OUR PURPOSE

Jersey Arts Centre exists to foster the development and celebration of the arts Island-wide and beyond.

AIMS

- To enrich the quality of life for all residents and visitors
- To encourage participation in the performing, visual and literary arts
- To educate, inspire and to encourage debate

This is achieved by providing exciting, innovative, wide-ranging, challenging, professional and community arts in welcoming, high-quality and accessible environments.

Honorary Patron
Sir Andrew Motion (for 2013-2017)

Honorary Life Members

- Sir Philip Bailhache
- Busick Pemberton
- Pat Dubras
- Robert Tilling, MBE, RI
- Tony Carter
- Peter Hunt
- Michael Munz-Jones
- Mark Blanchard
- Denise Ibbotson
- Ian Thomas
- Rod McLoughlin
- George Ritchie
- Ray Banks FRSA
- Billie Newey
Jersey Arts Centre Association
ANNUAL REPORT 2014

The Management Committee
22 May 2013 – 28 May 2014

Chairman Ray Banks, FRSA
Treasurer Dawn O’Reilly, FCCA (May 2013 – September 2013)
Secretary Sally Langham

Members Val Aitken, Elizabeth Breen-Jones, Andrew Goodyear,
Jacqueline Mezec, Tina Risebrow, Deputy Montfort Tadier

The Management Committee

Chairman Ray Banks, FRSA
Treasurer Deanne Le Gresley, FCMA (May 2014 – May 2015)
Secretary Sally Langham

Members Derek Gray, Jacqueline Mezec, Tina Risebrow,
Simon Thomas, Kerry-Jane Warner

Exhibitions Sub-committee

Chairman Mark Blanchard

Members Val Aitken, Daniel Austin, Matt Falle, Jefferson Randles,
Chantal Venton, Alison Ward

Jersey Arts Centre Staff

Director Daniel Austin
Deputy Director (Administration & Marketing) Graeme Humphries
Deputy Director (Stage & Events) Steven Laffoley-Edwards
Finance Manager Christine Ramsay
Finance Assistant Joanna Zabinska
Administrative Assistant Claire Le Brocq
Marketing Manager Michelle Parker
Press and Marketing Assistant Nicole Twinam
Distribution Coordinator Justine Taylor
Exhibitions Coordinator Alison Ward
Education and Outreach Coordinator January – June Georgina Noel
Education and Outreach Coordinator June – present Hettie Duncan
Box Office Manager Denise Renouf
Box Office Coordinator Jackie Jordan
Deputy Stage Manager Jason Kenyon
Assistant Stage Manager (Apprentice) January – June Jordi Sunier
Assistant Stage Manager (Apprentice) June – present Matthew Keyword
Caretaker Cameron Mitchell
Cleaner Maria da Silva
Membership Secretary Celia Cameron

Front Cover: Vamos Theatre: Finding Joy
We have had another phenomenal year of delivery by our Director, with his vision and indefatigable energy.

However, as I write this report I am reminded that a number of issues cited in my 2013 report remain unresolved and ongoing: primarily funding, now compounded by the new government’s transfer of accountability for Arts, Culture and Sport from ESC to Economic Development, which remains to be ratified in the States.

We record our third consecutive financial loss. Taken year on year, between 2011 and 2014, the overall operational deficit is relatively modest at £12k. Our central grant funding in real terms was £67k short [2003 = 100] so it is obvious that substantial sponsorship from elsewhere has plugged the gap.

Therefore, the performance levels in the Service Level Agreement (SLA) with ESC are unsustainable without more funding which we have flagged with the Ministry and which will have to be reflected in any new SLA with Economic Development.

The two Arts reports noted in my report last year were published in March/April 2015 and have yet to be discussed with our new mentors.

The financial report from BDO recorded good financial management and control, noting ongoing risks of underfunding and lowered reserves. The Arts report contains a number of new delivery initiatives from the Arts in exchange for the promised extra revenue funding of £500k per annum, commencing in 2015 across the three funded arts organisations: JACA, JOH and JAT.

The terms of reference of the reports notes extra funding for 2015 was to come from under- spends and carry-forwards. No extra funding has yet been forthcoming and so we await the outcome on whether we have been awarded extra funding for 2015. When pressed for an answer on this, ESC said that no decision had yet been made. The recommendations of the Arts reports in terms of overall strategic management of revenue and capital remains unclear, although some form of strategic planning body (Arts Council?) is mooted for revenue purposes. There is to be an Arts development fund for revenue, but it is far from clear who the custodians of the fund will be and even more unclear on what authority funds will be allocated. Revenue and capital issues are often mutually dependent for venues. The Auditor General’s recent report to the States underlines this generic issue but it remains to be decided how this will be dealt with.

Although a meeting was requested by us in early December 2014, at the time of writing only one introductory meeting has taken place between us and Economic Development. A second one is timed for before the 2015 AGM. The new Minister and his deputy have, however, indicated in a letter dated 17 April 2015 that they wish to move the Arts agenda forward subject to financial constraints.

ESC has bid for £2 million for Jersey Arts Centre refurbishment to be allocated in the 2016 capital plan. It was established that the planning horizon for the investment was at least 10 years to take us to 2026. We have focussed our objectives on improving access, not least for the disabled, and energy efficiency. Discussions are ongoing with senior officers from both ESC and Economic Development with a small supporting technical team developing options to see what can be achieved.

The tacit aspiration of the Ministers seems to be the provision of office space to ease the financial burden of Charles Street. Our administration was moved from St. James Vicarage in December 2013 to modern, commercially rented offices in Charles Street which has contributed to the efficiency of our operations. The Old Magistrate’s Court was offered as temporary rehearsal and performance space for up to five years.

No leases or licences are yet in place for Charles Street or the Old Magistrate’s Court. No extra costs have been agreed and no provision has been made in our budgets.

Although this is unsatisfactory the ball remains firmly in the court of ESC and now Economic Development. We have flagged the fact that if there is to be no move from Phillips Street until earliest 2026 the permanency of the Old Magistrate’s Court or alternatives will have to be addressed as the original expectation was for up to five years with four years unexpired.

Thanks to the efforts of our Deputy Director (Stage & Events) the new access walkway in the auditorium has been installed, at little more than half of the initial estimate, funded from the Phillips Street Maintenance Fund by permission of ESC. This provides not only safer access to lighting but improved lighting angles for the stage.

The new computer server noted last year as costing £11–12k is now installed. The hardware costing was less than expected thanks to the efforts of our Deputy Director (Administration & Marketing) with substantial discounts negotiated due to our charitable status. There was a saving of over £7.8k.

Thanks also to the efforts of our Marketing Manager the cost of printing the brochures has been reduced by greater than £3k per annum. Other one-off savings of approximately £1.2k have also been achieved on bank charges due to the efforts of our Finance Manager.

A small sum was invested in a membership strategic review and the resulting comprehensive report indicated a number of possible initiatives for personal membership development and options for a corporate package. Our membership database system
was badly out-dated, labour intensive and incapable of email activity. We have invested in a new dynamic database at a capital cost of £5k and ongoing revenue commitment of £500 per annum. This system, which will be gradually implemented over the next six months, will vastly improve the efficiency of membership administration and facilitate our membership drives (both personal and corporate) and offer integrated marketing opportunities.

Over-stretched staff resources prevented full development of fund raising, but a start has been made. The hours of the Marketing Manager have been extended to facilitate corporate fundraising and membership drives which is expected to be self funding within the 2015 financial year.

Online ticketing is yet to be fully exploited and a review of membership subscription rates (now overdue) will be a job for the incoming committee in 2015.

I have come to the end of my permitted period of office on the roller coaster and I hope you will forgive me for reflecting back a little. During this period we have been engaged with Government on many issues which have increased the burden on your committee and our directors.

