the new show *Lost Post*. Subsequently, *Lost Post* was performed at Festival Pisteurs d'Etoiles, France; Pulse Fringe Festival, Ipswich; Festival Cirkulart, Bratislava; and the First International Festival of Circus in Rio, Brazil. roundhouse.org.uk



Royal Court Theatre: Jerwood New Playwrights

In its 19 year history, Jerwood New Playwrights has supported 74 productions by emerging playwrights, launching the careers of some of the UK's most prominent writers. It supports writers at critical stages, when a well-resourced production with the Royal Court will bring their talents to the fore. As detailed earlier, *Constellations* by Nick Payne won the Evening Standard Theatre Award for Best Play and was nominated for the Theatre Award at the 2012 South Bank Show Awards. It transferred to the West End as part of the Royal Court autumn season at the Duke of York's Theatre. *The Witness* by Vivienne Franzmann won broad critical acclaim. She went on to receive a second commission by the Royal Court and was appointed as their Pearson Playwright in Residence. *Hero* by E.V. Crowe played in the Jerwood Theatre Upstairs. She has been commissioned by The National Theatre, Watford Palace Theatre and the Unicorn Theatre.

The 2011 Jerwood New Playwrights alumnus Rachel De-lahay's *The Westbridge* was shortlisted for Best Theatre Play at 2012's Writers' Guild Awards. *The Village Bike* by Penelope Skinner was nominated at the 2012 Olivier Awards, for Outstanding Achievement in an Affiliate Theatre, and at the Whatsonstage Awards for Best New Comedy.

royalcourttheatre.com

Streetwise Opera: The Answer to Everything

Streetwise Opera produces award winning and uncompromising opera in conjunction with musicians, composers and performers who have experienced homelessness. *The Answer to Everything* will be an ambitious production which will integrate live performance and film. We are supporting the film production, which will combine narrative, artistic development and a representation of how Streetwise Opera works with participants, created on their own terms. It is being developed with Associate Director Emma Bernard and film director Rupert Jones. The premiere at the BFI in April 2013 will see film, live performance and live audience interaction choreographed together.

streetwiseopera.org



Small Grants

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

Forest Fringe
Paper Stages booklet stand
Photo: Jon Opie

Elastic Theatre
Julius
Featured: Adam Kirkham, Maya Sapone,
Nicolas Simeha, Chiara D'Anna, Joachim
Ciocca
Photo: Ludovic Des Cognets

Opposite:
Fierce Festival
Ann Liv Young (featured)
Mermaid Show
Photo: Jaskirt Dhaliwal

Joseph Mercier
Take it Like A Man
Featured: jamie lewis hadley and Joseph Mercier
Photo: Clara Giraud

Centre for Contemporary Art and the Natural World (CCANW)

CCANW worked with The Moveable Feast Workshop Company on a range of artist-led activities on what games can tell us about human behaviour through competition and cooperation. As part of *Everyone's a Winner*, they invented new games for visitors to the Centre in Haldon Forest, Devon that reflected the spirit of the London 2012 Olympic Games.

ccanw.co.uk

Gemma Connell: Atelier for Young Festival Producers

Gemma Connell is a young performer-producer working at Pavilion Dance, Bournemouth, and running her own company, Broken Rose Performing Arts. She was a recipient on the DCMS Jerwood Creative Bursaries Scheme with a role at Manchester International Festival in 2011. Our support funded her attendance at the 2012 Atelier for Young Festival Producers in Ljubljana, a pan-European conference for selected outstanding individuals.
fieryrockets.blogspot.co.uk

Elastic Theatre: Julius

Elastic Theatre is a company working at the boundaries between music theatre and contemporary dance. Our funding supported the research and development of a new multi-screen film in collaboration with Savage Mills, combining music and dance to explore Obsessive Compulsive Disorder's intrusive thoughts and compulsive rituals. A first version of the film was installed at GV Art Gallery, London, in September. The next stage of *Julius*' development has been successfully funded by the Wellcome Trust and the full film and performance programmed in Spitalfields Festival 2013.
elastictheatre.com



