

ANNUAL REPORT OF THE KETTLE'S YARD COMMITTEE FOR THE YEAR 2010-2011

1 Introduction

The year has been eventful and productive and, with visitor numbers rising by 4.6% to 76,296, 380 education sessions and 55 concerts, it was also a busy one.

The award of second stage Heritage Lottery funding, together with other grants, donations and the sale of donated works of art, means that we are now poised to begin building our new education wing.

Importantly, Kettle's Yard was awarded three-year revenue funding as a National Portfolio client of Arts Council England.

At Christmas one of our regular visitors, Victor Skipp, died, leaving his estate to Kettle's Yard. And once again support came from afar, this time from Kansas with the donation of a wonderful Cumbrian landscape by Christopher Wood.

With development now on the horizon, Michael Harrison announced his intention to retire as Director to allow a successor to plan for the relaunch of the 'completed' Kettle's Yard in 2013. Andrew Nairne, currently Executive Director, Arts Strategy at Arts Council England, will take up the post in November.

2 Staff

Mr Michael Harrison continued as Director, assisted by Mr Sebastiano Barassi, Curator of Collections, Ms Susie Biller, Marketing and Events Officer, Ms Sarah Campbell, Education Officer, Ms Elizabeth Fisher, Curator of Exhibitions. Other staff were Mrs Maree Allitt, Bookshop Manager, Mr Paul Allitt, Designer/Technician, Ms Lara Gisborne, Administrator, Ms Deborah Owen, Ms Sabrina Rippon and Mrs Carolyn Emery, Gallery Assistants, Mr Mark Searle as Administrative Assistant and Mr Andrew Maddocks, cleaner. Guy Haywood joined the staff as part-time Assistant Technician. Ms Caroline Sier, Development Officer left Kettle's Yard in December 2010 to take up a new post as Development Director at Lucy Cavendish College. Ms Philippa Bryant served as Development Administrator from January- June 2011. Ms Kathryn Westmore joined Kettle's Yard as Development Officer in June 2011.

3 Committee

Professor Susan Smith continued as Chair of the Committee during the year with the following membership: Professor Martin Daunton, Mr Steve Hutson, Mr Tim Llewellyn, Dr Alan Munro, Ms Jane Munro, Mr Eric Parry, Dr Timothy Potts, Mr John Talbot and The Hon Paul Zuckerman. Professor Robin Holloway was replaced by Dr Martin Ennis, Ms Ruth Rattenbury by Mr Stephen Rudder. Ms Mary Dezille continued to serve as Secretary.

4 The Estate of Victor Skipp

On Christmas Eve 2010 one of our regular visitors, Victor Skipp, died at the age of 85, leaving his estate, barring small family legacies, to Kettle's Yard. Victor had been a historian of the Industrial Revolution in the West Midlands. The paintings of Ivon Hitchens were an early passion but at the 1984 British Art Show he came across the work of the English minimalist artist Bob Law and began to form a significant collection of his work. In the 1970s he and his wife Pat bought and extended an old farmhouse in Suffolk which became their permanent home on retirement. Now within range of Cambridge, Kettle's Yard became increasingly influential on Victor's thinking about art. If Kettle's Yard is a place of aesthetic connections, Victor's house became one of philosophical links where minimalist art combined with tribal rugs, African sculpture and a range of artefacts reflecting his interest in pre-industrial societies. Victor was a convinced modernist and his library includes rich holdings of 20th century poetry, literature and literary criticism. In later years he would visit Kettle's Yard for particular exhibitions. The Black Mountain College exhibition, *Starting at Zero*, was important to him as were Fred Sandback, *Rodin: All about Eve*, Edmund de Waal, Callum Innes, Francis Davison, the two Roger Hilton shows and Agnes Martin. Illness prevented him getting to John Cage. The 1993 Linda Karshan exhibition made a strong impression and led him to acquire several of her drawings and prints.

