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Portfolio

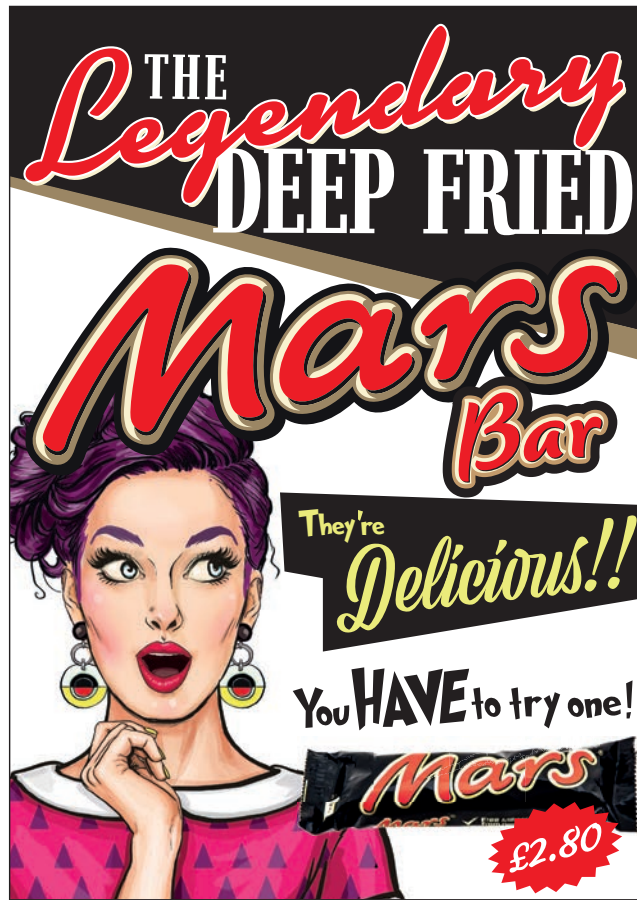
This portfolio represents our portfolio of a sample of work commissioned recently and over the many years we have been in business. A selection of examples that I hope represent the range our clients and their projects asnd the breadth and quality of our design.

We hope you like them.

Our contact details are on the final page.

David Hilton Roberts
Owner

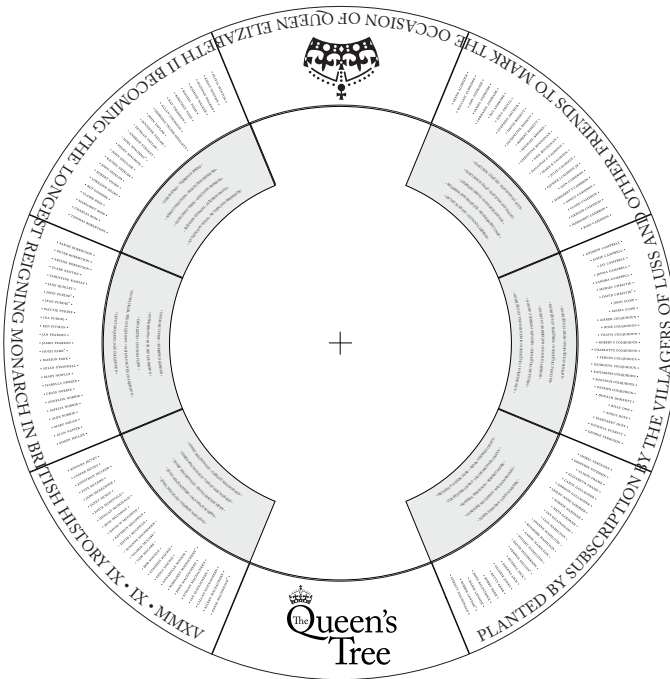




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 *be a part of history*

Planting Ceremony
13th September 2015

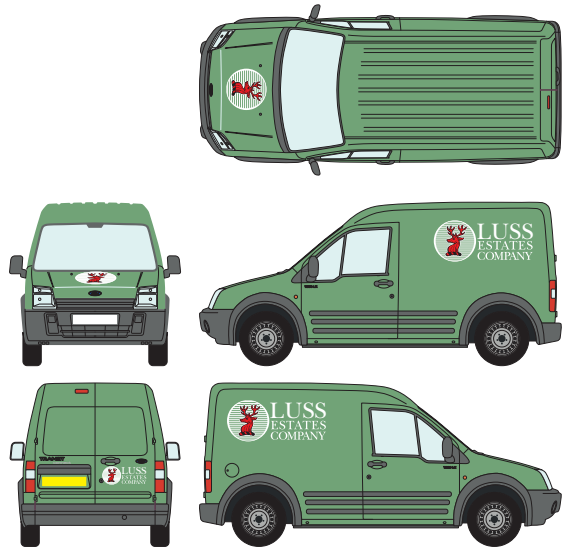
Celebrating Her Majesty Queen Elizabeth II becoming the longest reigning monarch in British history on 9th September 2015



Loch Lomond Hotel Brand Exercise



Luss Estates Brand items



Green preferred 100% Cotton Polo

Green preferred Sweater

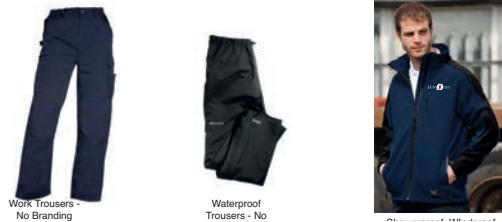
Hi-Vis Jacket



Goretex Waterproof Jacket

Back of Goretex Waterproof Jacket

Back of Hi-Vis Jacket



Work Trousers - No Branding

Waterproof Trousers - No



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NORTHWOOD SCHOOLS

Follow your curiosity



NORTHWOOD SENIOR



BROOMWOOD HALL
LOWER SCHOOL



BROOMWOOD HALL
UPPER SCHOOL



NORTHCOTE LODGE



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Northwood Schools Reception Rug Design Options



Northwood Schools Independent Schools Show stand and promotional flier



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Northwood Schools press advertising

NW
NORTHWOOD SCHOOLS
 Academically ambitious, pastorally kind

A family of four schools in South West London offering an outstanding education from 4-16

BROOMWOOD HALL
 Lower School
 Co-educational, 4-8 years
THE VICARAGE, 192 RAMSDEN RD, SW12 8RQ
 30 NIGHTINGALE LANE, SW12 8TE

FINALIST
 Pre-Prep School of the Year 2021

BROOMWOOD HALL
 Upper School
 Girls 8-13 years
68-74 NIGHTINGALE LANE, SW12 8NR

FINALIST
 School of the Year 2021
 for Student Well-Being

All Sites Open Mornings
 Wednesday 23 February 2022
 Thursday 5 May 2022
 Friday 7 October 2022

Regular small group Friday tours.
 Private tours available.
 Virtual tours on website.

NORTHWOOD SENIOR
 Co-educational, 11-16 years
3 GARRARD'S ROAD, SW16 1JZ

FINALIST
 Prep School of the Year 2021

NORTHCOTE LODGE
 Boys 8-13 years
26 BOLINGBROKE GROVE, SW11 6EL

FINALIST
 Prep School of the Year 2021

Scholarships available for 11+ and 13+ entry to Northwood Senior

Junior Admissions
 admissions@northwoodschools.com
 Tel 020 8682 8830

Senior Admissions
 NWSenior@northwoodschools.com
 Tel 020 8161 0301

www.northwoodschools.com

Part of the Dukes Education family. Together we're extraordinary.

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USP College
Your life. Your career.
2019/2020

Creative & Digital
Health care & medical
Early Years, Childcare & Education
Life & Sports Sciences
Financial Sector & Professional Services

A-levels
Professional Apprenticeships
Foundation learning
Higher Education
Adult & Community learning

Art & Design

Be part of our College Company Live Creative see page 00 for more info!

Mixing art and design is a perfect recipe for success in a related industry, allowing you to advance in many areas of specialisation and get ahead in a fascinating and rewarding career.

Our Art & Design courses offer learners an engaging and creative programme for those passionate about Art & Design, with the emphasis on allowing learners to develop their practical and theoretical skills.

As an Art & Design student, you will find yourself consistently stretched and challenged throughout whatever course level you decide is best for you.

With the support of our specialist staff, you will produce meaningful, ambitious and well executed creative works that are based on realistic workplace situations to develop your skill-set in the field.

The course is aimed at the development of a portfolio of work to support progression, enabling learners to make informed choices with regard to a career in the creative industries.

You will continually exhibit your work within the college and at external events and galleries, including Hadleigh and Leigh Art Trails, Village Green and the Beecroft Art Gallery. Being a trainee within our College Company Live Creative will also give you the experience to produce work for exhibitions, developing your skills to be a confident and professional young artist ready for your next step in employment or further study.

Previous projects include designing murals for Raweth Nursing Home and Runnymede Swimming Club, and window display for local shops and restaurants including The Pub Shop and Maison Noir.

What can I do next?

- Progress to our HND or Foundation Diploma in Art & Design or go on to another Higher Education qualification at a specialist arts college or university
- Enter employment to work in a related industry
- Study an Apprenticeship to boost your skill-set even more.

Former students have moved into a wide range of related jobs, from a Fashion Producer to a successful Tattoo Artist.

Level 1 Art and Design
Campus: Sevic

Level 2 Art & Design
Campus: Sevic

Level 3 Art & Design
Campus: Palmer's & Sevic

Level 3/4 Art Foundation
Campus: Sevic

Level 3 Visual Design
Campus: Sevic

Professional courses

"I loved my course as I could express my personality freely through the work I created, whilst still working to a brief. I have had some fantastic experiences, from trips to London and Berlin to creating window displays for shops on Rayleigh and Hadleigh High Street."

Beith Brian
Level 3 Visual Design
A former student of Belairs Academy Beith is now working as a Sales Negotiator at Rona Hair & Son Estate Agents in Wickford. The role allows her to incorporate the design skills she learned on her course to create beautiful spaces.

Apply online at uspcollege.ac.uk

Sevic campus college bus

Our college bus is often cheaper than public transport and Essex County Council's Post 16 Transport assistance. You don't have to pay it all up front either - you pay each term.