It is worth listing them:

1) Arts Facilities Report
2) Rediscovering Fort Regent
3) Response to Tourism consultations
4) Redevelopment and eventual relinquishment of St. James
5) Search for alternative premises consequent on loss of St. James
6) Response to Charities Law consultation
7) Two reports into development and integrity of funded arts organisations
8) Service Level Agreement

Internally, we have delivered:

1) A new strategic plan
2) Revised the Constitution and in conjunction published Corporate Governance Statement, Code of Conduct and Authorisation Policy
3) Re-negotiated the agreement with cafécjac
4) Re-instituted the Caretaker post
5) Re-instituted Education and Outreach post
6) Commissioned the Membership report

The bureaucratic burden may well prove to have been a cyclical peak but if the trend to increasing bureaucracy continues, it has worrying implications on the burden and expectation from directors and voluntary officers.

A highlight of my term was the Pianoathon in 2012 which funded refurbishment of the piano, also the celebration of our 30th birthday. I have also been privileged to attend rehearsals and performances of our youth theatre and the theatre-in-education company, The Great Warrior in 2014, for the anniversary of the start of the First World War, and a performance of Franz Kafka’s The Trial (appropriately at the Old Magistrate’s Court) were memorable. Many thanks to our Director, all staff, volunteer team and Management Committee.

It remains to give my thanks for the great privilege of being allowed to serve as your Chairman. New directions and challenges lie ahead but I remain optimistic that JACA will continue to serve the needs of Jersey and its visitors and will prevail and overcome the financial constraints and remain the engine of the Arts in Jersey.

I have a parting wish that the incoming Committee give some thought to the appropriateness of a “Jersey Arts Centre Foundation” to raise and ring fence a fund to underwrite and ensure the future independence and continuity in perpetuity of Jersey Arts Centre.

Ray Banks, FRSA

Hayley Wray: Circus School

Luke Wright: Essex Lion
Financial Report

It has been my pleasure to act as Treasurer for Jersey Arts Centre in 2014 and I would like to thank the executive team and staff for their tremendous hard work. The financial results for this year are a testament to their endeavours.

An overall loss of £18,344 from operations was recorded for 2014 but this does not tell the whole story.

It does not reflect the vast amount of varied programming, both musically and theatrically, that has been achieved or the significant investment that the team make in educating our young people. This charity is an important part of Island life and more needs to be done to support it with sufficient and fair funding. I know that this is the aim of the recent Arts review and I look forward to the implementation of its findings.

There is a particular need for the States of Jersey to clarify the property investment strategy for the arts so that the Management Committee of Jersey Arts Centre can make appropriate decisions about its capital funding requests in the future. This needs to include the matter of the temporary offices in Charles Street.

KEY HIGHLIGHTS

Income resources increased from £837,113 in 2013 to £867,383 in 2014 which represents a 3.6% increase overall. The grant from ESC rose by 3.9% (£17,032) to meet the 2014 budget and other income areas also increased although there was a noticeable shortage in hiring income which had an adverse variance of £31,116, being a decrease of 27% from 2013 levels.

There has been a great effort to review costs and keep these in line with income but with such a large part coming from grant income this has not been possible given the nature of the programming and the uncertainty of income in some areas. Overall costs increased from £913,184 to £940,821 which represents an increase of 3%.

Particular key variances to note are:

- Total grant income up by 8% year on year
- Total sponsorship income up by 17.8% year on year
- Box office revenue up by 8% year on year
- Salary costs rose by 3.5%
- Managing the charity costs decreased by £447 year on year which is a reduction of 0.1%

Jersey Arts Centre has a strong balance sheet with £1,003,289 of Total Net Assets. There are, though, challenges ahead especially in the area of long term funding for future projects. This is particularly evident in the project and long term funds which now stand at £218,393 – only £6,403 remains available for future investment with the balance largely reflecting offsets for future depreciation.

The overall cash management of Jersey Arts Centre is strong and there is £149,697 of cash balances at the end of 2014 up by nearly £31,000 on that at the end of 2013.

Deanne Le Gresley
FCMA
Director’s Report

Jersey Arts Centre once again delivered extraordinary and unique learning, community and performance opportunities throughout the year.

Throughout 2014 we delivered: 269 ticketed performance events with 31,169 attendances; 16 exhibitions in the Berni Gallery; 16 exhibitions in the Bar Gallery; 54 courses and workshops with 507 participants; 133 Arts in Health Care concerts across the Island’s care settings; nine Channel Islands Music Council concerts; three residencies; two youtheatre productions; our 14th consecutive year of readings with the youtheatre at Holocaust Memorial Day; readings at the ‘Ceremony of Light’ to commemorate the start of WWI; the animation of the unveiling of the statue of George Carteret in St. Peter; two ACT (ArtsCentreTheatre) projects; three Junior Drama presentations; our fifth theatre-in-education project; The Great Warrior with 2,106 participants; the 1st Polish Film Festival; the 4th People’s Choice event; the 10th Human Rights Festival; the afternoon celebrations on Liberation Day – and all with only 15 members of staff.

Hettie Duncan, a former member of our youtheatre and a recent graduate of the University of Kent, succeeded Georgina Noel as our Education and Outreach Coordinator in June and quickly settled into her new post. We wish Georgina great success in her new post.

Matthew Keywood succeeded Jordi Sunier by becoming our 15th Assistant Stage Manager (Apprentice) in July.

Our thanks are extended to Indulge Media for their commitment, support and energy which will continue to make Jersey Arts Centre an innovative, dynamic and enjoyable place to be.

It is a great privilege to be your Director and to lead Jersey Arts Centre. Thank you all so very much for your continued support.

Here’s wishing our members, and indeed all our audiences, a creative time throughout 2015 as Jersey Arts Centre forge forward at both Phillips Street and beyond.

Daniel Austin
Performances

A broad professional programme, complemented by local societies and community groups, was presented at the Benjamin Meaker Theatre (BMT), the Old Magistrate’s Court (OMC) and at various other locations throughout 2014. Music, drama, dance and the literary arts were all represented in our professional programme, together with performances and presentations from local clubs and societies, schools, businesses and charities.

Jersey Amateur Dramatic Club presented Jack and the Beanstalk during January at the BMT with total attendances of 1,678 over 11 performances. Annie was presented between 1-10 May as part of the company’s 75th anniversary celebrations and there were 2,322 attendances over 12 performances with the piece being directed by Jersey Arts Centre’s director, Daniel Austin. Together with Woman in Mind by Alan Ayckbourn in the autumn, with 412 attendances, the JADC total for the year was 4,412 attendances over 29 performances.

Emma-Jane Griffiths Street Dance School’s Blame it on the Boogie had 1,261 attendances over its five performances. Various classes in the Jersey Espledodo returned, together with a number of primary and secondary school productions, including Victoria College Preparatory School’s The Golden Ticket with 867 attendances at the three public performances and their school’s performance, and St. George’s Preparatory School’s The Tempest with 374 attendances at its two public performances.

Amici Artium completed its 10th season earlier in the year with concerts from Steven Osborne (piano) with 109 attendances; Yevgeny Sudbin (piano) with 126 attendances; and the Vienna Piano Trio with 120 attendances, having committed to sponsoring classical concerts for a number of years to come. We also enjoyed concerts at the end of the year, in the eleventh season, from Alina Ibragimova (violin) and Cédric Tiberghien (piano) with 119 attendances and Alain Meunier (cello) and Anne Le Bozec (piano) with 64 attendances.

The Channel Islands Music Council (CIMC) programmed work across the Islands for the 40th year – the results of which can be discovered on page 19. There were also a number of other recitals from Jean Johnson (clarinet) and Steven Osborne (piano), Frédéric Aguessy (piano), and Timothy de Queterville (piano).

Oddsocks Productions returned to the Island for the 21st year with three productions. The first was in January with Treasure Island followed in August with a Shakespeare double-bill of A Midsummer Night’s Dream and Twelfth Night at Durrell. There were 786 attendances at the four performances of Treasure Island; 1,673 attendances at the six performances of The Dream; and 1,118 attendances at the three performances of Twelfth Night. This brings the Oddsocks attendance total to: 3,557 and represents 11% of our overall ticketed performance figures. As always, Oddsocks’ visits are anticipated with excitement and energy as audiences continued to queue early at Durrell and scurry to secure front row seats when the doors opened for picnicking. Their 2015 summer offering is Much Ado About Nothing and will be presented at Coronation Park, Millbrook, for the first time, between Monday 3 through to Wednesday 12 August (but not Sunday 9 August).