As his executor, Michael Harrison will continue to work on the estate after he retires as Director. Decisions will need to be made about what is retained, what is dispersed or sold, and how Mr Skipp's bequest can best be celebrated and honoured.

5 Appeal and Development

The Committee wishes to record its warmest thanks to the Appeal Group who have been instrumental in raising the monies needed to match the Heritage Lottery Fund's grant of £2,321,600. Grants from the Clore Duffield Foundation towards a Clore Learning Space, a second grant from the Edlis-Neeson Foundation towards the Edlis-Neeson Room, and a grant from the J P Getty Jr Charitable Foundation were added to earlier awards and donations.

The year and the appeal were crowned by the extraordinarily generous response of artists donating works for sale via the 'Artists for Kettle's Yard' exhibition at Kettle's Yard, with some works being sold at Sotheby's, and the subsequent 'Found' exhibition at the Brompton Garage in South Kensington, which together raised £673,507. We are immensely grateful to the artists and collectors who gave works and, in particular, Antony Gormley who donated a major sculpture, *Stock*, and also the buyers of work.

The Appeal Group has been led by the Hon Paul Zuckerman. His Deputy Chair, Daphne Astor, Joan Edlis and Nicole Bellamy were the driving forces behind the two exhibitions, and their efforts were enthusiastically supported by Professor Brian Allen, Clodagh Barker, Professor Dame Gillian Beer, Maggi Hambling, Antony

Gormley, Dr Christopher Mallinson, Christopher Penn and Mr Francis Wells. We also record our thanks to Caroline Sier who, as Development Officer, drove through our applications to the Heritage Lottery Fund and several foundations while also serving the Group, and Philippa Bryant who took up the reins in January.

The success of the Appeal has meant that we are able to proceed with the building of our long-awaited education wing and other improvements on the present site, and hope to complete early in 2013.

Meanwhile, fundraising goes on to build endowment and ensure, especially in the difficult times ahead, that Kettle's Yard will continue to flourish.

A list of those who have thus far donated to the Appeal is appended at Appendix A.

6 Exhibitions and Fellowships

17 July – 19 September 2010

The Long Dark

Eva Berendes, Simon Bill, Alexandra Bircken, Nicholas Byrne, Raphael Danke, Kalin Lindena, Maria Loboda and Bernd Ribbeck
Curated by Michelle Cotton.

25 September - 14 November

John Cage: Every Day is a Good Day

A Hayward Touring/Baltic exhibition, curated by Jeremy Millar.

20 November - 9 January 2011

AS SO CI ATIONS

Marcel Broodthaers, Pavel Buchler, Matthew Buckingham, Sharon Hayes, John Smith, Michael Snow
Curated by Tanya Leighton.

12-28 November

Martin Gent & Col McCormack: Dumb Fixity residency

Artists Gent & McCormack were in residence over 4 days in November to explore the use of language in the gallery and engage visitors with their research.

15 January - 13 March

Mischief: sculptures and drawings by Lucia Nogueira

Supported by the Henry Moore Foundation.

19 March - 8 May

Artists for Kettle's Yard

Works for sale in aid of the Kettle's Yard Development Appeal.

14 May - 10 July

Andy Holden: Chewy Cosmos Thingly Time

Supported by Arts Council England Grants for the Arts, Henry Moore Foundation and The Elephant Trust.

16 July – 18 September

Andrew Lanyon: Von Ribbentrop in St Ives

In collaboration with Kestle Barton and Peer, London.