ROUTE A
Billericy Wickford
07:40, 07:42, 07:46, 07:50, 08:00, 08:05, 08:10, 08:15, 08:18

ROUTE B
Chelmsford South Woodham
08:08, 08:05, 08:03, 08:13, 07:46, 07:40

ROUTE C
Rochford Hockley Rayleigh
08:17, 08:15, 08:10, 07:50, 07:51, 07:52, 07:55, 08:05, 07:47, 07:45

ROUTE D
Grays Stanford-le-Hope Corringham Laindon Basildon Pitsea
07:20, 07:35, 07:40, 07:42, 07:44, 07:45, 07:46, 08:05, 08:11, 08:14, 08:25, 08:22, 08:20, 08:17, 08:15

First Essex 21 25B 27 28

ARRIVA 1

Please note: Sevic Campus bus routes are subject to sufficient demand. The information on this map is accurate at the time of going to print, but can be subject to change. We constantly review our routes - so please let us know if our buses don't currently cover your area. If you would like more information or have any queries regarding transport, including how to find out if you are eligible for financial support, please contact our Student Advisors on 01268 882 666.

It is recommended that you contact the bus companies for further information, as routes are subject to change. For up-to-date prices please contact Admissions on 01268 882 618.

Apply online at uspcollege.ac.uk



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Powertrip Brand and Packaging

Power Trip: Power Trip Packaging, Packaging Concept, 14th January 2010

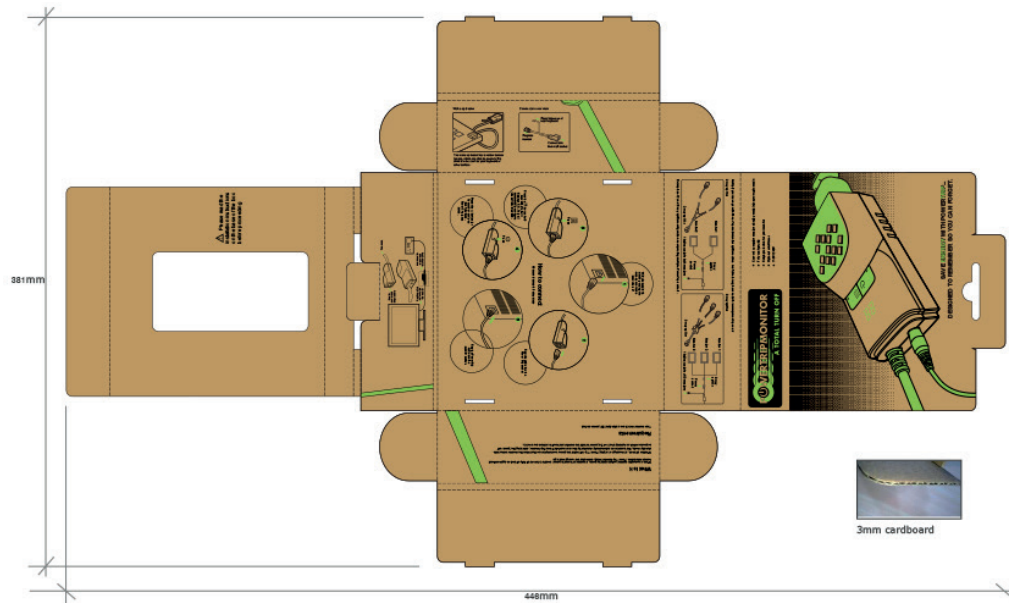
Perspective View



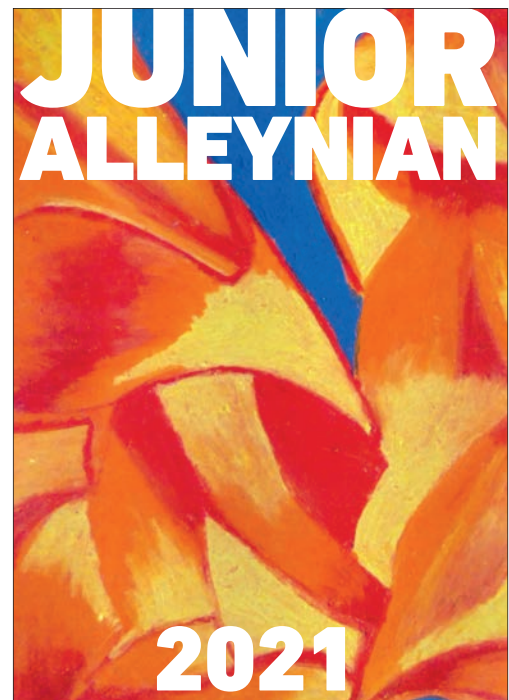
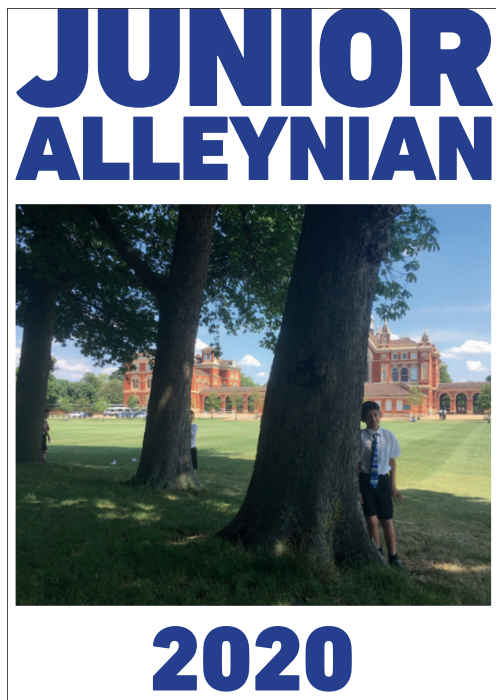
Power Trip: Power Trip Packaging, Packaging Concept, 14th January 2010

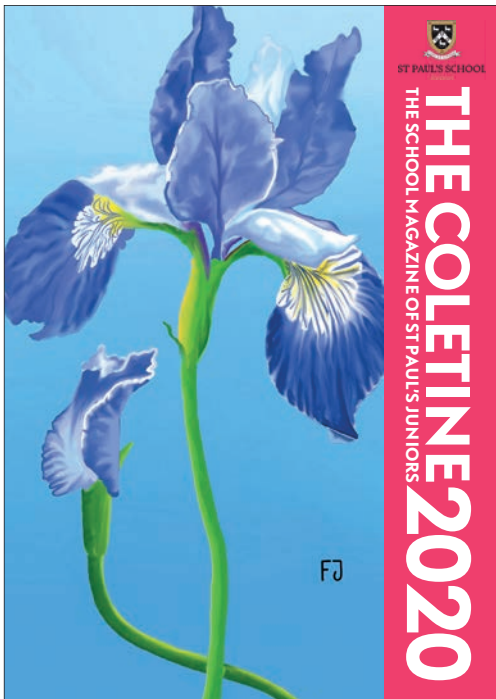
4/4

Unfolded View



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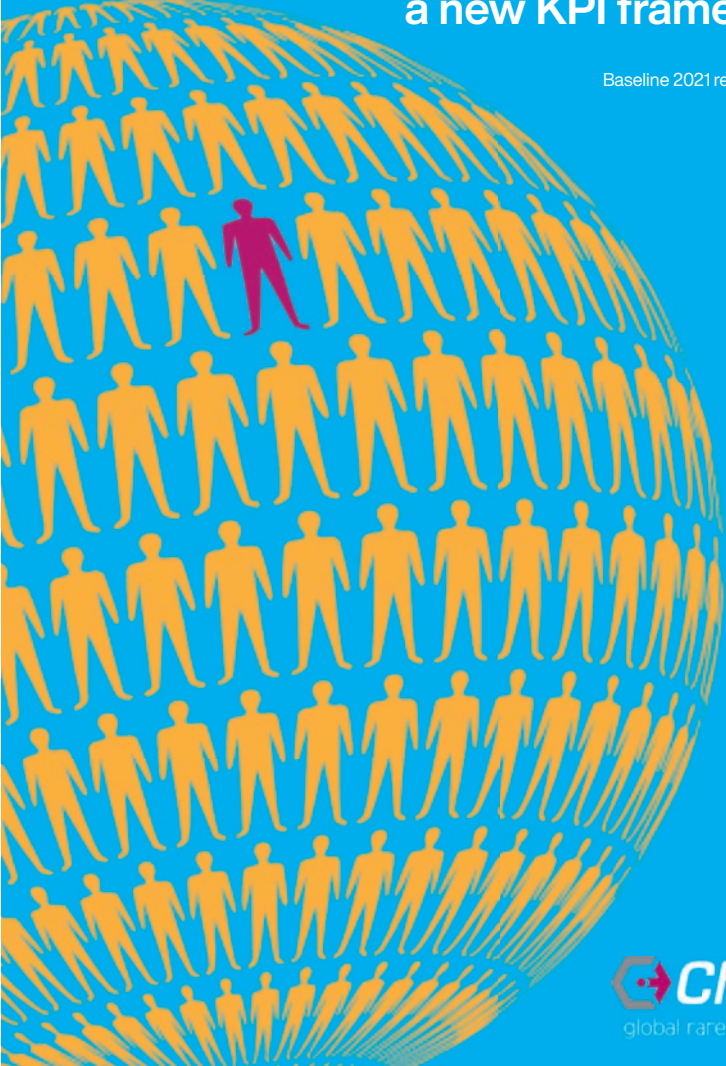




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The quality of Chiesi GRD's relationships with its patient-group partners — a new KPI framework

Baseline 2021 results provided



Chiesi
global rare diseases

KPIs designed and developed by PatientView



PatientView Report

PATIENT ENGAGEMENT IN R&D: STILL A CHALLENGE?

Being Patient-Centric Toolkit • The opinions of patient groups worldwide • December 2018

BEING PATIENT-CENTRIC TOOLKIT

• THE OPINIONS OF PATIENT GROUPS WORLDWIDE • DECEMBER 2018

©PatientView, 2018

PATIENT VIEW

Patient engagement in R&D: Still a challenge?

Being Patient-Centric Toolkit • The opinions of patient groups worldwide • December 2018

Figure 1: US patient groups on what makes effective patient engagement in R&D—and what is actually happening in the US, 2018

Percentage saying "very well"

Not surprisingly, the 2017 Corporate Reputation of Pharma¹ survey found that only one in five respondent patient groups worldwide ranked pharmaceutical companies as "Excellent" or "Good" at engaging patients in R&D. This was the subject area (along with transparency) at which the sector was judged by patient groups to be performing most poorly.