There were dance performances from: Tavaziva Dance celebrating their 10th anniversary show, Tavaziva Ten, in the spring with 77 attendances, and Wendy Houston returning in the autumn with her sequel to 50 Acts in Pact With Pointlessness with 19 attendances.

Drama highlights included a number of shows seen at the Edinburgh Festival Fringe in 2013. These included: The Tin Ring by Human Remains adapted by Mike Alfreds and Jane Atfield from the memoir of Holocaust survivor, Zdenka Fantlova with 54 attendances; What? No Fish!! by Bread and Circuses with 70 attendances (and an art workshop at De La Salle College); and Freeze! by Nick Steur from Belgium with 138 attendances over seven performances in the intimate space that is the Old Magistrate’s Court. Tomorrow’s Parties by Forced Entertainment, one of the most influential theatre ensembles in the UK and in their 30th anniversary year, visited Jersey Arts Centre for the very first time in 2014 with 69 attendances at the two performances.

There were several concerts, as part of The Robert Tilling Series: Jim Cregan and Ben Mills and Ay Ducane in the spring, with Mike Dowling, Woody Mann and Pierre Bensusan in the summer. In total, there were 341 attendances at these five concerts.

The Human Rights Festival presented its tenth year at Jersey Arts Centre exploring issues of conflict, war, conflict resolution and peace throughout the week (see page 18 for the full details).

Jersey Film Society enjoyed 17 screenings throughout 2014, once again making its home at Jersey Arts Centre. Films included: No (Chile/USA/France/Mexico 2012), Orson Welles’s The Lady from Shanghai (USA 1947) and Holy Motors (France/Germany 2012) in the spring, whilst The Selfish Giant (UK 2013) and The Past (France/Italy/Iran 2013) featured at the beginning of the 68th season in the autumn. Membership of the society is strong and we look forward to film being represented at Jersey Arts Centre for years to come.

We also worked with Jersey Film Society to present our third year of Monday Matinées, in association with Arts in Health Care, throughout the year to encourage filmgoers to spend the afternoon at Jersey Arts Centre enjoying classic movies. There was an introduction to each film and complimentary tea and biscuits after the screenings. We started in January with the 1961 war classic, The Guns of Navarone, starring David Niven, Gregory Peck and Anthony Quinn and finished in December with a run of three special Christmas themed films: 101 Dalmatians, Love Actually and Bridget Jones’s Diary. There were 13 screenings with a total of 505 attendances. Our thanks to Jersey Film Society, to: Geoffrey Coppock (President) and Carol Preston and Derek Gray for their continued support.

Other highlights throughout the year included: Luke Wright’s Essex Lion at the Old Magistrate’s Court; Finding Joy from Vamos Theatre; YolanDa Brown in Concert; Mark Grist: Rogue Teacher; the first Polish Film Festival; Filter Coffee: Urban Grooves; and the War Poetry event.

As mentioned in previous Annual Reports, it is vital that we continue to celebrate the arts here in the Island: the music, the drama, the dance, and the visual and literary arts, as all have the incredible ability to inspire, challenge, educate and change lives. We certainly hope that some of the events highlighted above enabled that inspiration, challenged the mind-set and developed a greater understanding of the world in which we live.
Promotions at Jersey Arts Centre could be broken down by art form as follows:

<table>
<thead>
<tr>
<th>Art Form</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
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<tbody>
<tr>
<td>Drama</td>
<td>40</td>
<td>24</td>
<td>22</td>
<td>24</td>
<td>21</td>
<td>22</td>
<td>19</td>
<td>20</td>
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<tr>
<td>Classical Music</td>
<td>14</td>
<td>19</td>
<td>25</td>
<td>27</td>
<td>16</td>
<td>22</td>
<td>14</td>
<td>13</td>
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<tr>
<td>Jazz + World Music</td>
<td>12</td>
<td>25</td>
<td>21</td>
<td>17</td>
<td>20</td>
<td>14.5</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>Dance</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>6</td>
<td>5</td>
<td>7</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Comedy</td>
<td>6</td>
<td>3</td>
<td>9</td>
<td>-</td>
<td>5</td>
<td>7</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Literature / Lectures</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>8</td>
<td>8</td>
<td>4</td>
<td>7</td>
<td>6</td>
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<tr>
<td>youtheatre + ACT + Junior Drama</td>
<td>13</td>
<td>13</td>
<td>9</td>
<td>9</td>
<td>12</td>
<td>9</td>
<td>9</td>
<td>12</td>
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<tr>
<td>Other</td>
<td>5</td>
<td>8</td>
<td>7</td>
<td>9</td>
<td>13</td>
<td>14.5</td>
<td>26</td>
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The following capacity figures give a broad guide to predicting future box office revenues:

<table>
<thead>
<tr>
<th>Art Form</th>
<th>2007</th>
<th>2008</th>
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<tr>
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<td>66</td>
<td>71</td>
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<td>46</td>
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<td>47</td>
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<tr>
<td>Jazz + World Music</td>
<td>30</td>
<td>45</td>
<td>42</td>
<td>50</td>
<td>47</td>
<td>58</td>
<td>35</td>
<td>41</td>
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<tr>
<td>Dance</td>
<td>77</td>
<td>57</td>
<td>61</td>
<td>44</td>
<td>26</td>
<td>45</td>
<td>16</td>
<td>19</td>
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<tr>
<td>Comedy</td>
<td>47</td>
<td>32</td>
<td>49</td>
<td>-</td>
<td>53</td>
<td>50</td>
<td>56</td>
<td>29</td>
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</table>

Looking at the number of ticketed performances for promotions and hirings, and between the Benjamin Meaker Theatre, St. James or the Old Magistrate’s Court, the statistics are thus:

<table>
<thead>
<tr>
<th>Category</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
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<th>2011</th>
<th>2012</th>
<th>2013</th>
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<tbody>
<tr>
<td>Number of Promotions</td>
<td>117</td>
<td>101</td>
<td>105</td>
<td>110</td>
<td>108</td>
<td>110</td>
<td>102</td>
<td>126</td>
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<tr>
<td>Number of Hirings</td>
<td>107</td>
<td>128</td>
<td>116</td>
<td>126</td>
<td>162</td>
<td>131</td>
<td>122</td>
<td>116</td>
</tr>
<tr>
<td>Performances in Schools / Alfresco*</td>
<td>37</td>
<td>-</td>
<td>27*</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>21</td>
<td>27</td>
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<tr>
<td>Total Ticketed Performances</td>
<td>261</td>
<td>229</td>
<td>248</td>
<td>236</td>
<td>270</td>
<td>241</td>
<td>245</td>
<td>269</td>
</tr>
<tr>
<td>Performances at the BMT</td>
<td>170</td>
<td>199</td>
<td>187</td>
<td>185</td>
<td>208</td>
<td>196</td>
<td>197</td>
<td>209</td>
</tr>
<tr>
<td>Performances at St. James / OMC</td>
<td>21</td>
<td>13</td>
<td>17</td>
<td>39</td>
<td>40</td>
<td>29</td>
<td>11</td>
<td>13</td>
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<tr>
<td>Performances at Other Spaces</td>
<td>33</td>
<td>17</td>
<td>44</td>
<td>12</td>
<td>22</td>
<td>16</td>
<td>16</td>
<td>20</td>
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<tr>
<td>Performances in Schools</td>
<td>37</td>
<td>-</td>
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<td>-</td>
<td>-</td>
<td>-</td>
<td>21</td>
<td>27</td>
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<tr>
<td>Total Ticketed Performances</td>
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<td>229</td>
<td>248</td>
<td>236</td>
<td>270</td>
<td>241</td>
<td>245</td>
<td>269</td>
</tr>
<tr>
<td>Total Tickets Sold</td>
<td>33,366</td>
<td>29,725</td>
<td>31,179</td>
<td>29,264</td>
<td>34,331</td>
<td>27,836</td>
<td>27,927</td>
<td>31,169</td>
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</tbody>
</table>

A comparison with audience capacity for promotions reveals that in 2007 the 25 public performances of Gerald Durrell’s My Family and Other Animals increased the proportion of drama events and thus proportionally reduced other areas of the work. The Monday Matinées from 2012, and other music events, which do not fit into classical, jazz or world music genres have diversified the programme.