After *The Long Dark*, begun in the previous year, we greeted the new academic year with a return visit from John Cage. Twenty-six years after his first solo show at Kettle's Yard and five years on from the Black Mountain College exhibition, *Starting at Zero*, we presented the first UK retrospective of his visual art as part of a national tour organised by Hayward Touring and BALTIC, and curated by Jeremy Millar. In the spirit of Cage, the exhibition was in constant flux, and as close to a performance as possible. Every third day a work would be removed, then the whole show was hung and rehung three times according to the principles of I Ching. A major programme of events accompanied the exhibition, involving over fifty contributors. Events included a musicircus, which took over the house and gallery for an evening, organised by the Cambridge New Music Ensemble and New Music Associate Stephen Montague; a symposium that drew together Cage experts and artists, organised in collaboration with the Department of History of Art and the Faculty of English; a conversation between Laura Kuhn, Director of the John Cage Trust and Ray Kass, founder of the Mountain Lake Workshop in Virginia; a fungi hunt, an open rehearsal and concert performance of *Ones*, as well as weekly talks and performances in the exhibition.

Artists Martin Gent and Col McCormack undertook a short residency, using the gallery and the House, between September – November. They were invited to explore the use of language in the gallery as part of their ongoing project, 'Dumb Fixity'. They worked with visitors and musicians, local allotment holders and gardeners.

John Smith's film, *Associations*, was the starting point for a contemporary group exhibition exploring the relationship of word and image, curated by Tanya Leighton, an independent curator and gallerist based in Berlin. We collaborated with the Cambridge Arts Picture House to present a special screening of Smith's films, introduced by the artist, there in January.

2011 began with an exhibition of work by Brazilian artist Lucia Nogueira, whose distinctive work was hugely influential on British sculpture in the 1990s. Organised with Anthony Reynolds Gallery, this was the first exhibition in the UK to survey her ten-year career, and brought together 16 sculptural works with drawings and film. A catalogue with an essay by Ian Hunt accompanied the exhibition.

Following the news of the HLF grant towards the Completing Kettle's Yard project, fundraising was the focus of *Artists for Kettle's Yard*, a selling exhibition of work donated by artists in support of the Development Appeal. Selling from the exhibition was brisk and a small number of works were subsequently sold at Sotheby's. *FOUND*, a selling exhibition of art and crafts at the Brompton Garage, was organised by supporters of Kettle's Yard. Both exhibitions attracted new audiences and considerable press attention.

In May, we presented the first major exhibition of Andy Holden's work. Holden, a young artist from Bedfordshire who gained wide acclaim for his installation in Art Now at Tate Britain in 2010, presented new sculpture, film and musical works

including the ‘Quartet for Thingly Time’ (which played in the courtyard outside) alongside posters, ceramic and bronze works, birds’ nests and a library of books for visitors to browse. The exhibition also included a series of performances with collaborators Tyler Woolcott, Richard Hore, Peter Holden, Johnny Parry and the Grubby Mitts. A publication, structured around a conversation with Dan Cox, included commissioned texts written by Juan Cruz, Lizzie Fisher, Darian Leader, Joe Saunders, Aimée Selby, Jon K. Shaw and Tyler Woolcott.

We continued to develop online content, with artist interviews for *The Long Dark*, and made exhibition publications for *Lucia Nogueira: Mischief*, *Artists for Kettle’s Yard* and *Andy Holden: Chewy Cosmos Thingly Time* available to read and download from our website.

The sculptor Phyllida Barlow continued as Newton Trust-funded Modern Times Curatorial Fellow. She is working with us to develop a major exhibition of sculpture spanning the 20th and 21st centuries, for 2013.

7 House and Collections

Loans from the permanent collection

Nineteen objects from the collection were lent to the following exhibitions:

British Sculpture, A View Through the 20th Century
Royal Academy of Arts, London, 22 January – 10 April 2011:
Ben Nicholson, *1934 (relief design)* (BN 8)

John Piper in Kent and Sussex
Mascalls Gallery, Paddock Wood, 9 March – 21 May 2011; and Towner, Eastbourne, 2 July – 25 September 2011:
John Piper, *Littlestone on Sea* (JP1)