The main barrier to progress: uncertain benefits

Evidence of the benefits of engaging patients in R&D—compared to business as usual—remains limited. Initial signs are that patient-centricity's benefits are widening and substantial. For example, a 2016 review of one social science study by the UK's US headquarters organization with a mission to support the pharmaceutical industry² found that, in general, patient-centric initiatives in drug development lead to better trial performance (including faster planning, approval, and enrollment), lower protocol amendments, improved patient activities and lower costs.³ But pharma companies want something more tangible to justify further investment.

Regulatory rewards?

PatientView's own discussions with executives at numerous pharmaceutical companies in the US in 2018 yielded the message that nobody yet knows whether the US regulatory system will reward companies which embrace PFDD (whether as part of the FDA's PFDD initiative, or when carried out independently). US companies do not anticipate that PFDD will accelerate drug approval; rather, they hope that study results can be included in the product label. However, regulators have so far failed to express any comment on the matter. Health technology assessment overwriting reimbursement issues have also been equally hard work in clarifying their stand on PFDD. Insurers/payers in the US have not been involved in the FDA's PFDD process—apart from their Partnerships, which appear to show an interest in the contributions that patients can make in assessing the risk/benefit/balance of treatment.⁴ However, they are not present in the US, but parallels sometimes are in Europe, where reimbursement authorities have been known to query circumstances when Patient Focused Drug Development data are not included in submissions. The expectation, therefore, seems to be, and getting ahead of the regulatory curve when nobody (least of all regulators) is sure of the direction in which it will all.

1. The Corporate Reputation of Pharma—From the Patient Perspective, JRC, PatientView, April 2018.
2. Globalization of the Pharmaceutical Industry: A Review of the Evidence, Centre for Health Economics, University of York, 2016.
3. Evidence by the University of Maryland Center for Excellence in Regulatory Science and Innovation (ERSI), 2015.
4. International Health Technology Assessment (IHTA) Report, 2018.

©PatientView, 2018

Patient engagement in R&D: Still a challenge?

Being Patient-Centric Toolkit • The opinions of patient groups worldwide • December 2018

To get the most complete view on patient-centricity, this global patient-centricity R&D supplement can be read alongside two other publications

For a panoramic view of the corporate activities required to be patient-centric—from a patient group perspective—and the complete self-evaluation toolkit, see PatientView's November 2017 Being Patient-Centric toolkit.

For a more detailed view of US patient engagement in R&D, see PatientView's November 2018 supplement, How Patients in the US can be More Closely Involved in the Research and Development of Drugs. The report provides feedback from 104 US patient groups on the FDA's Patient Focused Drug Development (PFDD) initiative.

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Patient engagement in R&D: Still a challenge?

Being Patient-Centric Toolkit • The opinions of patient groups worldwide • December 2018

Actions identified by patient groups worldwide as being necessary for patient-centric R&D

How patient groups say they want to be engaged throughout the R&D life cycle

Note: the patient group feedback does not represent a consensus view within the patient movement on the subject of patient engagement in R&D; rather, it enunciates the range of views articulated by them on this important topic.

Above is a summary of the key "takeaway" messages on patient engagement in drug R&D, as provided by 1500 patient groups responding to several PatientView surveys, 2017-2018.

—Focus early on unmet patients' needs

Throughout 2017-2018, patient groups have consistently told PatientView, via surveys and other contact, that they seek greater involvement in pharma R&D activities. The fact was most recently emphasized by respondents to PatientView's August-October 2018 US survey of patient groups on the FDA's PFDD process (results published in early November 2018). Critically, many US patient groups argue strongly for involving patients from the very start of the R&D life cycle. Advantages of doing so include ensuring that all subsequent R&D activities are rooted in patients' current priority

©PatientView, 2018

Patient engagement in R&D: Still a challenge?

Being Patient-Centric Toolkit • The opinions of patient groups worldwide • December 2018

Patient-group feedback, and further guidance on how your company can become more patient-centric in your engagement with patients in drug R&D

In November 2017, PatientView published the first-ever, evidence-based, patient-centricity toolkit, Being Patient-Centric, based on substantial feedback received from patient groups over the course of several years. The toolkit is aimed at pharmaceutical companies that have a mandate to be patient-centric. The toolkit describes nine key attributes of patient-centricity for companies, and goes on to provide practical support in the form of a self-evaluation questionnaire that applies to each attribute.

One of the core attributes determining effective corporate patient-centricity is that "patients are engaged, and their opinions sought at each stage of R&D"—a topic of much discussion in 2018 [see Introduction]. Since Being Patient-Centric was published, PatientView has continued to receive

BEING PATIENT-CENTRIC: THE NINE ATTRIBUTES THAT DEFINE A PATIENT-CENTRIC COMPANY

©PatientView, 2018

Patient engagement in R&D? Still a challenge?

Being Patient-Centric Toolkit • USA • November 2018

APPENDIX 5: INITIATIVES UNDERTAKEN BY NINE PHARMA COMPANIES TO INCORPORATE PATIENTS/PATIENT GROUPS INTO COMPANY R&D ACTIVITIES, 2017

NINE PHARMA COMPANIES ANSWERED THE FOLLOWING QUESTION, POSED TO THEM IN EARLY 2018.

"CAN YOU HIGHLIGHT ANY INITIATIVES UNDERTAKEN BY YOUR COMPANY IN 2017 TO ENGAGE PATIENTS (OR PATIENT GROUPS) IN YOUR COMPANY'S R&D?"

THE COMPANIES:

- ABBVIE
- BIIB
- JANSSEN
- LEUCINECK
- MERCK KGAA
- MERCK SHARP & DOHME
- NOVARTIS
- Pfizer
- VIV

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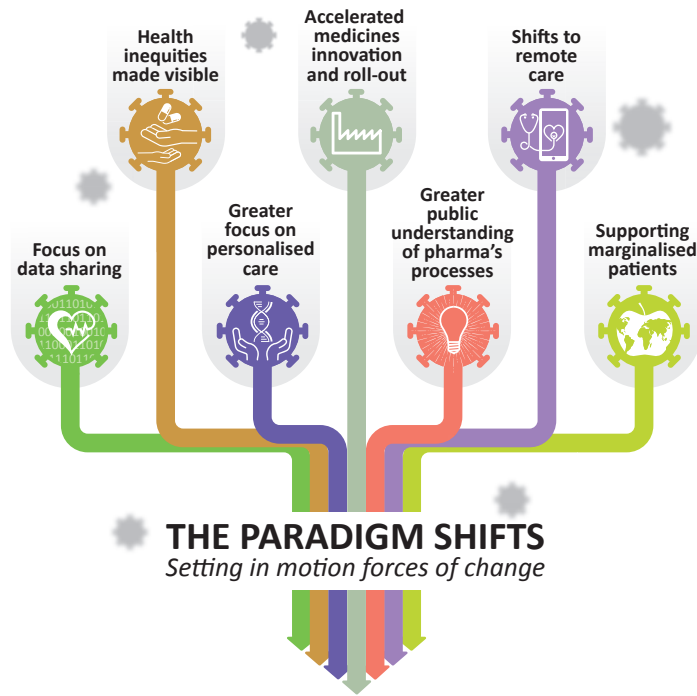
PATIENT ADVOCACY GROUPS IN ASIA-PACIFIC: ACTIVITIES AND ASPIRATIONS	PATIENT ADVOCACY GROUPS IN ASIA-PACIFIC: ACTIVITIES AND ASPIRATIONS
<h3>EXECUTIVE SUMMARY</h3>	
	<ul style="list-style-type: none"> • Patient groups in Asia-Pacific are engaged in a wide variety of activities. Nearly all (97%) state they provide information to patients; 93% engage in peer-to-peer support (bringing patients together), and 89% in building a sense of solidarity among patients; while a majority of respondents report that their organisations are also engaged, to some degree, in media relations, government advocacy, and maintaining a social media presence. In order to serve these patients better, most wish to do much more, notably: • Patient groups in Asia-Pacific want a greater say in drug approval and funding decisions. Currently only 29% of respondents' organisations campaign around issues of drug approval and reimbursement, but looking ahead 43% report they 'would like to'. A majority aspire to greater formal involvement in this area as well: 53% state they are not currently, 'but would like to be, regularly consulted on drug approvals and drug-funding issues', and 52% say the same with respect to involvement in helping design the decision-making processes in these areas. To achieve their objectives, patient groups in the region will, however, need to improve their relationships with drug-funding and approval authorities. At present, only a very small number report having very satisfactory relationships with such officials. • Patient groups in Asia-Pacific want to play a bigger role in their healthcare systems. Although a large number of patient
<p>Asia-Pacific's patient groups are as poorly studied as they are diverse. Little robust information about them exists, and that which does is largely anecdotal. However, recent decades have seen these groups transform themselves into important actors within health systems, even in places where non-governmental organisations have a small footprint.</p> <p>To address this void, in July-October 2017 PatientView, conducted a detailed survey of over 100 patient groups spread across nine different Asia-Pacific countries and territories. The research was funded by Janssen Asia Pacific, a division of Johnson & Johnson Pte Ltd ("Janssen Asia Pacific"). The goal of the survey was to gain a better understanding of the experience of the patient movement in Asia-Pacific; the</p>	<p>groups in the region already work with health providers to promote disease prevention (73%) and raise awareness on how to improve diagnosis (63%), many wish to expand their roles significantly: by monitoring adherence to healthcare standards (51%), providing patient perspectives in the design of clinical pathways, guidelines and standards (48%), and collecting patient data as a way to evaluate the optimum forms of care (48%). From the comments received, patient groups in the region show different motives for wanting to expand their briefs: a simple desire to provide services which health systems currently do not; or to strengthen their already existing advocacy work. • Patient groups in Asia-Pacific want greater involvement in clinical research. Roughly half of the surveyed organisations do not currently, but 'would like to', work with public bodies (48%) and the pharmaceutical industry (49%) on clinical research, far more than do today (20% and 8% respectively). They believe, as patient groups, they can act as a valued link between researchers and the patient community, educating the latter on the real-world condition of patients and the impact of treatments outside the laboratory. Their hope is, in this way, to make the clinical research of greater value to patients.  <p>2 The standardised care pathway that health systems [should ideally] have in place for a specific disease</p> </p>
<p>¹ The survey and this report were sponsored by Janssen Asia Pacific. The report reflects the independent opinions and views of the author and do not necessarily reflect the views of the sponsor.</p>	
2	3