Fierce Festival: Retracing the City (2012)

With a small grant awarded in 2011, Fierce commissioned a strand of performance works in their 2012 festival, all of which were rooted in the city, connecting its social geography. *Retracing the City* saw Fierce bond with Birmingham thematically through its programming, securing partnerships with other institutions, organisations and audiences in the city that were at the heart of their festival practice.

wearefierce.org

Fierce Festival: Forward (2013)

Working at a grassroots level in the West Midlands, but with connections internationally and across the UK, Fierce Festival is in a unique position to offer a professional development programme to performance-makers. *Forward* will launch in 2013, providing bursaries, seed commissioning and development events for artists developing new work.

wearefierce.org

Film and Video Umbrella: Our Mutual Friends

These newly commissioned artworks, inspired by the Charles Dickens' novel *Our Mutual Friends*, connected its themes of urban proliferation, detritus and decay to modern day consumption and contemporary culture. New works by Gayle Chong Kwan, Graham Hudson, Thomson & Craighead and Janice Kerbel were displayed online and in exhibitions, events and interventions hosted by Jerwood Space; Turner Contemporary, Margate; and Aspex Gallery, Portsmouth.

ourmutualfriends.com

Steven Fowler: The Enemies Project

Interested in collaboration, this project takes as its starting point Steven Fowler's practice as a poet and spoken word artist. Using his new collection *The Enemies*, in which Steven partnered his words with the work of visual artists, he will programme a series of events throughout 2012/13 that explore cross-disciplinary collaboration with a variety of artists.

sjfowlerpoetry.com

Forest Fringe: Paper Stages

Since 2010, we have been proud to support the imaginative way in which Forest Fringe has supported artists to experiment and present work within the unforgiving context of the Edinburgh Festival Fringe. Following the loss of their venue at Forest Café, Bristo Place, Forest Fringe sought a new space for invention at the 2012 Fringe.

Paper Stages is a beautiful printed collection of instruction-based performances; a performance space built of paper and ink, co-authored by over 20 artists.

forestfringe.co.uk

Joseph Mercier and jamie lewis hadley: Take it Like a Man

Choreographer Joseph Mercier and live artist jamie lewis hadley embarked on a period of research and development for a new show investigating the performance of pain and the slippery differentiation between entertainment and violence, using both their dance and professional wrestling skills. *Take it Like a Man* will continue to be developed in 2013.

josephmercier.com





The Lowry: Accelerate Programme

Winner of the 2012 Peter Brook/Mobius Award for studio theatres, The Lowry is gaining a well-deserved reputation for nurturing talented young theatre artists. Their Accelerate Programme will utilise the resources of its studio and producer to support four emerging companies across 2013. It will offer time in the studio, the expertise of the Lowry's creative staff and artistic associates, and seed money for masterclasses and mentoring.

thelowry.com



Marta Michalowska: Doodles in Space

This film project follows sculptor Julian Wild's work as the focal point of a four-way conversation about how ideas take form as tangible artworks. It is a collaboration between Julian, filmmaker Marta Michalowska, animator Meghana Bisineer and sound artist Sofia Saldanha. The film will be completed in 2013 and submitted to festivals and for gallery screening.

martamichalowska.com

The Owl Project
Sound Lathe Performance as part of *TERRA* at
 JVA

Photo: thisistomorrow.info

Hannah Silva

Opposition

Hannah Silva (featured)

Photo: Eileen Long

New School House Gallery: Transformation

Artists Paula Jackson and Robert Teed founded The New School House Gallery in 2009. *Transformation* presented Helen Chadwick's renowned work *Piss Flowers* alongside new poetry commissioned from Jo Shapcott and works by emerging visual artists Joseph Hartley and Laura McGrath, and by Paula and Robert themselves. The exhibition also hosted two poets in residence, Miles Cain and Sophie Robinson.

schoolhousegallery.co.uk

Owl Project: Organisational Development

Owl Project is artists Simon Blackmore, Antony Hall and Steve Symons. It makes installations that fuse sculpture with sound art, mixing traditional techniques with digital technologies; in 2011 it created the new commission *9 Volt Sound System* in the Jerwood Encounters exhibition *TERRA*.