Alfred Wallis and Ben Nicholson: ‘Back to the Beginning’
Compton Verney, 26 March – 5 June 2011:
Ben Nicholson, *Cornwall* (BN 5)
Alfred Wallis, *Boats Under Saltash Bridge* (AW 15), *Trees and Cottages* (AW 23), *Boats Before a Great Bridge* (AW 25), *Shipwreck 1 – The Wreck of the Alba* (AW 27), *St. Michael’s Mount (or Gibraltar?)* (AW 36), *Sailing Ship and Orchard* (AW 41), *White Houses – Hales Down, near St. Ives* (AW 47), *Land, Fish and Motor Vessel* (AW 60), *Orange Ship with Five Fish* (AW 93), *Small Boat in a Rough Sea* (AW 96), *Two Ships and Steamer Sailing Past a Port – Falmouth and St. Anthony Lighthouse* (AW 98), *Landscape with Two Large Trees and Houses* (AW 99)

Savage Messiah: The Creation of Henri Gaudier-Brzeska
Henry Moore Institute, Leeds, 16 March – 31 July 2011:
Henri Gaudier-Brzeska, *Ezra Pound* (HGB 32)
Bound collection of press cuttings regarding the first publication of *Savage Messiah* (Archive)

Savage Messiah

Rob Tufnell Gallery, London, 4 May – 28 May 2011:
Henri Gaudier-Brzeska, *Wrestlers relief* (HGB 3a)

Constantin Brancusi / Richard Serra

Fondation Beyeler, Basel, 24 May – 21 August 2011:
Constantin Brancusi, *Prometheus* (CB 2)

Conservation / collection management

A condition survey of the paintings in the house and reserve collections was conducted by Sally Woodcock in April. Following the survey five paintings received minor treatment (AW 102, WN 6, WN 8, BN 1 and CW 10), and frames and glazing were cleaned wherever possible. The survey identified the need for a programme of frame conservation. An initial survey towards this was conducted by Elizabeth Newman in July.

Two armchairs (026a-b 1985 F) were restored by Salvatore Maiorana. Two armchairs (066 1985 F and 067 1985 F) were re-upholstered by Margaret Metaxas.

The programme of conservation of Jim Ede's personal library was completed in January by Helene Felter.

A programme of digital photography of the fine art collection was started. The first stage, covering all paintings (including those in the student loan collection) was completed in April 2011, with support from The Public Catalogue Foundation.

The appointment of the new part-time Assistant Technician had a very positive impact on the care of the collection and day-to-day maintenance of the house.

Claire Daunton started as the new Honorary Archivist/Librarian in June 2011. Her work will concentrate primarily on the preparation of the archive for its re-housing with the development. The programme will involve the creation of a full electronic catalogue, re-boxing of the materials and introduction of passive conservation measures. Digitisation will also be considered.

New acquisitions

A 1922 earthenware pot by William Staite Murray (WSM 4) was given to Kettle's Yard by Penny and Tom Sanders.

An oil painting by Christopher Wood, *Cumberland Landscape*, 1928, (CW 28) was given to Kettle's Yard by Ruth and Paul Dillon through Cambridge in America.

A round straw mat (44 2011 T) was purchased for the house entrance. The worn-out, non-original mat it replaced (44 1995 T) was disposed of.

Publications and electronic access

A new, revised and expanded edition of Jim Ede's *Savage Messiah* was published in May 2011.

Helen Williams started to work on the publication of Jim Ede's autobiography, *Between Two Memories*, and other writings.

Work continued on the electronic catalogue of the Archive.

Student loan scheme

The loan collection was distributed on 11 October 2010. 57 students borrowed 86 works for the academical year.