-  **PATIENT INFORMATION**
Personal, accessible, timely and useable
-  **PATIENT SAFETY**
Reliable supply, and comprehensive patient safeguarding
-  **PATIENT-CENTRED PRODUCTS**
Products that deliver real value to patients
-  **TRANSPARENCY**
Being open and honest
-  **INTEGRITY**
Guaranteeing that all actions have a positive impact on healthcare
-  **PATIENT-GROUP RELATIONS**
The quality of company's interactions with patient groups
-  **SUPPORT AND SERVICES**
'Beyond-the-pill' programmes valued by patients
-  **ACCESS TO MEDICINES**
Equity in healthcare
-  **ENGAGEMENT OF PATIENTS IN R&D**
Engagement of diverse patient populations throughout R&D

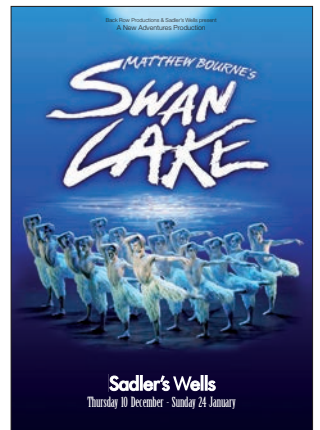
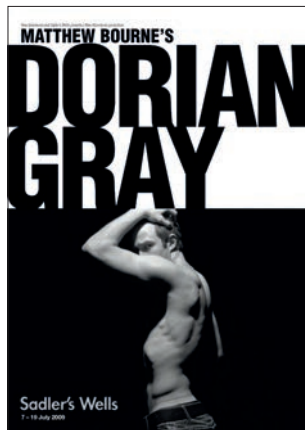
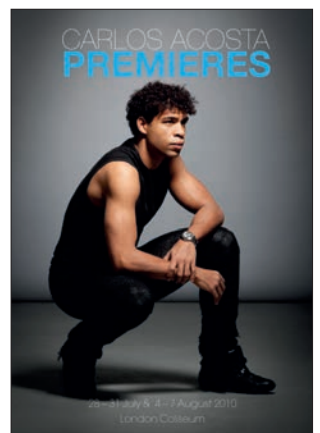
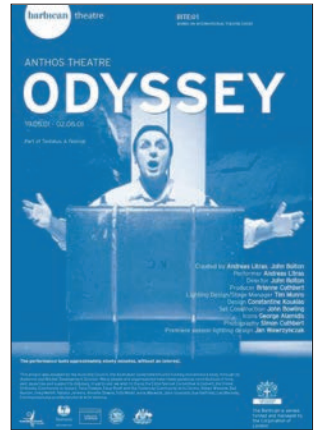
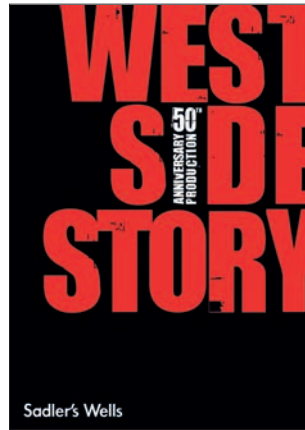
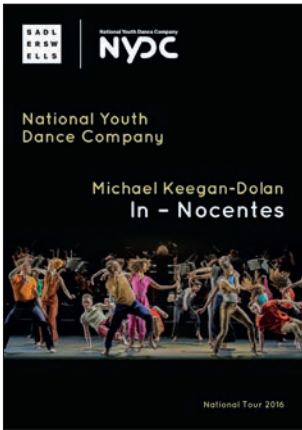


How the Covid-19 Pandemic is Redefining Patient Centricity for Pharma



PRE-COVID (BPC 2017)	POST-COVID (BPC 2021+)
<ul style="list-style-type: none"> • Access was focused mainly on geography • Trials were focused on regulatory 'approvable' cohorts • Personal health was considered before public health • Clinical trials confined to homogenous populations • Patients unaware of possibilities of faster R&D processes • Online interactions with healthcare professionals evolving slowly • Patient Groups influence seen as charitable work • Globalisation of supply chains accepted 	<ul style="list-style-type: none"> • Focus more on the patient's complete lifestyle • Improvements to access to medicines (including tackling drug shortages) <ul style="list-style-type: none"> • Greater emphasis on diversity of patients in clinical trials • Local production hubs valued highly • Speedier roll-out of new drugs worldwide • Real World Evidence to be used in real time • Getting input from patients in the complete drug R&D lifecycle • Pharma transparency under even greater scrutiny • E-healthcare becoming a norm • Patient groups included as vital partners in healthcare
<p>Accelerated medicines innovation and roll-out - transferring the learnings and activities from vaccine development to other disease areas</p> <p>Health inequities made visible - has been irreversibly and publicly exposed</p> <p>Greater focus on personalised care - to support all patient subgroups in convenient ways and settings</p> <p>Shifts to remote care - harnessing technology to improve access/ improve efficiencies and free resources</p> <p>Focus on data sharing - utilising new analytical technology to improve health interventions and outcomes</p> <p>Greater public understanding of pharma's processes - raising calls for transparency and better access to medicine</p> <p>Supporting marginalised patients - continuation of the the new roles for patient organisations providing services to patients during lockdown</p>	

Sadler's Wells/Almeida Theatre/Barbican Centre/ENO
 Programme and promotional literature design



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breakin' convention
AN INTERNATIONAL FESTIVAL OF HIP HOP DANCE THEATRE
UK TOUR 2016

Gulbenkian
University of Kent
Saturday 28 May, 7pm
Sunday 29 May, 3pm
Foyer activity from 1pm (Sat) and 10.30am (Sun)
01227 769075 / thegulbenkian.co.uk

Breakin' Convention is the world's biggest festival of hip dance theatre showcasing the very best from around the world and around the corner.

Created and hosted by UK hip hop pioneer Janet D, this is an awe-inspiring showcase of exceptional performances from world champion breakers competing - live on stage.

Splitting of stage and taking over the whole building, dance workshops, graffiti, DJ's, and Theatre's artistic make Breakin' Convention an unforgettable experience for all the family.

"One of the highlights on the British dance calendar"
THE TIMES

Janet D is the founder and Artistic Director of Breakin' Convention. A former spoken word artist and dancer, she has brought together the worlds of hip hop, theatre, poetry and film to create a unique experience over the three day festival.

breakin' convention
AN INTERNATIONAL FESTIVAL OF HIP HOP DANCE THEATRE
UK TOUR 2016

Slang
The official Breakin' Convention Afterparty
8.30pm to 1am (Sat)
Book your tickets in advance

Tickets £10.00
Children £6.00
Students £6.00
Groups of 4+ £2

Friday 28th May 2016
01227 769075

Festival Programme
Saturday 28th May 2016

- 1pm - 7pm UKC Hip Hop Society Block Party
Conceived and led by the UK's largest hip hop society, this event features live DJ's, breakers and street food. Special guest: DJ's from the UK's hip hop scene.
- 1pm - 2pm Arsenal All Day Workshop
Kick your own back, lay your name in graffiti, learn the skills of the stage on our graffiti and Arsenal Design.
- 3.00pm Style Wars - The Original Hip Hop Documentary
The Hip Hop 'hip hop' movie - 'The Original' - the story of the dance, 1970s, 1980s, 1990s, 2000s, 2010s.
- 4.15pm Lyric Writing Workshop with Chatterbox
Kick back the beats, lyrics, rhymes, puns and spoken word poems. Chatterbox will guide you through the writing process, concepts and delivery with the pen. Ideal for all hip hop levels, including MC's and rappers. Just those who dare to be moved will be left in a supporting feedback in the public sphere.
- 7pm Main stage show
hosted by Janet D
Artemis (UK)
Dagblom (UK)
The Hip Hop Society (UK)
The Hip Hop Society (UK)
The Hip Hop Society (UK)
- 8.00pm-1am SLANG - The Official Breakin' Convention Afterparty - Cuts Live @ Gulbenkian
SLANG is a hip hop festival dedicated to the culture of hip hop, bringing together performances from some of UK Hip Hop's finest acts.

Line-up correct at time of print and subject to change.
For full programme details go to www.thegulbenkian.co.uk

Festival Programme
Sunday 29th May 2016

- 10am-12pm UKC Hip Hop Society Block Party
The UK's largest hip hop society returns to the Gulbenkian with live DJ's and street food. Special guest: DJ's from the UK's hip hop scene.
- 10am - 12pm Hip Hop Dance Introductory Workshop
World and European Hip Hop Dance Champion Janet D will be running a beginner's Hip Hop dance workshop for adults and kids.
- 1.00pm-2.00pm Community Jam
Local dance crews will be in session battling it out in the Hip Hop courtyard. Join in, or watch from the audience.
- 2pm Bookbox Workshop
Agree opportunity for budding bookworms.
- 2pm Main stage show
hosted by Janet D
Artemis (UK)
Dagblom (UK)
The Hip Hop Society (UK)
The Hip Hop Society (UK)
- 8.00pm-1am SLANG - The Official Breakin' Convention Afterparty - Cuts Live @ Gulbenkian
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Makin' and Breakin' Convention
Interview with The Roggys by Lydia Rugg, University of Kent

Janet D is a spoken word artist, dancer, poet and filmmaker. She has been a part of the UK's hip hop scene since the early 1990s. Her work has been featured in numerous documentaries and TV shows. She is also a regular performer at Breakin' Convention.

The Roggys are a hip hop crew from Kent. They have been performing for over 10 years and have won several awards. They are currently working on a new album and are looking for more opportunities to perform.

Breakin' Convention is a unique festival that brings together hip hop, theatre, poetry and film. It is a celebration of the culture and creativity of the hip hop community. The festival is held at the Gulbenkian, a beautiful building in Kent that has been transformed into a temporary home for the festival.