The youtheatre, ArtsCentreTheatre (ACT), Junior Drama, the Human Rights Festival and the Polish Film Festival have also produced a broader programme.

It should be noted that there were Theatre-in-Education performances in 2007, 2013 and in 2014 together with the Durrell storytelling project in 2009*.

A further 1,913 tickets were sold for events for other organisations.

It is important to note that in 2014 the Old Magistrate’s Court was also used for: three weeks for theatre-in-education rehearsals; three weeks to facilitate two of the three residencies; a week each for the February and October Half Term Drama Schools and both the Summer Drama School and the Summer Circus School; other Courses and Workshops including one for the Knitted Coral Reef project; and that the youtheatre, ArtsCentreTheatre (ACT) and Junior Drama were based at the OMC with more than 140 rehearsals taking place at various times.

Jersey Arts Centre moved out of St. James and the Vicarage in September 2013 to offices at Charles House, Charles Street, and to the Old Magistrate’s Court at St. Helier Town Hall.
Statistics continued...

Benjamin Meaker Theatre and St. James Utilisation:

<table>
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<tr>
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<th>2007</th>
<th>2008</th>
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<th>2013</th>
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<tbody>
<tr>
<td>Benjamin Meaker Promotions</td>
<td>52</td>
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<td>35</td>
<td>34</td>
<td>43</td>
<td>40</td>
<td>44</td>
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<tr>
<td>Benjamin Meaker Hirings</td>
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<td>St. James Promotions</td>
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<td>St. James Hirings</td>
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During 2014 there were a further 25 non-ticketed hirings – comprising rehearsals, seminars and workshops – at Jersey Arts Centre and the Old Magistrate’s Court.

As stated in previous reports, there are inherent dangers in viewing figures as percentages because some of the smaller events attracting what seems like a relatively low percentage turnout may be extremely successful in their own right. However, once again, a broad overview is achieved with the above figures.
Exhibitions

2014 was another busy year for the Berni Gallery. Sixteen exhibitions were displayed for all that ascended its stairs to be educated and inspired. There were also a further sixteen exhibitions displayed in the Bar Gallery.

All of the exhibitions were coordinated by the Exhibitions Sub-committee and their hard work and knowledge ensured a varied and imaginative programme that combined the best of Jersey talent with that available from off the Island. Their committed dedication continued throughout the year as every third Sunday there was a change-over ensuring the quality of the display reflected the professional integrity for which the Berni Gallery is renowned.

The programme for the year included painting, drawing, photography, textiles, prints and installation, and spanned an age range of exhibitor from fifteen to eighty. Both individuals and groups displayed work of outstanding quality while our two competition exhibitions, The Original Student Art Exhibition and the Fox Open Art Exhibition attracted a record number of entries; testament indeed to the amount of artistic talent available today. 2014 was also the 100 year anniversary of the commencement of WWI, and four of the Berni Gallery exhibitions reflected this in the content and the theme of conflict in their shows.

Painting and drawing was by far our most popular medium for exhibitions this year with the discipline represented in twelve exhibitions. The New Year started off this involvement with the amazing, delicate and moving stitched drawings of elderly people produced by Georgie Meadows and facilitated by the Wellcome Trust Collection. This was successfully followed by the powerful Conflict exhibition that showed the individual interpretation of the theme as well as the contrasts in size and scale in the work of Michael Dryden, Marc Medland, Sharon Fraser Hall, Glenn Fox and Chantal Venton. Conflict was also the theme of the GCSE show in October that highlighted the talents of students from De La Salle College, Jersey College for Girls and Hautlieu School. The images contained in the exhibition were so well received that some will be used in a forthcoming book linking in with the 100 Poems show that followed it at the Berni. De La Salle College students also showed their talents as illustrators as they reflected on the Wot? No Fish! theatre show in March while Beaulieu's sixth form students presented a fascinating exhibition of paintings, photographs and textiles in December.

Moore Stephens took over the sponsorship of The Original Student Art Exhibition in August and Clive Barton, the Managing Director of the company, selected Edward Farley as the overall prize-winner, a decision that was fully endorsed by the other exhibitors, Will Bertram, Jonathan Hudson, Lizzi Hill, Laura Syvret and Oliver Woodhall.

The interpretation of the human form from childhood to old age was explored in the exhibitions of Ray Banks and Edith Farmilo while Theresa Thomas chose to concentrate on the colours, patterns and textures of animal forms in her Wild Things show. A Private Collection in May gave an intriguing insight into a local connoisseur’s personal choices, while Fox Open Art Competition judge Liam Spencer invited us to experience his love for the urban landscapes of twenty first century Britain and America. He chose eighteen-year-old Tom Rolls’ picture Coffee Boy as the 2014 Fox winner.

Three photography exhibitions were beautifully presented, and very well received, and were a wonderful counterpoint of society from the past to the present. The Staffer exhibition from the Société Jersiaise Photographic Archive showed a wonderful collection of images from c.1914 in Jersey taken by their local connoisseur Percival Robert Dunham and printed in the Jersey Morning News. While Archisle Photographer in Residence Yury Toropstov presented his fascinating insight into contemporary Jersey society in Fairyland, the Alliance Française exhibition continued this theme with Métiers du Monde that concentrated on working men and women and the relationships between their jobs, their bodies and their toils.

In conclusion, I would like to thank all those people without whose help the Berni Gallery’s exhibitions would not take place. From Jason Kenyon and Steven Laffoley-Edwards, whose technical and practical support bring each exhibition to realisation; to Daniel Austin and Alison Ward, whose secretarial and liaison skills meld artists, sponsors and the Exhibitions Sub-committee into one coordinated team; to the sponsors, big and small, whose financial commitment ensures that the artists only have to worry about the work itself; and, finally, but just as importantly, you the members of Jersey Arts Centre whose presence at these exhibitions and purchase of the work itself makes the job worthwhile. 2014 was a great year; let’s hope 2015 is as successful.

Mark Blanchard
Exhibitions Sub-committee Chairman
Figurative Drawing was a new course for 2014, which was so popular it has been requested to carry on into other seasons. We also had success with our Japanese Eisteddfod Preparation classes, which enabled the participants to be well prepared for the Eisteddfod. Our ever-popular Svaroopa® Yoga and Meditation classes continued and in both cases, extra classes were scheduled to meet demand.

We welcomed some new tutors, especially for our Half Term Drama, with Junior Drama tutor Joss MacDonald also taking on half term drama along with new tutors, Charise Renouf and Scott Livingstone.

Barbara Large and Adrienne Dines delivered a Weekend Writing Workshop which had such a positive impact on the participants that they afterwards set up their own writing club.