8 Music

Kettle's Yard Subscription Concerts 2010/11

There were sixteen concerts in the series, programmed by Sue Lubbock:

Michaelmas Term

21 October	Doric String Quartet
28 October	Piers Lane, piano
4 November	Andrew Tortise, tenor and Jonathan Beatty, piano (replacing Owen Willetts, counter tenor; Nathan Vane, tenor; Jonathan Beatty, piano)
11 November	Andrew Watkinson and Sara Trickey, violins
18 November	Gould Piano Trio

Lent Term

3 February	Elizabeth Watts, soprano and Roger Vignoles, piano
10 February	Alasdair Beatson, piano
17 February	Doric String Quartet
24 February	Philip Higham, cello and Nicola Eimer, piano
3 March	Clare Hammond, piano (replacing Francesco Piemontesi, piano)

Easter Term

28 April	Doric String Quartet
5 May	Huw Watkins, piano
12 May	Nicholas Daniel, oboe and Lucy Wakeford, harp
19 May	Rhodes Piano Trio
26 May	Heath Quartet
23 June	Kettle's Yard Ensemble

New Music Series

Sunday Coffee Concerts were programmed Stephen Montague as Kettle's Yard / Faculty of Music New Music Associate. The programme included two new commissions. Supporters of the programme are listed at Appendix A.

30 January Aika Collective

Iisa Ilona Jääntti, dance and choreography, Jo Keithley and Michelle So, cellos
Hannah Varty - Cel for 'Cello and Dancer'
Ligeti - Cello Sonata
Hannah Varty - New Kettle's Yard commission for 2 cellos and dancer

6 February Gabriella Dall'Olio, harps (normal and 'prepared')

Chiara Benati - Variazioni su una Sequenza di Bruno Maderna
Paul Patterson - (Movements from) Spiders
Alexander Thomas - Folie à Deux (Mains) (world premiere)
Sylvano Busotti - Fragmentations
Franco Donatoni - Marches, 2 Pezzi per Arpa

20 February Wu Quartet

Cheryl Frances Hoad - My Day in Hell
Ligeti - String Quartet No.1 "Metamorphoses Nocturnes"
Montague - Tam Linn
Astor Piazzolla - Four for Tango

6 March Eliza McCarthy, piano

The Piano Inside/Out:

Exotic Percussion:

Cage - Music for Marcel Duchamp (prepared piano)
Cowell - Aeolian Harp
Cathleen Cheshire - New Commission - 'Sinaaq'
Cowell - The Banshee
Crumb - Makrokosmos Vol. I Part Two

Noisy Virtuoso:

Ives - Three Page Sonata - Third Movement
Bartok - Allegro Barbaro
Jo Cutler - Buckley's Hot Licks
Rzewski - Winnsboro Cotton Mill Blues

8 May

Langham Research Centre Catherine Carter, soprano,

Philip Tagney,

Felix Carey, Iain Chambers and Rob Worby, electronics

Humour in Electronic Music:

David Koblitz - How to Pachanga (tape)
Cathy Berberian - Stripsody (solo voice)
Robert Worby- Trio for Sine Wave Oscillators (live electronics)
John Cage - Fontana Mix with Aria (voice & tape)
Charles Amirkhanian - Just (tape)
The Langham Research Centre - LOL (new work) - World Premiere

22 May

Benjamin Powell, piano, Winner of the British Contemporary Piano Competition 2010

Nina Whiteman - Temperament (new work)
Jonathan Harvey - Tombeau de Messiaen (with tape)
Elliott Carter - Two Thoughts about the Piano
Rob Smith - Essential Torque (with tape)

Evening Concerts

2 March Montague/Mead Piano Plus

Philip Mead, piano, Stephen Montague, electronics, Cambridge New Music Ensemble

Stephen Montague Southern Lament (solo piano)
 Haiku (piano, live electronics & tape)
 The Hammer Hawk (revision 2010)
 After Ives... (with string quartet,
 flute/piccolo, tape, live electronics)

17 May Electric Voice Theatre

Frances M Lynch, singer & company

Lost Voices:

Eduardo Reck Miranda - Requiem per una veu perduda
John Cage - Song Books (a selection)
Paul Barker - Kabara's Lullaby
Alejandro Viñao - Chicos del 21

Other concerts and events

There were three concerts organised and performed by the student New Music Ensemble, University of Cambridge. The lead organisers were Kate Whitley and Joe Snape. They were advised on the John Cage MusiCircus by Stephen Montague. There was also an additional event connected with the John Cage exhibition.