Breakin' Convention is a family-friendly event that is suitable for all ages. There are workshops, performances, and a variety of other activities to enjoy. The festival is a great way to experience the hip hop culture and to meet some of the best talent in the scene.



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Sadler's Wells/Breakin' Convention Programme Design



OUR HISTORY

While Breakin' Convention celebrates its 15th anniversary this year, its history goes further back than you might have thought. The idea of bringing hip hop into a UK theatre started over a decade before our first festival, and the impact that Breakin' Convention has had on the dance sector is undeniable, from influencing the identity of UK choreography, changing attitudes in the arts and involving thousands, from all ages and backgrounds. Let us take you back...

Already a name on the MC circuit, Jonzi D explored his influences in hip hop performance and contemporary dance, creating the solo piece *Aeroplane Man* in 1995 and the 'choreo-poetic' duet *Silence da Bichan* with UK popping champion and theatre maker Benji Reid. Performed to an over-full capacity at the Oval House Theatre, this led to Jonzi D's artistic residency at The Place Theatre where he created the seminal hip hop theatre piece, *Lynkali Fearta*.

It was during this time touring Lynkali Fearta internationally that sparked Jonzi D's growing sector in which his poppers and lockers were exploring their techniques artistically. Realising he wasn't alone in his artistic pursuit, Jonzi set his ambition on bringing these artists to London someday. In 2000 Sadler's Wells' artistic director Alistair Spalding then head of dance at the Southbank Centre, programmed the ensemble version of *Aeroplane Man* where Jonzi suggested creating a hip hop dance theatre festival on the off chance that they'd work together one day in the future – and they did. When Alistair became artistic director of

Sadler's Wells a few years later, he stuck to his promise – and the rest is history.

The first Breakin' Convention took place in 2004 bringing hip hop dance under Sadler's Wells' proscenium arch in front of 1,800 people a night, celebrating what the emerging UK and international hip hop dance scene had to offer. Seeing there was a serious platform to present street dance that wasn't in a bottle contest, choreographers were inspired to create works of their own, eager to be seen on such a big stage. Back then, companies like ZooNation, Boy Blue Entertainment, Impact Dance, Lardy and Aerial Circus Dance all had their hearts and creative minds set on making it big on the Sadler's Wells stage.

That off the back, 2005 saw the founding of Jonzi D Productions (formerly Shi Brock, Hip Dancers), focused on commissioning and professional development projects like *The Surgery* and *Hip Hop Hospital*. ADP also presented Jonzi's writing and directorial works, *Tag - Just Writing My Name*, *IVAN* and *Markus the Sadist*. A nomination for an Arts Council

England Decibel Award at the Southbank Awards for Jonzi's work on the festival in 2006, came the same year that Breakin' Convention along with ZooNation developed work which would later become *In the Hoods*, the West End's largest touring hip hop show at the Novello Theatre.

The launch of Breakin' Convention Pioneers in 2007 became a milestone in nurturing the UK's leading dancers by bringing over such legends and originators of street dance such as Popin' Pete, Mr Wiggles, Suga Pop, Tony Go Go, Allen Ness, Trac 2, Shannon, Whitchay, Sha and Ken Swift.

With Breakin' Convention establishing itself as the development of hip hop dance technique, the festival moved to a new three day weekend in 2007 and was awarded a TMA Audience Award for Achievement in Dance by exposing the energy and appeal of hip hop dance to audiences across the UK. That new audience was to grow even bigger that same year as Breakin' Convention embarked on its first UK tour with Frank Ejaru, the Electric Boogaloos and Franck II

Louise in tow, 2008 was when Breakin' Convention celebrated five years of being half a decade young. It was time to invest in the future. A year later the Future Elements video project was launched, a week during half term where we offer aspiring dancers, MCs, producers, designers, film makers and artists to work with professional hip hop artists to create a music video in just five days, and giving young choreographers and performers their own right to perform at ahead of the festival.

Breakin' Convention took on Jonzi D Productions' projects in 2010 when the company wound up and became defunct. Looking toward the development of hip hop theatre for many UK artists, in 2011 Breakin' Convention launched the Back to the Lab course with hand-picked hip hop choreographers who were to be overseen by a choreographic heavyweight from outside the realm of hip hop to give them another perspective on creating new work for the theatre. Work created at Back to the Lab has seen creations go on to expand and even tour following their debut with the course.

By now, hip hop theatre was maturing and becoming serious. So serious, in fact, that as part of the 2012 New Year's Honours List, Jonzi D was offered an MBE for his services to dance, which he declined. The personal reasons for his rejection inspired his most recent solo work, *The Letter*, as part of *Lynkali Fearta Redux*, a programme of brand new and vintage work still politically charged yet presently poignant.

2013, the year of our 10th anniversary, proved Breakin' Convention was becoming too much to be contained. To celebrate, the opening of the festival started 10 Tues, 10 young dancers from across the UK aged 10, and Monday night was dedicated to commissioning 10 UK companies at the forefront of the hip hop theatre genre, illustrating how much it had grown and diversified from when the festival started. It was also the first time we held the Park Jam, a free event for the community, now hailed as one of the realtest hip hop events in the UK.

With so much happening on the home front, there was only one place to go. Abroad. Our first ever international date in 2013 was at the world-famous



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6 ARTISTIC PROGRAMME NEW COMMISSIONS AND PRODUCTIONS

677 performances at Sadler's Wells, the Peacock Theatre and the Llanelli Bayes Studio

128 artists commissioned

12 Sadler's Wells productions

24 Sadler's Wells Commissions



6000 miles away
The world premiere of Sylvia Guillem's 6000 miles away generated extremely positive reviews. The evening featured her best new works created for Guillem by two of today's most significant contemporary choreographers – William Forsythe and Mats Ek – as well as Jiri Kylian's 27.52°.

We are extremely proud that Sylvia Guillem received an Olivier Award nomination for 6000 miles away at Sadler's Wells.

**** "Sylvia Guillem is quite simply a dancer unlike any other there has ever been"
DAILY TELEGRAPH

DISH
Akram Khan's full-length solo work, co-produced by Sadler's Wells, was a runaway critical and commercial success and heralded as a masterpiece by critics. It returns to Sadler's Wells in autumn 2012.

DISH was nominated for, and subsequently won, the Olivier Award for Best New Dance Production.

"The most urgent, beautiful and confident work of Akram Khan's career"
THE GUARDIAN



7

The Rodin Project

British Dance Edition was hosted in London for the first time in February 2012, here at Sadler's Wells. As part of BDE, Russell Maliphant unveiled his latest work inspired by the sculptor Auguste Rodin. Exploring the movement possibilities of different dance styles, Maliphant worked with performers from both contemporary and hip hop dance backgrounds, as well as using a stage design made up of raised platforms – making the first use of set in a full-length Maliphant work. The piece was presented at a standing location and returns in the autumn of 2012.

**** "The dancers hang, slide, tumble and contort themselves, while the choreography shapes a language of delight from a vocabulary of torment"
EVENING STANDARD



Rian

This co-production between Sadler's Wells and Fabulous Beast was a fascinating hybrid of Irish and world dance that the Arts Desk described as "a heart-stirring and ingeniously ingenious Irish dance night that brought Sadler's Wells to its feet in full-throated roaring". Inspired by Liam O'Muiris's beautiful songs, which merge Celtic sounds with elements of world music, Fabulous Beast's Michael Keegan-Dolan created a moving celebration of Irish tradition with global influences. The work premiered in Dublin before its London premiere at Sadler's Wells, with international touring planned for 2012.



UNDANCE

UNDANCE, which premiered at Sadler's Wells in December 2011, was a groundbreaking collaboration between prolific composer Mark Anthony Turnage, Olivier Award-winning choreographer Vivienne MacGregor and Turner Prize-winning visual artist Mark Wallinger. It marks the first in a planned Composer Series of Sadler's Wells' commissions, which aims at starting point the work of a living composer.

**** "Dance that is at once vividly present and also reverberating on the retina and in our consciousness... stimulating to eye and mind"
FRANCIS & TAYLOR

20 COMMERCIAL ACTIVITY

Over **60,000** programmes sold

900 CDs and DVDs sold for Sadler's Wells Productions

2010/11 was the first full year in which Sadler's Wells operated the catering at its theatres in house. As well as giving us greater control over the delivery of food and drink to our patrons, it contributes in a significant financial way to our operation. Together with our existing events operation trading income now represents 10% of annual turnover, with an overall contribution of around £0.4million.

Sustainability

In the five years to the end of March 2011 we have reduced gas consumption by **69%** and electricity consumption by **18%**. This has resulted in overall CO2 savings over the 5 years of 27.5%. We are pleased with these results and will be continuing our push towards being more environmentally sustainable in 11/12 with initiatives around waste recycling and use of borehole water for domestic cold water systems. In 2010 we were nominated for a Giant Green Business Award for Energy Use & CO2 Reduction (Medium/Large Business).



Archive

Sadler's Wells has an extraordinary history that stretches back over three centuries. Nearby Finsbury Library holds Sadler's Wells' archives and in November 2010 the library was awarded a cataloguing grant from The National Archives in order to appoint a project archivist for the organising and cataloguing of the Sadler's Wells Theatre Collection. We are extremely happy that the archive will receive the care and attention it requires to ensure the theatre's fascinating history can be enjoyed by generations to come.



21 FINANCIAL POSITION

SWT Income 2011/12 Statutory Accounts

Trading £2.6m

ACE £2.3m

Fundraising £1.8m

Theatre Presentations £16.1m



The financial environment remains challenging, but at the operating level Sadler's Wells broke even in 2010/11.

The majority of Sadler's Wells' income continues to be self-generated; some 66% earned from own activities, the remaining 14% being support from Arts Council England. Theatre presentations continue to represent by far the largest income stream at 67% of total income.

A total overall excess of expenditure over income was a result of expenditure made against Restricted and Designated funds for artistic projects. These represent funds donated and reserved in recent years for this purpose. Expenditure was also made against the general reserve, primarily to support continuing artistic activity across year ends.

SWT Expenditure 2011/12 Statutory Accounts

Trading £1.5m

Fundraising £0.4m

Theatre Running £4.6m

Theatre Presentations £16.4m



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THE HISTORY OF WEST SIDE STORY

Text describing the history of the musical West Side Story, including its origins and impact.