Following the huge challenge and success of their work in the Artists Taking the Lead installation *Flow*, we supported a short period of reflection and organisational development.

owlproject.org

Hannah Silva: Hunger

Hannah Silva is a writer, musician and solo artist who experiments with vocal and performance techniques. Her new project, *Hunger* marks an important development in her practice as a writer and director where for the first time she will work with a designer, dramaturg and performers to develop her original style of theatre-making. *Hunger* has since received Arts Council England funding and will be performed in 2013.

hannahsilva.wordpress.com



Tom Marshman: We Need to Talk About Bambi

Tom Marshman is a solo live artist who has been making work for studio spaces and festivals for 10 years. Our funding supported Tom to work with a designer and movement coach for two weeks on ideas for this ambitious site-specific performance that will play on nostalgia and associations with this iconic cartoon character, and will take place in a forest.

tommarshman.com

The White Review
Photo: *The White Review*

Tom Marshman
We Need to Talk About Bambi
Featured: Tom Marshman
Photo: culturecolony.com

Undercurrent Weekend
Mutlimos
Featured: Bunty and audience member
Photo: Jim Deal

Undercurrents: Undercurrent Weekend

Emerging producer Ruth Dudman founded this new organisation in Shoreham-On-Sea in 2011, making playful, interactive cross-artform work that fosters a sense of adventure with artists and audiences. This award supported mentoring for Ruth, alongside development funding for two new commissions; a new audio work by sound artist Lewis Gibson, and a town-wide installation from Me and the Machine. These will be developed for the festival Undercurrent Weekend in 2013.

theundercurrent.co.uk

Village Underground: Organisational Development

This charismatic venue in East London has become a hub for artists under producer Auro Foxcroft's leadership. It has been restored and fitted out as a multipurpose arts space using the income from its hire to commercial projects. This award supported Auro to undertake specific research, advice and training to develop a business model to move the organisation away from hires towards a commissioning and producing model.

villageunderground.co.uk

The White Review: Short Story Prize

Launched in 2011, *The White Review* is a visual arts and literary journal which places an emphasis on the quality of the editorial content and new works of writing that it publishes. Through a quarterly publication, events and its website, *The White Review* quickly established a strong reputation. Our funding is for a new Short Story Prize, offering an award of £2,500 to the winner as well as publication in *The White Review* and advice from experienced editors and literary agents.

thewhitereview.org

Jerwood Foundation

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Lara Wardle (Director/Maternity Leave)
Philippa Hogan-Hern (Acting Director
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Claire Burns (Assistant Director, Jerwood Sculpture
at Ragley until May 2012)
Kate Danielson (Director, DCMS Jerwood
Creative Bursaries Scheme)
Kim Condren (PA to the Chairman)

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Annie Brewer (Bookings Co-ordinator from March 2012)
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Rachael Harlow, Fiona Long and Lucy Wheeler
(Jerwood Visual Arts Gallery Interns)
Brian Foster (Caretaker)