8 October Ones : the Music of John Cage

Lore Lixenberg, voice, Anton Lukoszevieve, cello, with student singers from the University of Cambridge, Katherine Hambridge, Anna Harvey, Natalie Mayer-Hutchings, Maud Millar and Josephine Stephenson and Sam Belinfante, curator

John Cage Solo for voice no. 52 (Aria no. 2) from Song Books (1970)
 One¹³ (1992)
 Radio Music (1956)
 Songs no. 12 and 13 from Song Book Books (1970) & Atlas
 Eclipticalis (1961-62)
 A Flower (1950)
 Aria (1958) + Solo for 'Cello (1958)
 Three² (1991)
 Five (1988)

10 November John Cage MusiCircus, New Music Ensemble

Joe Snape, Kate Whitley, Conrad Steel, Dominic Lash, Patrick Farmer, Lawrence Dunn, Merlin Sheldrake and some of the Staircase Band, Katya Herman (harp), Arco Collective, Fra Rustumji, Freddie Brown, Tom Hart, William Marsey, James Welland, Roses Leech-Wilkinson,

Andrew Goldman, Kim Ashton, Tom Hall, Richard Hoadley, Tessa Montague, Dan Bergstrahlh and Joe Taylor.

Cage Music for Solo String Instrument
 Music for Toy Piano
 Music for David Tudor No.1 – for Hay Bale
 Mestostics
 Imaginary Landscape No.IV for 12 radios
La Monte Young Music for Solo Gong
Original compositions from Cambridge University student composers.

11 March New Music for Old Instruments

New Music Ensemble and Collegium Musicum

John McKean, Jude Carlton, harpsichords, Kate Whitley, broken harpsichord, Roses Leech Wilkinson, Robert de Bree, recorders, Rachel Stroud, Jenny Bangham, May Robertson, baroque (& modern) violins, Imogen Tedbury, baroque viola, Emily Smith, baroque cello, Edward Leach - conductor

Including new works by student composers.

J.S. Bach Brandenburg Concerto no. 4
Rhodri Karim Brandenburg Concerto no. 4 Remix
Special thanks to Maggie Faultless for making samples for this.
Jude Carlton Orrery
Lawrence Dunn Untitled (inner)
Andrew MacFarlane Fantazia
Joe Snape TXTR LK SN
Joel Rust O

22 June The Rake's Progress Project

New Music Ensemble

Annie Lydford, flute, Emma Willan, oboe, Oliver Pashley, clarinet, Benedict Holmes, bassoon, Fiona Wilkinson, horn, Brendan Musk, trumpet, Tomas Leakey, trombone, Rebecca Minio-Paluello and Julian Azkoul, violins, Tom Taylor, viola, Josephine Stephenson, cello, David Stark, double bass, Matthew Sandy, tenor, Stephen Craigen, conductor.

Olivier Messiaen Interstellar Call' from Des canyons aux étoiles
John Hopkins No Man's Land
Béla Bartók Sonata for Solo Violin (movement 1, Tempo di ciaccona)

The Rake's Progress, a new collaborative work from nine Cambridge Student composers, based on William Hogarth's series of eight paintings:

William Marsey Prologue
Joseph Bates Filthy Lucre
Thom Andrewes The Levée
Toby Young Sleaze
Joel Rust The Arrest
Misha Mullov-Abbado Married to an Old Maid

Jude Carlton	Scene in a Gaming House
Josephine Stephenson	The Fleet Prison
Jay Greenberg	In the Madhouse

New Music Mornings

27 February RipRap
13 March Past Forward: Tape to Tape
1 May David Ryan, clarinets and Joe Zeitlin, cello

Lunchtime Concerts

The lunchtime student concerts continued to be well supported. Violinist Rebecca Minio-Paluello programmed the year with Camilla Nelson taking over in Easter Term. There were 24 concerts.