The Cast

MATTHEW BOURNE'S SWAN LAKE

The Crew

Cast and crew lists for Matthew Bourne's Swan Lake.

Darcey Bussell Farewell

Sadler's Wells

Sadler's Wells

Sadler's Wells logo and a collage of dance images.

HOFESH SHECHTER POLITICAL MOTHER

Information about Hofesh Shechter's Political Mother.

Text on the right side of the page, likely related to the dancer or performance.

CONTEMPORARY DANCE

Russell Maliphant Dance Company TWO

Workshop information for Russell Maliphant Dance Company.

FLAMENCO

Rojas & Rodríguez GAYIVARTE LOS CAÑOS

Workshop information for Rojas & Rodríguez.

MATTHEW BOURNE'S DORIAN GRAY

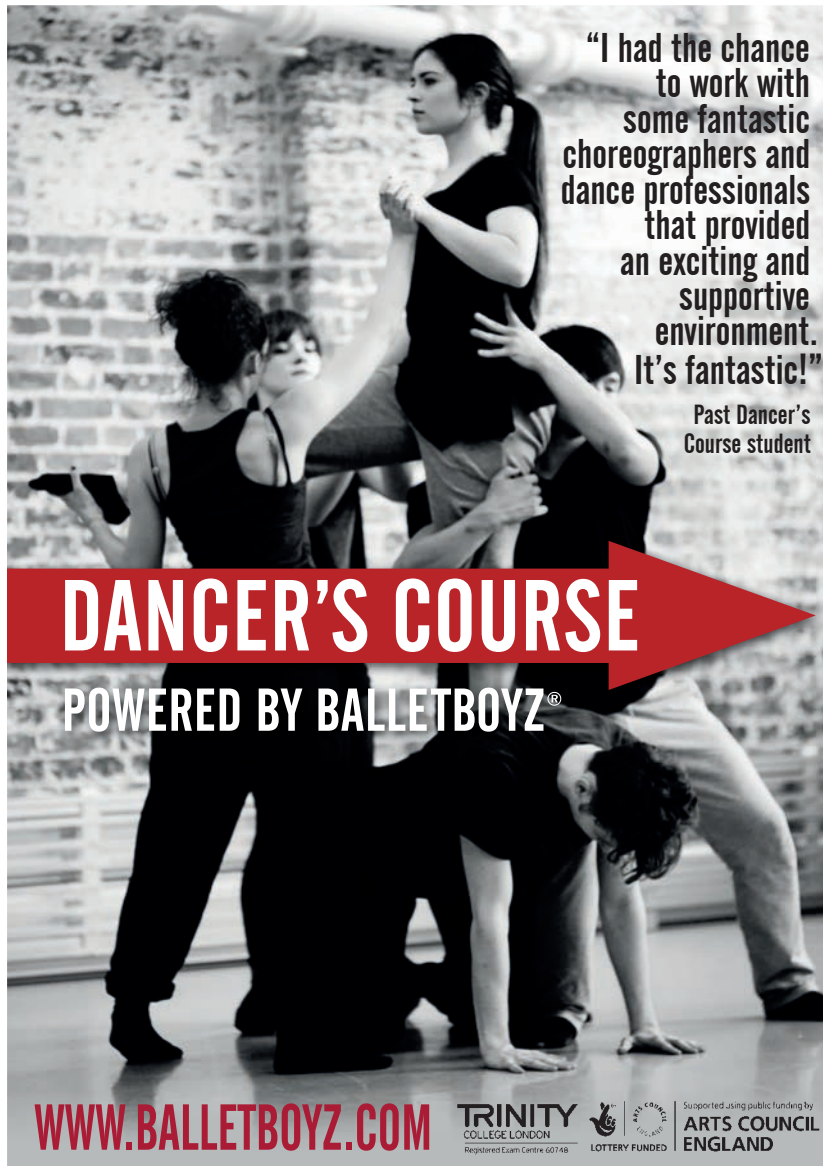
Cast and crew information for Matthew Bourne's Dorian Gray.

MATTHEW BOURNE IN CONVERSATION

Interview text with Matthew Bourne.



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“I had the chance to work with some fantastic choreographers and dance professionals that provided an exciting and supportive environment. It’s fantastic!”

Past Dancer’s Course student

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Attingham Trust Course Leaflet

WHAT OUR ALUMNI SAY

I am delighted to say without exaggeration that the course exceeded all my expectations – no mean feat given how highly regarded the Attingham programmes are among my curatorial colleagues...

ALLISON GOUDIE, Curator of Collections & Interiors, The Iveagh Bequest, Kenwood, English Heritage (Study Programme)

Attingham transformed my approach to historic homes, collections, and the history of British country estates.

BRITTANY LUBERDA, Research Assistant, Decorative Arts & Design, Saint Louis Art Museum (Summer School)

It was much more than the privilege of ten intense days – it was a landmark, which opened new horizons for my future career.

VERONIKA WOLF, Director of Exhibitions and Learning, National Gallery, Prague (Royal Collection Studies)



ENROLMENT AND FEES



The cost of the residential courses includes tuition, accommodation, most meals, admissions and travel by private coach. Airfares are not included.

Further course information and prices can be found on the website.

Applications from Britain, Europe & all other countries
Applications can be made online on The Attingham Trust website:
www.attinghamtrust.org

For any further assistance please contact:
Ria Grudzien, 70 Cowcross Street, London EC1M 6EJ
Email: ria.grudzien@attinghamtrust.org, Tel: +44 (0) 20 7253 9057

Applications from the United States
Application forms are available from the website or from Mary Ellen Whitford,
205 Lexington Avenue, Suite 1600, New York, NY 10016, USA.
www.americanfriendsofattingham.org
Email: admin@americanfriendsofattingham.org

Unless otherwise stated all candidates will be asked to submit a statement giving reasons why they wish to attend together with professional references.

Participants are strongly advised to insure against cancellation as no refunds can be made once a place has been confirmed.

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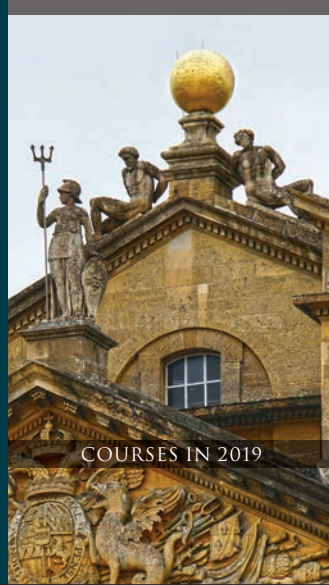
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THE ATTINGHAM TRUST FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS



COURSES IN 2019

THE ATTINGHAM TRUST FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

WHAT IS THE ATTINGHAM TRUST?

The Attingham Trust is a non-profit making organisation which offers intensive study courses each year primarily for people professionally engaged in the field of historic houses, their collections and settings, and in the history and contents of English royal palaces.

WHY WAS IT SET UP?

The first Attingham Summer School was set up in 1952 for museum curators and was based at the great neo-Classical house, Attingham Park in Shropshire. Over the ensuing years it has built on these foundations and developed a strong international network.

WHAT DO THE COURSES OFFER?

The courses offer a unique opportunity for concentrated and holistic study of historic houses, their architecture and contents, gardens and estates. They also consider how these properties are managed and interpreted today by a wide variety of ownership.

WHO ATTENDS THE COURSES?

The courses are regularly attended by those working in a museum, art gallery or conservation body, practicing architects, post-doctoral researchers and teachers of the fine and decorative arts.

WHAT ASSISTANCE IS PROVIDED?

The Attingham Trust and the American Friends of Attingham are able to offer financial assistance to appropriate candidates either from their own funds or from donations made by various trusts, institutions and private individuals.



THE ATTINGHAM SUMMER SCHOOL

4 – 21 JULY 2019

The 68th Attingham Summer School, an 18-day residential course directed by David Adsheard and Tessa Wild, will visit country houses in Sussex, Oxfordshire, Derbyshire, Nottinghamshire, Bedfordshire, Buckinghamshire and Cambridgeshire.

From West Dean the Programme will include, amongst other houses and gardens: the complex overlays of Arundel Castle, the ancestral seat of the Dukes of Norfolk; Petworth House, where the patronage of great British artists such as Turner and Flaxman enrich its Baroque interiors; Uppark, a Grand Tour house; Standen, an Arts and Crafts reinterpretation of the country house and Broughton Castle, a moated and fortified manor house.

In the Midlands a series of related houses will be examined: Hardwick Hall, unique amongst Elizabethan houses for its survival of late 16th century decoration and contents; Bolsover Castle, a Jacobean masque setting frozen in stone; and Chatsworth, where the collections and gardens of the Dukes of Devonshire span more than four centuries. Other highlights include Calke Abbey, with its left 'as found' interiors, and the crisp neo-Classical Kedleston Hall.

The final part of the course will explore the great estates and collections of Bedfordshire and its neighbouring counties: Audley End, the palatial Jacobean house of the Earls of Suffolk later remodelled by Robert Adam; the complex landscape gardens of Stowe, the rich Palladian interiors and collections of Woburn Abbey, the seat of the Dukes of Bedford; and Wimpole Hall, with its Baroque chapel and library designed by James Gibbs for the bibliophile 2nd Earl of Oxford.



LONDON HOUSE COURSE

1 – 7 OCTOBER 2019

This 7-day non-residential course, directed by David Adsheard, studies the development of the London house from the Renaissance to the present. It combines visits to houses - grand aristocratic buildings, smaller domestic houses, artists' studios and the garden suburb - and a series of lectures by leading authorities. The course will visit the Deanery at Westminster, Lambeth Palace, the Charterhouse and explore aspects of Bloomsbury, Spitalfields, St James's, Chelsea and Holland Park. It will start at the Victoria and Albert Museum and conclude at Sir John Soane's house.