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Design by TurnbullGrey





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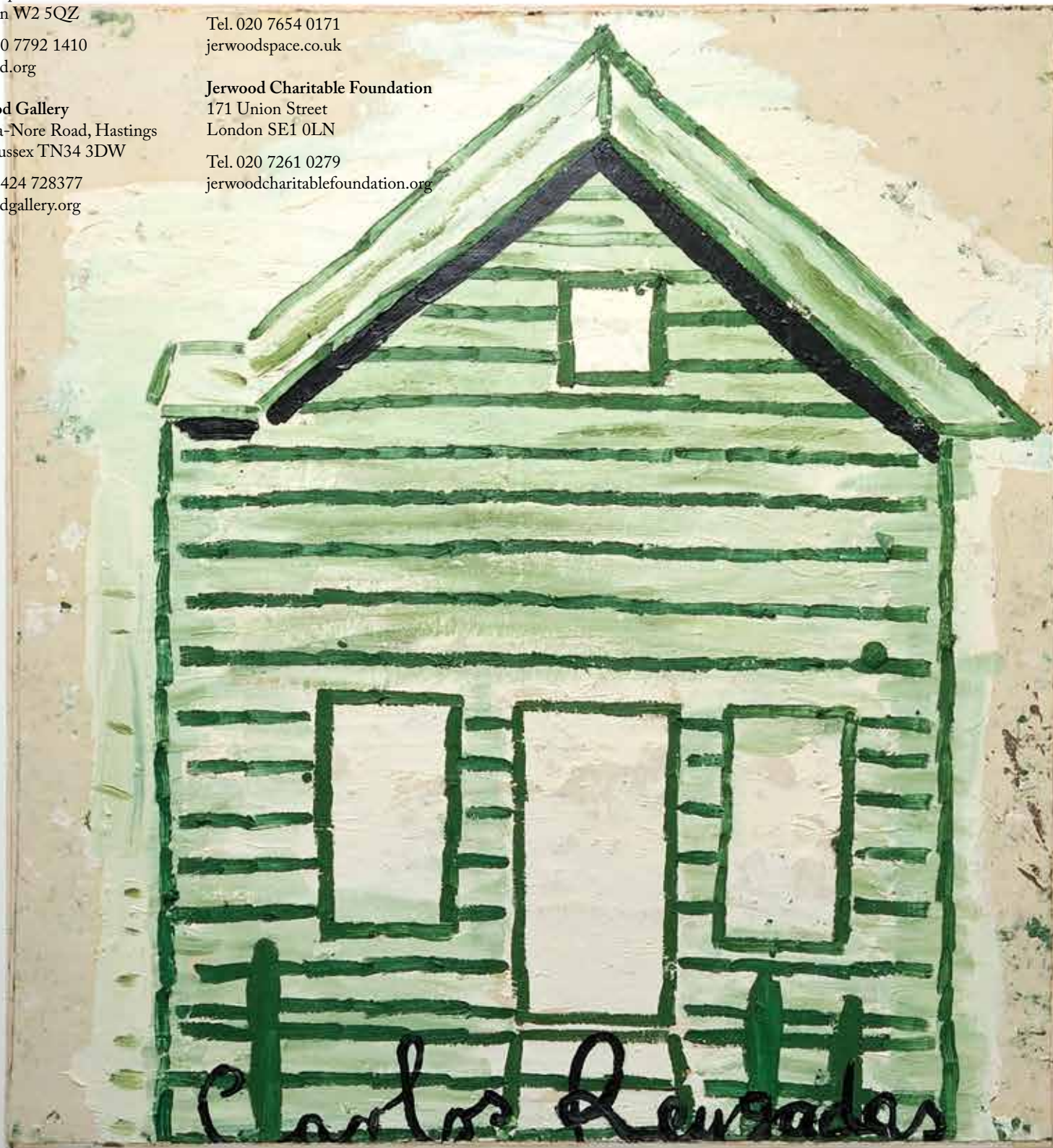
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Jerwood Charitable Foundation
171 Union Street
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jerwoodcharitablefoundation.org



Jerwood Collection
Rose Wylie

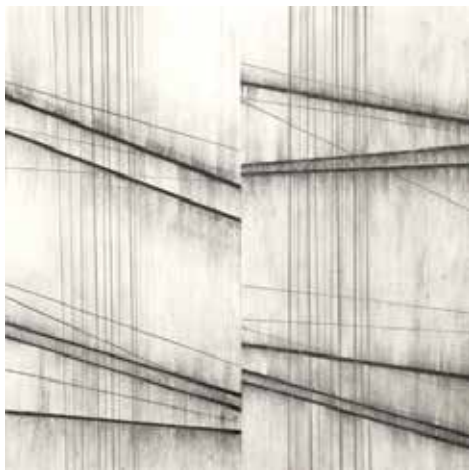
Silent Light (film notes), 2008

Courtesy of the artist and UNION Gallery, London

Photo: Public Catalogue Foundation

Jerwood Visual Arts

Jerwood Visual Arts (JVA) is a contemporary gallery programme of awards, exhibitions and events hosted at Jerwood Space and on tour 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.