**Courses and Workshops**

**Spring Season – 216 attendances**

- Junior Drama: Ellie May Donohoe, Lucy Abraham, Joss MacDonald, Raoul Crosby
- Svaroopa Yoga: Chinmayi Celina Sochaczewska
- Dance: Ballroom Waltz + Quickstep, Latin Cha cha + Samba: Smooth Moves Dance School
- Lunchtime Meditation: Chinmayi Celina Sochaczewska
- Dance: Charleston, Bollywood Basics, Bollywood Intermediate, Can can: Smooth Moves Dance School
- Lindy Hop: Ann Dove
- Clowning Workshop: Frank Wurzinger
- Speak-in-a-Week: Japanese: Ritsuko Coe
- Half Term Art School: Anna Shipley
- Half Term Drama School: Francesca Duncan
- Intensive Business Russian: Tatjana Gorma
- Play Reading: Andrew Davey
- African Drumming workshops: Blonde Sofia

**Summer Season – 145 attendances**

- Junior Drama: Ellie May Donohoe, Lucy Abraham, Joss MacDonald, Raoul Crosby
- Summer Art School 1: Kim Jordan
- Summer Drama School: Joss Macdonald, Scott Livingstone
- Printed Fabric Art Workshop: Justine Taylor
- Circus School: Hayley Wray
- Svaroopa Yoga: Chinmayi Celina Sochaczewska
- Speak-in-a-Week: French, Portuguese: Elena Fiodoruk, Marlene Caires
- Acoustic Blues Roots: Montfort Tadier
- Flamenco Workshop: Ann Dove
- Lunchtime Meditation: Chinmayi Celina Sochaczewska
- Bollywood Dance Workshops: Ann Dove
- First Steps in Sewing: Claire Rondel
- Weekend Writing Workshop: Barbara Large and Adrienne Dines
- Archisie Photography Workshops: Yury Toropstov
- Evening Spanish Classes: Elena Fiodoruk
- Rock ‘n’ Roll Workshop: Smooth Moves Dance School

**Autumn Season – 146 attendances**

- Junior Drama: Joss MacDonald, Lucy Abraham, Raoul Crosby, Chinmayi Celina Sochaczewska
- Lunchtime Meditation: Ann Dove
- Svaroopa Yoga: Chinmayi Celina Sochaczewska
- Charleston Workshop: Alice Bizarre
- Makeup 1, 2, 3: Alice Bizarre
- Speak-in-a-Week: Japanese: Ritsuko Kinura
- Speak-in-a-Week: Spanish: Elena Fiodoruk
- Jewellery making workshop: Tina Ellis-Brecknell
- Half Term Drama: Joss MacDonald, Charise Renouf
- Half Term Art: Justine Taylor
- Figurative Drawing: Kim Jordan
- Japanese Eisteddfod Preparation: Riitoku Kinura
- Infinity Scarves: Hazel Mclaren
- Festive Driftwood Signs: Tina Ellis-Brecknell
Education and Outreach

In addition to our vast range of courses – see page 12 – and the work with our theatre-in-education company – see page 14 – there were a number of other education and outreach initiatives continued and developed by Jersey Arts Centre during 2014.

As in previous years we have continued our relationship with HMPLa Moye, offering another successful workshop with Oddsocks Productions. Also, in November 2014, we were able to attend their performances of devised pieces for the Drama Eisteddfod.

Additionally, we launched our 100 Poems in association with the World War I Centenary Working Group. We initially commissioned 15 local poets to write poems to commemorate the anniversary of the start of the First World War and then, after this element of the process, we opened the project to the general public receiving well over 120 submissions. Together with the 15 commissioned poems, 85 of these poems have been selected and will appear in a publication titled 100 Poems in 2015.

There were a number of schools workshops including five with Vamos Theatre Company and one with Jersey Arts Centre youththeatre’s production of Antigone at Victoria College.

We also had many other outreach events, including the Knitted Coral Reef Project, in Association with Jersey Heritage, where there were in excess of 380 attendances at the 14 schools workshops over three weeks and at the public workshop. The Knitted Coral Reef is now fully installed in the Maritime Museum and was facilitated and designed by Kerry-Jane Warner.

The Textiles and Storytelling Project in the spring involved 280 participants across ten schools.

Jersey Arts Centre facilitated nine Project Trident students for two weeks each throughout the year; with a student from Lycée Felix Le Dantec, Lannion, France, also working with our Stage Department over a five week period; and we employed our 15th Assistant Stage Manager (One Year Apprenticeship): Matthew Keywood.

Residencies

Three companies were invited by Jersey Arts Centre in 2014 to develop, and thus present, their newly formed work either in the unique environment that is the Old Magistrate’s Court, the Benjamin Meaker Theatre at Phillips Street or the Town Hall.

INFINITE LANDSCAPES: POETIC ORIGAMI
Art’Comedia
Venue: Old Magistrate’s Court / Benjamin Meaker
Sunday 16 March - Saturday 22 March

Originally created in 2013, Art’Comedia returned to JAC in 2014 to showcase Poetic Origami in its entirety. The piece combined music, video, dance and performance to create multimedia explorations of childhood and memory. Beginning in a strange room in a museum populated by only three people and a piano, Infinite Landscapes: Poetic Origami transported audiences around the world, through time and through minds. The tri-lingual piece, performed in English, French and Portuguese, was a true melting-pot of cultures, art forms and ideas.

FREEZE!
Theater Aan Zee
Venue: Old Magistrate’s Court
Monday 2 June - Wednesday 4 June

Freeze! was a development project by Theater Aan Zee with Richard Jordan Productions which took place at the Old Magistrate’s Court in June. The piece was described as ‘small in approach, big in ideas!’ Exploring ideas of fragility, beauty and functionality, the audience were kept breathless and on the edge of their seats as Nick Steur stacked rocks that were not simply towers of flat stones.

Using large, irregular stones, Steur seemed to defy basic physics with his unbelievable combinations. Freeze! truly defined the idea of risk in performance.

ET SI / AND IF
Théâtre du Champ Exquis
Venue: Assembly Room, Town Hall
Tuesday 8 July - Thursday 10 July

This residency was located in the Assembly Room at the Town Hall, which Théâtre du Champ Exquis transformed into a dream like world in which children were taken on an adventure with two curious travellers. They utilised all the materials they had, transforming paper into sails of a boat and using live instruments to complement the story-telling. This residency and production was aimed at the 2-8 year olds and we had two visits from local primary schools gaining excellent feedback.

There was a total of 529 attendances at the 14 performances of these three residencies.
Theatre-in-Education:
The Great Warrior

The Great Warrior was in association with One Foundation, the Association of Jersey Charities and the World War I Centenary (1914-1918) Working Group, Jersey.

The project was the development and delivery of our fifth Theatre-in-Education (T.i.E.) project. The piece explored issues of war, conflict resolution, death, loss, land ownership, land guardianship and peace. It was delivered to year 5 and year 6 students across the Island’s primary schools and had three public performances at the Town Hall. The production also travelled to St. Helier’s twin town of Bad Wurzach in Germany in January 2015 in order to develop the partnerschaft and cultural diplomacy initiatives established and developed since 2002. In addition to the performances, the actors also delivered workshops, with Janette Froud writing a dedicated Teachers’ Resource Kit for schools to complement the performances.

There were 31 performances (including four public) with 2,106 attendances over the six week tour with 27 accompanying workshops.

Four adult actors and one musician were employed along with four young actors aged 10-13 years sharing/alternating the two children’s roles. Set Design was by Graeme Humphries; Costume Design was by Nick Carver; with original songs composed by Lulu Belis.

The original aim of the project was three-fold:
· to create a wholly engaging and inspiring 70-minute theatre piece for 9-11 year olds
· to generate a curiosity about: the history being explored; the world in which we live; and the issues of conflict, conflict resolution, peace and land ownership
· to challenge conventions and concepts of theatre, history, the way we learn, war and conflict

The Great Warrior will be assessed on its ability to:
· communicate history through theatre-making
· to concentrate and liberate the imaginations and creativity of its participants
· commit to the essence of original storytelling and play

Our thanks to: Janette Froud, Yildiz Hussein, Craig Hamilton, Robert Sharpe, Tanya Mckay, Fynn Mason, Charlotte Keywood, Mac Galvin, Jimmy McGovern, Lulu Belis, Graeme Humphries, Nick Carver, Josh Keogh, Michelle Parker, Jason Kenyon, Steven Laffoley-Edwards and Matthew Keywood for their contributions to this project.

Our sincerest thanks are also extended to One Foundation, the Association of Jersey Charities and the World War I Centenary Working Group for their support for the project both financially and educationally as the piece would certainly not have been possible without it.