ROYAL COLLECTION STUDIES

1 – 10 SEPTEMBER 2019

Based near Windsor, this 10-day course surveys the patronage and collecting of the Kings and Queens of England from the 15th century onwards. Study visits are made to occupied and unoccupied royal palaces in and around London, with teaching also including lectures. Subjects include architecture, decorative arts, paintings, sculpture, works on paper and books, and there is daily opportunity to look at and learn about objects collected by the monarchs, and their conservation and presentation. Windsor Castle is the central focus, with the course participants living at Cumberland Lodge in the Great Park. There are visits to Westminster Abbey, the Tower of London, Hampton Court Palace, the Banqueting House, the Queen's House, Greenwich, Kensington Palace and Buckingham Palace. The course is directed by Rebecca Lyons and lecturers and tutors include the staff of Royal Collection Trust, Historic Royal Palaces and other specialists. Visits are accompanied by curatorial staff and specialists and often outside normal opening hours.



THE ATTINGHAM STUDY PROGRAMME

16 – 24 SEPTEMBER 2019

Conceived from the perspective of travellers who visited Italy to experience Rome and Naples, this intensive Study Programme, directed by Andrew Moore, begins at the British School at Rome, built by Lutyens, and examines some of the most important Roman palaces still intact, including Palazzo Colonna, Palazzo Doria Pamphili, Palazzo Spada, Galleria Pallavicini and the Casino di Villa Boncompagni Ludovisi. Also featured are the Palazzi Nuovo and Conservatori on the Capitoline Hill and the privately-owned Villa Albani Torlonia. The Villa Adriana and Villa d'Este at Tivoli and the Villa Farnesina illuminate the development of the Roman Villa.

Approaching Naples, there will be a visit to the Reggia di Caserta, built by the Bourbon kings. Study visits will also include the Museo del Tesoro di San Gennaro, the Pio Monte della Misericordia, home to Caravaggio's *Seven Works of Mercy*, the Museo Civico Gaetano Filangieri and the privately-owned Villa Leonetti. In addition, the Farnese Collection will be examined. Visits to Herculaneum, the Royal Palace of Portici and Villa Campolieto will complete this rigorous Attingham *Grand Tour*.



For scholarship information visit www.attinghamtrust.org



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Latymer Our Story

It is to define what makes Latymer the school it is and you are faced with a mass of exciting contradictions. Modern, traditional, academic, caring, ambitious and grounded are adjectives liberally sprinkled in the description of the School. The truth is that Latymer is all of these things, and more. One point on which these who come in greater-style gains agree is that the School is a very special place of learning, one which is focused both on the academic achievement of each individual pupil and on their personal development as a well-rounded and caring citizen of the future.

Latymer ethos: tradition of scholarships

Part of the School's strength and lasting identity is due to the enduring observation of Latymer's original ethos, which continues to shape all those who study at the site on Edgar Street. The story of the 17th century boy Edward Latymer, bestowing part of his great wealth on a grant to educate "eight poor boys" from Hammersmith has almost mythical status at the School and is celebrated every year on Founder's Day.

The philosophy of offering children an excellent education, regardless of their economic means is strong today as it was almost 400 years ago. Pioneered just eight boys, as per Edward Latymer's will of 1658 over 100 named scholars now benefit from a free education at Latymer and the School prides itself on providing one of the most extensive music-based scholarship schemes in the country.

Although the number of means-based awards available at Latymer has grown considerably since those named free "poor boys" (the last year of the Dinner Grant (1945-1970) had 16 partially funded places, only five of which were entirely funded by local councils. In keeping with this tradition, Latymer's ambition is to select pupils purely on academic merit, without

"I am immensely grateful to Latymer for providing such an enriching and encouraging environment to grow within. I think it is its open-minded and multi-disciplinary approach which makes Latymer so special as a school - encouraging all subjects from the arts to the sciences to sports - with equal respect and regard."

Lily Cole

Drawing by Sabrina Connors-Spence Ltd.

Mid South 1970 Rugby team captain

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100th Annual Dinner, November 2013

Edward Latymer

The story of the 17th century lawyer Edward Latymer bestowing part of his great wealth on a grant to educate "eight poor boys" from Hammersmith has almost mythical status at the School and is celebrated every year on Founder's Day.

Edward Latymer

"I will always be grateful to Latymer for having my track, take the both seriously and not just for fun." (Boris) "I'm proud to be a part of the team, it means a lot to me." (Ben)

Alex Rickman

Drawing by Alice Cave Ltd

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Mid South and Alan Rickman at the opening of the Edward Latymer Theatre

Alan Rickman performing at Latymer

Raphael Häflich, violinist

Latymer and the Arts

Having wrestled with the challenge of giving an apt and partly description of the School, the same problem arises when attempting to describe the overall Latymerian. Of course there is no such thing as an "average" pupil for a School that celebrates and encourages independence of thought, the nurturing of individual, empathetic sensibility and academic prowess, an perhaps qualities that Latymerians share, have to give body pupils in the way to go against the grain of the School. A robust academic curriculum is the backbone to our holistic education that encourages excellence in the arts - music, drama and fine art, alongside science and humanities.

The School produces excellent performances of some challenging productions. Of these a worthy mention is a recent example, an art student an eager, engaging exhibition to a professional level. Our alumni reflect this, with actors Alan Rickman, Hugh Grant, Mid South and Benjamin Frow all having made the headlines at Latymer before taking to the international stage.

Latymer's many outlets for musical performance in the wonderful concert hall have produced several professional musicians in both the classical area, such as cellist Raphael Häflich, and the world of rock with W3 Live.

Latymer's Sporting Heroes

The School has a long tradition of excellence in the sporting field and maintains its edge in such advantage as in the grounds of all sporting competitors - the Olympics.

Latymer has been represented on numerous occasions at the Olympics starting with its absence from the date of 1976, including of course London 2012. Latymerian involvement has included such events as fencing, diving, rowing, sailing and canoeing. Some of our extraordinary Latymerians, who have made their mark on sporting history include:

"Deliberately just missing out on the rugby duties of Wood Lane was where I made for full in those early days."

Hugh Grant

High Class. Drawing by Sabrina Connors-Spence Ltd.

16



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Briefing Paper on:
The Interfaith Manifesto
for the just treatment of
refugees, asylum seekers
and migrants



It is important to engage with legitimate concerns about immigration in the UK. The public, politicians and the media are preoccupied with the topic, and debate should be encouraged rather than shut down.

This briefing paper explains the points of the Interfaith Manifesto, which offers a perspective often absent from British politics.

An initiative of  **JCORE**
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Registered Charity 1132666

March 2015

TIMOTHY O'BRIEN designer

for BOC: *Ulysses Comes Home* and, jointly with Jenny Jones, *Beauty and the Beast*

In a discommensurate television studio, Beauty and her family live in a glass house, while the Beast lives frozen in spirit and alone in a palace of a 500 suspended wine glasses. Fenelope exuberantly surrenders her wit to the Beast in the garden behind the park, where thorns is represented by pale blue sea accommodation units from H&M line company. Under the tempo-tossed big top in Ashton park, a beautiful Lorraine endures a rapturous final chorus. The staccato, Giovanni, has it coming to him and is sprayed out of the trellising, door into the hell of Birmingham's Broad Street. Lorraine returns to the island of Crete, apparently followed from lines of earth, but clearly supported by shipping containers concealed beneath.

Inside the former Argyle engineering works, Dianna's Cyprus is an ocean of carpet, accessible only on cocking feet. Two years later on a bright morning in Istanbul, in the great 16th-century corner of Susan's Miranah Sultan Mosque, instead of the piper mats of tradition, I see another ocean of carpet. Unattended in the centre of this sea of faith, stand on upright



vacuum cleaner at the end of a flex 50 metres long, for all the world as though from a Birmingham opera. This company believes that opera is for anyone, even if, in practice, it is not for everybody, and they are determined to present the unfamiliar – legendary stories set to classical music – in an idiom familiar to all, in

spaces that bring singers, orchestras, actors, dancers and audience together for a shared experience.

So for the Birmingham Opera Company however outlandish these chosen performance spaces, combinations of concrete and everyday things carry metaphors and meaning more surely than fortresses. Not food, plastic garden furniture, felled bricks, molting oranges, washing machines, caterers' gold chairs, wedding dresses and coffins not only illustrate and further the stories, but are trusted because they are in themselves trustworthy objects, coming home to their roots the faithful shepherd Eurypilus running a relay-ven, a good deed in a naughty world.

This attitude forms the aesthetic platform on which each opera stands. The rich and varied shows are all the substance of Graham Vick's creed, I'd suggest yet unorthodox policy. It's marvelously hard work, but for me and thousands more, undeniably rewarding.

“...rotting oranges, washing machines, caterers' gold chairs, wedding dresses and coffins”

“Opera can be not crap, volunteer”

RICHARD THOMAS composer, writer and actor

I am in Digbeth, Monoword in an ice rink, Stravinsky in the Jewellery Quarter and Bernstein in Gregg's, the home of fresh baking. Oh! I'm in the last one which I would come as no surprise with the Birmingham Opera Company.

I have seen six shows by this amazing company and find them very inspiring. We have done Island BOC choruses and Bernstein's Candide and Stravinsky's Les Noces. Candide was my first experience of BOC. I went to it out of duty duty because my mum was in the chorus. I had seen other productions of Candide which had left me cold. This was a popular audition song and over the years I have heard many voices, some I can't even remember.

But by the end of BOC's production I realized how wrong and wrong I had been about this show. I had never appreciated the lush, virtuosic score. In BOC's production it was impossible NOT to appreciate

the lush, virtuosic score because the orchestra was elevated and, quite literally, in perfect

Two scenes stand out for me: the haunting war scene where the floor was lit with gently spinning compass and my old enemy, 'Gitter and be gay' featuring gongs, fiddles and gurning dominatrices.

This was my first introduction to the BOC chorus which is in my face, in my veins and in your veins.

New LOD writing for a chorus and the unique thing about a BOC chorus is that they actually seem to be there for the sake of it, and they are prepared to do anything that Maestro Graham Vick requires.

There's a touch of the cult about it which completely fits the absurd, heightened extremity of opera.

So you get the picture. Don't mess with my Noces...

The piece is so dramatic and moving it doesn't actually read anything beyond the music. But the Victorian approach was to pour barrels of bricks and gongs onto twenty thousand square feet of freezing concrete. So far so gimmick. But as I wandered through and experienced the multitude of brides singing, falling, falling, collapsing in various states of my delirium, madness, embarrassment, stupidity and love, I felt chilled and transported. It felt like this amazing work of art had come home.