Jerwood Drawing Prize 2012

Fiona Robinson

Discords 2, 2012

Photo: Fraser Marr

Jerwood Encounters

"Now I Gotta Reason"

Fernando García-Dory (featured)

The Elemental School of Crafts, 2012

Photo: Hydar Dewachi

Jerwood Makers Open 2012

Commissioned artist Silva

Weidenbach

Photo: Courtesy of the artist

This year we staged six new Jerwood Visual Arts (JVA) exhibitions at Jerwood Space, presenting work by 105 artists, including 18 new commissions. We have achieved this with the support of 17 respected curators and selectors, and through a major new collaboration with Film and Video Umbrella. JVA exhibitions at Jerwood Space attracted 12,400 visitors and we also toured five exhibitions across England and Wales, for audiences of 27,455. Alongside the exhibition programme, we awarded three bursaries to writers in residence and three paid internship placements. An archive of our talks and events is available at: jerwoodvisualarts.org

Our Gallery team is led by Sarah Williams, JVA Gallery Manager, with support from Oliver Fuke, Gallery Assistant, and Rachael Harlow, Fiona Long and Lucy Wheeler who each made a distinctive contribution to the programme through our paid internship programme. We work with visual arts specialists Parker Harris who provide project management across a number of our exhibitions, and who ably run the Jerwood Drawing Prize on behalf of Drawing Projects UK. Four Colman Getty and Alison Wright PR provide excellent press management of Jerwood Makers Open and the Jerwood/Film and Video Umbrella Awards respectively. We would like to take this opportunity to thank each member of the team for their successes across 2012.

Jerwood/Film and Video Umbrella Awards: Tomorrow Never Knows (14 March to 22 April)

A major new partnership between Jerwood Visual Arts and Film and Video Umbrella, these distinctive Awards for emerging artists focus on practical, developmental support, in which the nurturing of ideas and expertise is consolidated by substantial production opportunities. Four artists were selected by a panel including Steven Bode, Director, Film and Video Umbrella; Shonagh Manson, Jerwood Charitable Foundation; Phil Collins, artist/filmmaker; Caroline Douglas, Head of Arts Council Collection and Skye Sherwin, art critic. Ed Atkins, Emma Hart, Naheed Raza and Corin Sworn were each awarded a £4,000 bursary to develop pre-production proposals for new works, and exhibited these in a group show in March. Ed Atkins and Naheed Raza were then selected to each receive a £20,000 commission to fully develop their proposals. These substantial new commissions were programmed to premiere at Jerwood Space in January 2013, and tour to Centre for Contemporary Arts (CCA), Glasgow in June. tomorrowneverknows.org.uk

Jerwood Makers Open 2012 (11 July to 26 August)

This initiative aims to provide a maker-led commissioning opportunity for artists working in the applied arts, along with the chance to show their work in a contemporary visual arts context. This annual exhibition presented five significant new commissions by Nao Matsunaga, James Rigler, William Shannon, Louis Thompson and Silvia Weidenbach. They were selected from an open submission of more than 200 entries by a panel comprising Felicity Aylieff, ceramic artist; James Beighton, Curator at mima Middlesbrough and Lauren Parker, Head of Contemporary Programmes at the V&A. Each was awarded £7,500 along with support from our exhibition team. The exhibition then toured to Oriol Myrddin Gallery, Carmarthen and Shipley Art Gallery, Gateshead.