9 Education

Public Programme

10 Creative Chaos sessions
24 Wednesday Club sessions
18 Tuesday Studio
21 Saturday Drawing sessions
18 Creative Writing sessions
26 family workshops
16 children's workshops
27 gallery/house talks
13 adult workshops
10 art history / sculpture course sessions
4 special events (including symposia, film screenings, late night openings, evening lectures)

Groups (Formal and Information Education)

25 adult group visits
37 Higher Education groups
26 Further Education groups
16 Secondary schools
24 Primary schools
3 Language / Summer School groups
5 teacher CPD/ PV sessions
4 ITT training sessions
7 Central St Martin's sessions and exhibition – 'Very Un-Kettle's Yard'

Art and Well-Being

4 Outreach visits to Addenbrookes' oncology ward
2 Fulbourn Hospital outreach workshops
2 outreach talks to elderly people / hospice outreach
1 early on-set dementia exhibition tours

5 sessions with young people (Summerdaze programme, eating disorders group, looked after young people)
1 tour for blind and partially sighted people

Projects

6 Young Carers' filmmaking project workshops
1 film screening at Arts Picturehouse to wrap the Young Carers' project
6 A Woman's Place workshops with Edward Storey House
1 private view for family and friends of Storey House
4 artist residency days with Martin Gent and Col McCormack
3 outreach dance workshops with IJAD on Abbey Estate

TOTAL: 380 sessions/events

The Education programme is divided into five key strands: Public Programmes, Formal and Informal Education, Art and Wellbeing, Projects, and Networking.

Public Programme

Some highlights included:

Drop In and More kept the education room buzzing throughout August – 266 participants over 15 sessions.

The 'Musicircus' even in November, which spanned the house and gallery during the John Cage exhibition, attracted 150 visitors and successfully combined the music and visual art strands of our programming.

'From the Handmade to the Readymade to the Unmade' – five week adult discussion course on sculpture, ran alongside the Andy Holden exhibition in June. It proved a useful test bed for a future course responding to the next Modern Times show and audience engagement workshops during the gallery closure in 2012.

Formal and Informal Education

With the ongoing help of the Assistant Education Officer (recruited full-time from August 2011), we have:

set up an email database for teachers – resulting in a doubling of attendance at teacher private views

participated in the Tate Movies project, delivering workshops with St Mary's primary school as part of a national initiative

created a new planning resource for teachers to prepare a visit to the house – available online

Between February and May, nine BA Fine Art students from Central St Martins worked with us to create place-specific artworks responding to the house. The two tutors who set up the project have each had artist residencies at Kettle's Yard – Sarah Cole in 2009, Anne Eggebert in 1998.

Art and Well Being

We delivered sessions to two groups new to Kettle's Yard: Cherry Trees Day Centre (older people) and Global Bridge Theatre project (young people).

As part of the Audience Development consultation during Phase I of the HLF bid, we hosted a Partnership Day in October. Attended by 20 individuals from formal and informal education and community groups, this was a good opportunity to promote the range of work we do and to learn more about how we are perceived (and how we can improve).

Projects

The young carers' film-making project ran very well over the summer holidays. 11 young carers' from the Centre 33 spent a day each at Kettle's Yard, the Museum of Archaeology and Anthropology and the Museum of Zoology. Working with filmmakers Peter Harmer and Simon Panrucker, the young people developed short films inspired by each of the collections. Once filming was complete, the group had a further two days of workshops at Sawston Cinema to edit their work. The completed films were screened for friends and family at the Arts Picturehouse in October.

'A Woman's Place' launched at Edward Storey House in late September. Artists Janine Woods and Hilary Moreton (both house invigilators) led six sessions in total, working with a group of older women in sheltered accommodation. The women made textile designs that were exhibited in the house for a week in October. The private view to launch the exhibition was well attended by friends and family.