“A wonderful opportunity for the children to learn about WWI and themes of love, peace, war and forgiveness – fantastic!! During the drama workshop the children were 100% engaged and it was a wonderful opportunity for class teachers to assess the speaking and listening skills (part of the National Curriculum) as well as drama skills. The performers were professional, knowledgeable and very engaging. The show itself was brilliant! If I had known how good it would be (including the detailed Teacher’s Pack) I would have planned a whole topic around this subject. If every history lesson could be like this how engaging would learning be? One question – when is the next one?” – Colette O’Brien, Class Teacher, St. John’s Primary School

“I was surprised! The workshop was amazing. Everybody joined in and had fun as we all got to play the freeze game. We had to be a picture in World War I and be still. The performance, after lunch, was amazingly fantastic. I loved it! They are excellent actors. The kids were amazing actors, too. They all did fantastic!” – A Year 6 Student Response
ACT’s eleventh year saw it return to its comic creation: the Society of Amateur Dramatics (or SAD for short) for a rather unusual summer production. The first SAD production – But Tonight Can Be Better! – had dealt with the tensions of the hour before a performance by this eclectic and incompetent group of Amateur Thespians; the second – William Shakespeare’s Comedy of Errors: The Dress Rehearsal – went further back in the production process; so the latest went even further back to the auditions for their Christmas Show. These auditions would naturally be held during the summer, making the unseasonal timing of the performances in July seem quite logical. It also allowed for multiple Scrooges, multiple Cratchets and multiple Ghosts of Christmas Past, Present and Future.

Charles Dickens’ A Christmas Carol: The Auditions, like its predecessors, was a great success, generating a surplus that was ploughed back into the second of the year’s projects which continued ACT’s association with the Jersey Eisteddfod. There were 25 participants in the SAD production.

In the autumn, ACT produced multiple entries for the Jersey Eisteddfod which were then staged as an omnibus evening entitled Cornucopia (literally: horn of plenty). This year their efforts garnered two Silver certificates, two Gold and no less than three Platinum. Of the seven pieces produced, five were original scripts entered for the ACT Pot – a class which was created in 2013 which this year also had two entries from the inmates of HM Prison La Moye.

The winner was The Victim, written by Jason Kenyon and featuring Rob Hill and Fi Marchant, which had originally been performed two years earlier at the Eisteddfod but which had to be heavily edited to fit within the six minute time limit for the duologue’s class. It was this that led to the suggestion of a new class which allowed the piece to be presented in its full fourteen-minute glory.

ACT also entered two pieces in the published duologue class with extracts from The Crucible and Jim Cartwright’s Two. The latter extract, featuring the husband and wife team of Mike and Sara Monticelli, took the trophy.

ACT’s next production is its 20th production: A School for Scandal by Richard Brinsley Sheridan.

Our Junior Drama group for 8-13 year olds started in January 2006 with two senior members of our youth theatre taking participants through the disciplines of commitment, communication and concentration.

Since that time, 14 former and current members of the youth theatre have taught Junior Drama: Francesca Duncan, Jonny Liron, Jack Speckleton, Andrew Oliveira, Jenny McCarthy, Jacqui Wagner, Sheri Burt, William Howell-Jackson, Hettie Duncan and Craig Hamilton with Joss MacDonald, Raoul Crosby, Lucy Abraham and Ellie Donohoe being the tutors in 2014. Daniel Austin also directed the company for three terms with Granny Big Pants in 2011/12.

Joss, Raoul, Lucy and Ellie took over the group in the autumn of 2012 and presented the classic tale of The Odyssey in July 2013 with 169 people attending the performance. In 2014 the format changed and at the end of each term there was a presentation of the work produced to family and friends at the Old Magistrate’s Court. There were 36 participants throughout 2014.

Over the past six years the group has presented seven productions, including: David Holman’s Whale (2006), Lynne Reid Banks’s The Travels of Yoshi and the Tea Kettle (2009), an adaptation of The Jungle Book (2010), Nigel Williams’s adaptation of William Golding’s Lord of the Flies (2011), Granny Big Pants – created by the group (2012) and the ancient classic The Odyssey (2013). The group has also worked on Bertolt Brecht texts, devised and improvised along the way, and made presentations of short pieces.
2014 was another unique year for members of Jersey Arts Centre’s youtheatre. This 25-strong company was again challenged with a series of performance opportunities and experiences that extended each and everyone’s theatre skills and developed knowledge and understanding of various drama and theatre disciplines, including: communication, concentration and commitment.

From the experience of rehearsing a classic Greek text and the weaving together of 15 of Harold Pinter’s classic Revue Sketches, to readings at the Holocaust Memorial Day event and The Ceremony of Light event to commemorate the start of the First World War on 4 August in The Royal Square, the company again rose to the various tasks and created original, innovative and challenging theatre.

With rehearsals every Wednesday evening during term time and some Sunday rehearsals throughout the spring and summer, members were – as always – committed, enthusiastic, energised and disciplined.

17 youtheatre members committed to the spring production of Stephen Spender’s version of Antigone by Sophocles (6-8 February) which performed on the Benjamin Meaker stage. There were 206 attendances at the three performances.

An extract from our review in the Jersey Evening Post, by Ramsay Cudlipp, gives an indication of the power and originality of the production:

“… a fresh and compelling rendition… it was as a collective the actors most impressed. The script was delivered flawlessly… A ‘rave’ scene, redolent of debauched Greek celebrations, was a surprising but compelling scene, making a disjointed, free-flowing contrast to the tight, military-precise movements of the rest of the play… the themes of folly and hubris are still as relevant as ever, but the youtheatre still manages to breathe new life into a play that was penned more than 2,000 years ago…”

Our 28th major production was the weaving together of 15 of Harold Pinter’s Revue Sketches, again performed on the Benjamin Meaker stage (19-21 June). There were 17 participants in the production and 121 attendances at the three performances.

The Revue Sketches performed were: Apart from That; Dialogue for Three; God’s District; Last to Go; Night; Precisely; Press Conference; Request Stop; Special Offer; Tess; That’s All; That’s Your Trouble; The Black and White; Trouble in the Works; and Umbrella.

It is always important – as with all aspects of Jersey Arts Centre’s operation – to note here that the success of the youtheatre is so very much dependent on the professional knowledge, artistic experience and vision of a much larger team.

Our special thanks are extended to Nicole Twinam for her co-direction since September 2012, and throughout 2014, and for both her research and practical skills during this time.

Eight members of the youtheatre were also involved in readings for Holocaust Memorial Day on 27 January at the Occupation Tapestry Gallery, at the Maritime Museum. Five members read diary extracts from the Occupation during the ceremony at Liberation Square on Liberation Day.

Three members: Joss MacDonald, Martha MacDonald and Raoul Crosby, were involved in a collaboration with Musical Originals for the commemorations of the start of the First World War in The Royal Square on Monday 4 August: ‘The Ceremony of Light’. They also animated the unveiling of the statue of George Carteret in St. Peter’s Village.

It is always a privilege and a pleasure for the youtheatre to be asked to animate these important Island events and ceremonies. It is a vital and inspiring aspect of the work of Jersey Arts Centre.

Daniel Austin
Director
Five events were programmed as part of our People’s Choice in autumn 2014 though one had to be cancelled due to unforeseen circumstances.

**BLIND**
The Paper Birds
Suggested by Michelle Smith
Tuesday 21 October

UK beat-boxing champion Grace Savage explored what young people are hearing in the world today, from motherly advice to what we learn in the school playground and the music charts. This interrogation into the influences on young people today, was an energetic and powerful show which had us on the edge of our seats. Co-commissioned by Theatre in the Mill and The Marlowe Studio; supported by The Lowry, The ARC and The Albany; and funded by Arts Council England.

**LONDON PHILHARMONIC SKIFFLE ORCHESTRA**
Suggested by Steven Laffoley-Edwards
Thursday 23 October

To the London Philharmonic Skiffle Orchestra, skiffle means ‘anything goes’ as long as it is musical, entertaining and fun. Their performance was energetic, colourful, bizarre, tuneful, virtuoso and hilarious, incorporating a wealth of instruments, costume changes and numerous props. They were full of surprises!

**JUDGEMENT OF HAKIM**
Spike Theatre + Testing Testing Productions
Suggested by Josh Keogh
Friday 24 October

This was a piece about truth. It’s what we all want to know: the truth. But how far are we willing to go to find it? Are our objections to actions undertaken by state agencies to secure our safety merely the bleating of idealistic liberals? Described as “a meditation on interrogation, psychological cruelty and emotional dismemberment” this play by Andrew Sherlock – which first ran in May 2013 at the Lantern as part of the Writing On The Wall festival – was a one man (!) show performed by Nick Birkinshaw and was directed by Spike Theatre’s Mark Smith. However, our four theatre-in-education actors from The Great Warrior and two former youtheatre members also appeared in the piece having been rehearsed in just two hours!

**WHAT THE **** IS NORMAL?**
Francesca Martinez
Suggested by Mark Fletcher
Saturday 25 October

Based on her debut book of the same title, What the **** Is Normal? was a funny and insightful performance by award-winning comedian Francesca Martinez, who has cerebral palsy. This was Francesca sticking two shaky fingers up to the superficial values around her by refusing to be labelled abnormal, normal, or anything other than herself. “Hilarious and deeply moving… one of the finest pieces of writing on the Fringe. Wonderful.” – Metro (Edinburgh).

Mor Karbasi, whose music has been influenced by several cultures, though mainly by her Jewish heritage, was not able to perform as part of the People’s Choice.

There were 262 attendances at the four People’s Choice events.
The Human Rights (Film) Festival began 10 years ago as an initiative from our then Arts and Events Assistant, Amy Allen, and was presented in association with Oxford Brookes University.

For the past eight years, Jersey Amnesty International has been directly involved in organising and programming the festival with Jersey Arts Centre, through our festival Committee, but the group decided to concentrate its efforts on its major campaigning and fund-raising events and towards other new initiatives at the beginning of 2014. The year therefore saw the 10th anniversary coming full circle and being organised and programmed by Jersey Arts Centre with Janette Froud taking the lead.

Due to the 100th anniversary commemorations of the start of the First World War in the summer and autumn of 2014, it seemed relevant that our 10th anniversary festival would take as its theme: conflict, war and peace.

The Berni Gallery saw two exhibitions tie-in with the festival: the GCSE Conflict Exhibition (20 October - 1 November) and the 100 Poems exhibition (3 November - 15 November). For the former, students from across the Island’s secondary schools were asked to use the First World War as a starting point and respond directly with work about this war and more recent conflicts. The latter was a word exhibition of the 15 commissioned poems which forms part of the anthology to be published in response to this conflict, conflict resolution and peace. There were good turnouts at both previews, with 40 plus present at each, with the 15 poems perhaps being our first word exhibition in the Berni in its 32 year history.

Eight films were programmed for the festival with one having to be cancelled (The Beekeeper) due to an issue with subtitles: they were not in English but in German!

WHICH WAY IS THE FRONT LINE FROM HERE? The Life and Times of Tim Hetherington (USA, 2013) was a moving and deeply personal documentary about the award-winning British photographer and filmmaker killed in 2011 during the Libyan civil war. Director Sebastian Junger gracefully weaves together footage of Hetherington at work and emotional interviews with his family and colleagues to capture his collaborator and friend’s compassion and intense curiosity about the human spirit.

PATHS OF GLORY (USA, 1957) was presented as part of the Monday Matinees series and was directed by Stanley Kubrick. Kirk Douglas stars as a World War I French colonel who goes head-to-head with the army’s ruthless top brass when his men are accused of cowardice.

THE ACT OF KILLING (Denmark, UK, Norway, 2012) was presented by Jersey Film Society and was directed by Joshua Oppenheimer. This documentary, about the mid-1960s Indonesian death squads who tortured and killed “communists”, shows some of the unrepentant perpetrators, now grandfathers, happily re-enacting their crimes in the style of their favourite film genre. This was a hard-hitting film which was also, at times, disturbing.

RETURN TO HOMS (Syria, Germany, 2013) was directed by Talal Derki. Influenced by the wave of Arab Spring protests in 2011, the Syrian people took up the non-violent cause to change the authoritarian regime. The tough response of Bashar al-Assad’s government troops launched a nationwide uprising that eventually led to civil war. In the chaotic situation that ensued, Talal Derki began following the stories of two friends from the city of Homs who became the leaders of the rebel group. This was a modern times epic of youth in war-time.

WAR WITCH (REBELLE) (Canada, 2012) was directed by Kim Nguyen. This was a poignant and harrowing portrait of Komona, a 14-year-old girl (played by Rachel Mwanza) who has been kidnapped from her African village by rebels to become a child soldier. She escapes from the camp with an older albino soldier and experiences, for the very first time, the joys of a peaceful and loving life, but a fresh tragedy forces her to confront and fight the ghosts haunting her mind. This film’s violent storyline is tempered by an impossible love story filled with magic, picturesque images, and even light moments.

FLYING PAPER (USA, Palestinian, 2014) was directed by Nilin Sarsfiny and Roger Will. An uplifting story of Palestinian children on a quest to shatter the Guinness World Record for the most kites ever flown. This was a story of determination and artistic expression, as the youth in the film work together to achieve a shared goal. It is the everyday stories of the young kite makers that touch audiences through their humour and playful spirit.

THE SQUARE (Egypt, USA, 2013) was directed by Jehane Noujaim. This film transported the viewer into the emotional drama and personal stories behind the news. It was the inspirational story of young people armed with nothing more than cameras, social media, YouTube video posts, and determination – claiming their rights, struggling through multiple forces, in the fight to create a society of conscience.

There were 151 attendances at the seven public screenings with a further 165 young people attending the education programme throughout the week.

Our 10th Human Rights Festival proved a fitting programme for 2014 with all that this year represented.
The Council met four times in 2014: three times in Guernsey and once in Alderney.

It organised and coordinated a total of nine tours during the course of the year with performances from a variety of highly talented musicians. This included five public only tours and four schools and public tours, though not all Islands were able to accommodate all tours due to availability of venues. It is estimated that, across the islands, over 4,000 people had the opportunity to enjoy and participate in these concerts, which almost certainly would have fired enthusiasm for more music and concert-going in the future. There were 868 attendances at the nine public concerts in Jersey.

With continued financial pressures from all angles, especially due to reduced budgets within Jersey and Guernsey’s music services, the mutual dependency of a group such as this should never be underestimated. These financial pressures have reduced the number of tours from 2012 onwards as each body is dependent on the others to make it feasible to attract high quality performers for children and adults in all the islands to enjoy. Whilst the Council remains confident that in 2014 it brought to the islands some excellent, high quality and innovative music, there may only be a similar number of tours programmed for 2015.

The remit of the Council was, and still is, to promote and coordinate musical events both for schools and public performance in Jersey, Guernsey, Alderney and Sark. Having no funds of its own, the Council promotes on behalf of the participating organisations but is nevertheless responsible for the contractual arrangements with artists. Fees and travel expenses are divided between the organisations on an agreed basis. As the policies, requirements and finances of each organisation change, so the Council reviews its methods in order not to disadvantage any one organisation and maintain a balance, thus enabling each island to benefit from mutual cooperation.

The Council has been in existence for 40 years – it was founded in 1974 – and over this period has held 236 meetings with the meetings historically rotating between the four islands. However, it has become more financially practicable to now meet in Guernsey. The Committee’s unique success is due to a supportive approach and the professional experience of its delegates.

Mervyn Grand and Graham Cox have particular concern with events connected with schools and always give careful consideration to the suitability of groups for education work by speaking directly with groups. Graham Cox also has responsibility for payment of artists’ fees. Kirstin Simon and Daniel Austin have, between them, the task of making initial contact and agreeing most of the logistics of the tours with Daniel Austin also currently chairing meetings. Ralph Burridge records in detail the minutes of meetings. All members assist with the sourcing of new tours and other administrative matters. At the meeting after a concert, merits are discussed in order that the future programme can be developed.