Artists Martin Gent and Col McCormack undertook a short residency of four days in November and December, based in the education room and gallery, looking at language and interpretation. Individuals were asked to position a plant in the gallery space, allowing the plant to decide where it wanted to be – transformed the space and opened up some interesting discussions.

HLF Phase I funding supported four consultation projects (Audience Development – Wafer Hadley; Evaluation – Flow Associates; Volunteer Management – Kim Donohue; Creative Consultation – Momentum Arts). The findings from these reports underpinned the Activity Plan that was part of the Phase II bid (granted in March 2011).

Networking

In July, the Education Officer presented the ReCollection: Oral History Archive project to the Oral History Society's annual conference at the V&A. As Area Rep for engage East she planned an outreach session at the Serpentine Gallery in April, looking at their community engagement programme.

During research for the HLF Activity Plan, the Education Officer visited 12 cultural institutions across the country during September and October, looking at their approaches to audience engagement and the organisational framework that supports this process.

10 Audiences and attendance

42,714 visits to 8 exhibitions over 284 days
22,254 visits to the house over 311 days
6282 participants in educational activities, talks, lectures and group visits
4073 attendances at concerts
973 attendances at Friends' and other events

The figure of 42,714 exhibition visits compares with 37,469 last year, 22,254 visits to the house compares with 21,923. The overall attendance of 76,296 compares with 72,787 in 2009-10.

There were 145,380 unique website visits compared with 112,573 last year, with 461,617 page views compared with 374,789 last year.
4,645 patrons received regular emails from Kettle's Yard.
120 people volunteered their time, not including those running the Friends' programme, compared with 139 last year.

11 Finance

Kettle's Yard Accounts 2010-11

<u>General Accounts</u>	Income	Expenditure	Surplus/ (deficit)
Total balance brought forward			151,453
Recurrent	438,019	397,830	40,192
Exhibitions	48,227	120,771	-72,545
New Music	19,752	19,430	568
House	8,206	8,720	-521
Education	20,628	18,990	1,638
Trading	86,631	48,015	38,616
Overall surplus/(deficit) in 2010-11			7,948
Balance carried forward			<u>159,401</u>
<u>Music Account</u>	Income	Expenditure	Surplus/ (deficit)
Balance brought forward			5,927
Movement in year	34,960	30,581	<u>4,379</u>
Balance carried forward			<u>10,306</u>

<u>Appeal Account</u>	Income	Expenditure	Surplus/ (deficit)
	£	£	£
Balance brought forward			899,157
Movement in year	1,390,276	144,255	1,246,020
Revaluation of CUEF units			1,515
Balance carried forward			<u>2,146,692</u>

Funds held from which only the income generated is spendable

Balance brought forward			
	Recurrent account		1,167,855
	Music account		443,982
Revaluation of CUEF Units	Recurrent account		96,325
	Music account		36,620
Balance carried forward			
	Recurrent account		1,264,180
	Music account		480,602
Total Endowment assets			<u>1,744,781</u>
Total Assets			<u>4,061,181</u>

12 Conclusion

Jim Ede had envisaged that Kettle's Yard would gradually grow and evolve. As we move into 2011-12, Kettle's Yard is in good health and entering the next exciting chapter of its life. Building work will soon start and new facilities will open up new opportunities. A new Director will bring new ideas and, no doubt, new inflections to the programme, sustaining and refreshing Jim Ede's legacy.

All that we have reported on here has been made possible by the extraordinary support we have received, in cash and kind, from near and far. We are deeply grateful to our major and regular funders. The Heritage Lottery Fund has crowned our fundraising efforts for the building development. Arts Council England, the Higher Education Funding Council, and Cambridge City Council have maintained their revenue support in these difficult times. As ever, The Friends of Kettle's Yard have been tireless in their activities. And, most strikingly, it has been a great number of individuals who, by donating their time and efforts, works of art and money –together with a dedicated staff – have infused the organisation with life and energy, and the means to go forward.