The 2014 Tour Programme:

April: Phil Cunningham and Aly Bain
Fiddle and accordion (public only)

June: Caladh Nua
Traditional Irish (schools and public)

July: Politically Incorrect
The music of Tom Lehrer by Peter Gill
(public only)

July: Gordon Giltrap and Raymond Burley
Guitar duo (public only)

August: A Swell Party
Tony Jacobs Jazz Quartet and Louise Cookman (public only)

September: Greensleeves and Pudding Pies
with Le Trésor d’Orphée
Renaissance and Baroque
(schools and public)

October: Budapest Café Orchestra
Eastern European (schools and public)

October: Llyr Williams
Piano (public only)

November: Blazin’ Fiddles
Scottish folk (schools and public)
Liberation Day

To celebrate the 69th year of Jersey’s liberation from occupying forces during World War II, Jersey Arts Centre and Jersey Tourism again programmed an exciting day of activities and celebrations at Weighbridge Place.

Amidst the perennial food stalls, and an atmosphere of red, white and blue festivities, we employed the sounds of Jersey Big Band, Acappella Brass, Natasha Harper and Optimistic Voices who were joined by Christophe Chateau and his Jersey Hoppers who also jived to their own unique soundtrack. 2014 saw the addition of street entertainers: SWANK as the Land Girls!

The above was made possible with a grant from Jersey Tourism.

Five members of Jersey Arts Centre’s youth theatre also read diary extracts from the Occupation during the ceremony at Liberation Square in the morning.

Eco-Active

As we lost the use of St James in September 2013 as a venue and moved to both Charles House, Charles Street, and the Old Magistrate’s Court, we are continuing to evaluate our Eco-Active data by monitoring the new locations and setting new targets.

As we transfer from ESC to Economic Development, we will continue our Eco-Active initiatives to attain even better results in 2015 across the entertainment and cultural sector.

As reported last year, we were not permitted, due to listed status, to make any alteration to the room at the Old Magistrate’s Court. As a result it was decided to make our operation as freestanding and eco-friendly as possible. To this end, whenever possible, the use of LED lighting and other low energy options has been utilised throughout 2014.

In 2012 the Management Committee agreed to donate 1p for every ticket sold to a Carbon Offsetting Project, as we are unable to reduce the flights required to get artists to perform in Jersey. It was agreed that this would be a project to enhance the local environment. To this end, The Tree Corridor Project by Trees for Jersey was selected.

Throughout 2013 and 2014 we continued with this project and planted a further 30 trees and hedging trees in each year. This is providing wildlife corridors, preventing field erosion and water evaporation and enhancing the look of Jersey.

To date we have funded and planted 30 trees and c.240 hedging whip plants (25 of these were in 2008 to celebrate our 25th year).
Jersey Arts In Health Care Trust is a charitable organisation whose purpose is to improve the quality of life for adults and children with all kinds of illness and disability through the joy and therapeutic benefits of professionally-performed live music and artistic displays. Professional musicians tour the residential and care homes, day-care centres and hospitals in Jersey. The performers entertain the elderly, disabled, blind, deaf, suffers from cancer, Alzheimer's, dementia and Parkinson's and in some cases by the bed sides of individuals too ill to be moved.

**MUSIC IN HOSPITALS TOURS**

Five tours were programmed for 2014. Most tours lasted 10-11 days with musicians performing two or three concerts per day. A total of 153 concerts were presented in 2014.

**Charleston Charlies (1920’s dance band)**
11 - 20 March

Anne Allen and Margaret Lions (flute and piano)
14 - 25 July

Hedley Kay (vocals and guitar)
22 September - 3 October

On the Wagon (multi-instrumental folk trio)
23 October - 4 November

Clare Lindley and Brian Mullen (vocals accompanied by violin, cello & guitar)
13 - 23 December: cancelled due to illness

A total of 40 establishments benefited from performances in 2014. Listed are the care settings who received visits from the touring musicians (including the number of visits) in 2014.


**Total Performances: 153**

The feedback received from staff in care settings acknowledges the success of this artistic programme. Response forms produced by Music in Hospitals are monitored by Jersey Arts in Health Care Trust. The following is a sample of comments made by staff after the 2014 concerts:

- **Charleston Charlies (1920’s Dance Band)**
  - “Very popular, singing along, even though with severe dementia. Great interaction from Simon and Mike.”
  - “One 97 year old lady was delighted that one artist sang to her whilst holding her hand. They spoke and shook hands with each resident individually.”

- **Anne Allen and Margaret Lions (Flute and Piano)**
  - “The ladies were charming and very natural, interacting well with our members. They presented their music in a really interesting way, encouraging our folks to recall names of pieces and where they might have heard them e.g. in association with TV ads and films.”
  - “Well presented, lots of foot tapping and hand jiving.”

- **Hedley Kay (Vocals and Guitar)**
  - “The residents love him. A lot of food tapping and clapping. He spoke to, and performed to, all the residents.”
  - “Hedley spoke to every resident in between songs - he remembered everyone’s name and asked if they had any song requests.”

On the Wagon (Multi-instrumental Folk Trio)

“Foot tapping and lots of hand clapping from all residents. Yes, the performers spoke and performed to individual residents.”

“Excellent reaction, the audience were dancing, signing, clapping and thoroughly enjoyed their performance from start to finish.”

Jersey Arts in Health Care concerts improve the quality of life of adults and children affected by all kinds of illness, life limiting conditions, mental health problems, physical and learning disabilities as well as creating happy memories for families and health care staff.

The Trust was established to offer the benefits of the arts in their widest sense to those in a variety of health care settings both in the community and within the health service. It takes a holistic view of the healing process while concentrating its efforts, at any one time, in a number of key areas:

- Provision of performances, under the aegis of Music in Hospitals, to residential homes (private and public), day-care centres and hospital wards.
- Displays of the visual arts in local hospitals.
- Encouragement of local performers within the health care system.
- Dissemination of information on the wider benefits of the arts through residencies, workshops, training sessions and talks.
- Advocacy of the value of the arts therapies, including the provision of public workshops and pilot projects.
- Support for organisations and initiatives with common values or objectives.
Partnerships and Thanks

Jersey Arts Centre Association is grateful to the many organisations that gave assistance in the form of sponsorship or grants during the year, members of the Business Partners Scheme, or who gave support in kind.

Community Partners

- Arts in Health Care
- BBC Radio Jersey
- Channel Islands Music Council
- Durrell
- The Guiton Group
- Jersey Arts Trust
- Jersey Evening Post
- Jersey Film Society
- Jersey Heritage Trust
- Jersey Library
- Jersey Opera House
- National Trust for Jersey
- Société Jersiaise
- St. Helier / Bad Wurzach
- Partnerschaft Committee

Sponsors

- Amici Artium
- J.J. Fox International (Jersey) Ltd.
- Moore Stephens

We received Grants from:

- Education, Sport and Culture
- Jersey Tourism
- One Foundation
- Association of Jersey Charities
- The World War I Centenary (1914-1918) Working Group

Staff, Volunteers and Members

The Management Committee would once again like to express its gratitude to the committed team of professional staff who work at Jersey Arts Centre and to the many volunteers (100+) and Members (c.1,600 - incorporating 876 memberships at December 2014), including our Patrons and Benefactors, who give their time so willingly to assist in the smooth running of the operation.

OUR THANKS

Thanks are due to the many organisations and individuals for their assistance during the course of the year, including:

For The States of Jersey:

- Bailiff's Chambers
- Former Deputy Patrick Ryan
- Minister for ESC
- Deputy Rod Bryans
- Minister for ESC
- Connétable of St. Helier Simon Crowcroft
- Parish of St. Helier and the Town Hall
- Planning and Environment Department
- Property Holdings
- Rod McLoughlin
- Cultural Development Officer

Celia Cameron
- Dave Cheetham
- Janet Copp
- Jim Gowans
- Denise Ibbotson
- Donna Le Marnac
- Thelma Tilling
- Chamber of Commerce
- Jersey Heritage Trust
- Jersey Music Service
- Longueville Manor Hotel
- Modern Hotels
- The Mornington Hotel
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