That's the great thing about the BOC/Vick approach. The scenes are considered as you wander the can stand, you can be in the best seats or the worst seats, you can be centre-stage or at the bar. You can be cheered by the swell of a balling tenor or feel the sepher of the string section in your face. In their hands more is more. Much more. More!



“It gave me something to look forward to rather than sitting at home alone, when I can be working with a group of great people. Grace”

PETER MANIURA BBC Head of Television Classical Music and Performance

for BOC: *Fidelio* and *Othello*

It was almost impossible to make a new production of Prokofiev's *War and Peace* in Leningrad to be co-produced between the Kirov Opera, the Royal Opera House and the Paris Opera and to be broadcast live in Russia and the UK. In 1991 I was the BBC producer responsible for the live transmission and that's when I met Graham Vick for the first time. Typically for him, this project was a first. Operas don't come much bigger than *War and Peace* and no-one had ever attempted to create an epic new production for both the stage and international television simultaneously.

During the campaign to bring the opera to stage and screen, which lasted several months, I got to know Graham well and to recognise the unique combination of vision, passion, practicality, deep love and knowledge of the artform, together with a burning commitment to reach out and engage the audience, which informs everything he does. The production was a triumph, against all the odds, and it was perfect timing

that during the closing applause the satellite earth station which had been transmitting the pictures, unfortunately, blew up!

Fast forward 11 years and I was involved in setting up BBC4. One of our first commissions was a live transmission of Birmingham Opera Company's *Fidelio* which became one of the defining events of the new channel. The challenge was to try and replicate, for the small screen, the same sense of engagement and immediacy which Graham created in that huge tent in a disused garment factory near the centre of Birmingham. One moment in particular stands out in the memory – when Furiolan sang his heart-rending aria about the darkness which enveloped him in prison all the members of the audience were forced to put black bags over their heads.

Witnessing this moment through the camera lens proved to be as powerful and disturbing as the sensory deprivation the audience was experiencing in the space. Reality TV was in its infancy in those

days and Fideio provided TV audiences with a different sort of reality – disturbing and compelling and grounded in the creative work of a real community of residents and artists in Birmingham.

In 2009 I was lucky enough to work alongside Graham again, in order to bring Birmingham Opera Company's biggest show to date, *Othello*, to BBC4. As always, Graham's relentless energy and artistic vision managed to galvanise his huge forces in that freezing cold disused factory – just that included me and the BBC team! This time we were able to integrate the cameras into the very heart of the production and maximise the impact of the shattering yet supremely sensitive production.

In his work with Birmingham Opera Company, Graham has not only managed to transform what opera can mean for both artists and audience in a new century, but he has a profound influence on how that work can reach out, touch and transform in the digital space which we all now inhabit.



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Cove Park

...space, time and freedom for inspired thinking

I wrote thousands more words than usual and think they are not bad. I also felt the first sense of control and choice over my life and time for years.

Cliffa Craddock, curator and art critic

The most wonderful place filled with the most extraordinary people... Thank you for the experience – it has been uplifting in every way.

Roxanna Silbert, literary manager, Traverse Theatre

SPACE

Cove Park occupies 50 acres of unspoilt hillside overlooking the sea towards the hills of Argyll. Although it feels remote, it is near Glasgow and its airport (50 minutes by train or car). The artists live in simple but original buildings: upgraded oak 'pods', the stars of BBC TV's *Cashtaway 2000* programme, and by contrast, metal 'cubes', designer living from converted freight containers.

This was an opportunity to share ideas with a variety of other artists who don't usually inhabit the same spaces, and time to develop ideas with those who do.

Linda McLean, playwright working with Magnetic North.

TIME

Artists come for differing lengths of time depending upon the work they are undertaking. We allow sufficient time for their surroundings to influence them and for their fellow residents to inspire them. Cove Park is not a retreat, but it enables artists to work without time pressures, and in the company of others, so that they can work in a way that endures long beyond their residency.

FREEDOM

Space + Time = Freedom. Freedom of thought allows artists to be more creative and ambitious than they would be in their everyday lives. This ultimately benefits audiences, those who go to the galleries, theatres, concert halls and opera houses and who see the fruits of what is developed at Cove Park. We also put on many public events and work with the wider community so that people can share in the creative process.

A CENTRE OF EXCELLENCE

We select artists through open submissions and by invitation. Specialists in all the art forms advise us, and the staff have a wide knowledge of the many disciplines we encourage. These range from all the visual arts, crafts and performing arts and, increasingly, the creative industries such as architecture, design and film.

In 2000, five artists came for trial residencies designed to test the concepts that had been refined over five years of research and planning. In the subsequent years an average of 75 artists per annum have undertaken residencies. Over 300 artists have now enjoyed the benefit of a Cove Park residency.

THANKS

To secure, sustain and develop the residency programme, Cove Park has established many crucial partnerships with funding bodies and trusts. In particular we have worked with the Scottish Arts Council, the Scots Fairbairn Foundation, the Jerwood Charities and the Gubbins Foundation on core activities in the Cove Park calendar for the last three years. In addition, the Corfield Weston Foundation has played a key role in funding the accommodation at Cove Park.

Cove Park has also benefited from the generosity of many local and national businesses as well as support from financial and in-kind from private individuals.

We are enormously indebted to all those organisations and individuals, some of whom wish to remain anonymous.

Amongst the individuals and organisations which have supported Cove Park since 1999 are:

- Allied Domacq
- Alma and Leslie Wolfson
- Amy Esterson Trust
- Andor Charitable Trust
- Argyll and Bute Council
- Barnes
- British-Israel Arts
- Bury Trust
- David Alliance CBE
- David and Smadar Cohen
- Decca and Alan Kellerman
- Erist & Young
- Esmée Fairbairn Foundation
- Corfield Weston Foundation
- GEP Pulitzer Charitable Trust
- Gubbins Foundation
- Habitat UK
- Hope Scott Trust
- Hugh Fraser Foundation
- Isabel Embury
- Jerwood Charities
- Knoxberry Country Hotel
- Minam Hyams
- Naom Foods
- Paul Hamlyn Foundation
- Robbie Coltrane
- Royal Scottish Academy of Music and Drama
- Schroeders
- Scottish Arts Council
- Scottish Enterprise Dunbartonshire
- Suei Bradford
- Sue and John Dover
- Unilever
- Visiting Arts

Patrons:
Lord Stevenson of Coddham CBE
Charles Miler Smith

Trustees:
Paul Allen
Peter Jacobs - Chairman
Eileen Jacobs
Jonathan Lynn
Sonia Ricci

Director:
Alexia Holt

Consultants:
Julian Forrester - performing arts
Karen Lee - marketing and fund raising

Artistic Advisers:
Sally Bramish
Christine Barland
John Kieffer
Francis McKee
Ross Sinclair
Jack Cunningham

We can be reached at:
Cove Park
Beaton Hill
Cove
Argyll and Bute
G84 0PE

T: 01436 850123
F: 01436 850445
E: information@covepark.org

Visit our new website:
www.covepark.org

Cove Park is a Charity
Registered in Scotland, number SC 029630
Company number SC 201042

Registered Address
98 West George Street, Glasgow, G2 1PJ

Peter Jacobs

Eileen Jacobs

Sir Gulam Noon MBE

Lord Stevenson of Coddham CBE

Our first thoughts of starting a residency centre for artists were in 1995. We discovered that many countries, sadly not the UK, were home to excellent multi-disciplinary research and development facilities for the arts. It was clear how much these centres enhance artists' creativity and how ultimately this benefits the wider public.

We set about creating such a place in the UK. Since 2000 we have welcomed over 300 artists to Cove Park for residencies of between one week and three months.

We will maintain and expand our residency programme and build further innovative accommodation. We are confident we will continue to deliver a unique and valuable service to the arts in the UK and internationally.

We have encountered amazing generosity and enthusiasm from those who have contributed to Cove Park. We thank all of them and look forward to new friends joining us as we enter the second phase of our development.

Peter and Eileen Jacobs, Founders of Cove Park

I think the great thing about Cove Park is the integration it fosters between different art forms. So many wonderful surprises have emerged from that small spot on the craggy West Coast of Scotland. We are all the richer for the wealth that has been created there. I am delighted to support Cove Park.

Sir Gulam Noon MBE

In 1997, when Peter and Eileen first came to me with their idea, I simply told them to get on with it. I felt confident that if anyone could make it work, they could and so it has grown. I am delighted to be a Patron of Cove Park and above all, I am pleased to commend Cove Park to you. We can ask confidently for your help, knowing that you will be spending your money wisely in support of a genuine catalyst for creative activity in this country.

Lord Stevenson of Coddham CBE

"Its beautiful landscape and relaxed atmosphere are combined with a subtly communicated sense of purpose – which makes it curiously hard not to work here... I have no doubt that every serious theatre maker in Britain will want to work at Cove Park."

Tom Morris, Associate Director,
Royal National Theatre



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Guest Speaker
John Kerry

■ John Kerry served as the United States' 68th Secretary of State from 2013 to 2017. As America's top diplomat, he guided the Department's strategy on nuclear nonproliferation, combating radical extremism, and the threat of climate change. His tenure was marked by the successful negotiation of the Iran nuclear deal and the Paris Climate Agreement. From 1985 to 2013, he served as a U.S. Senator representing Massachusetts, and was Chairman of the Senate Foreign Relations Committee from 2009 to 2013. He served in the U.S. Navy, completing two combat tours of duty in Vietnam for which he received a Silver Star, a Bronze Star with Combat V, and three Purple Hearts. He received his undergraduate degree from Yale University and his law degree from Boston College Law School. He currently serves as the Distinguished Fellow for Global Affairs at Yale University and the Visiting Distinguished Statesman for the Carnegie Endowment for International Peace.



Host



Simon Bucknall

■ An award-winning, international speaker, coach and facilitator, Simon Bucknall helps ambitious leaders and professionals to achieve greater impact through the spoken word.

Last August, Simon placed 2nd out of 32,000+ competing speakers in the Final of the 2017 World Championship of Public Speaking in Vancouver, Canada. Simon spent his early childhood in Jeddah, Saudi Arabia before embarking on a career in executive headhunting, corporate brand strategy plus a stint working in the British Parliament. Simon holds degrees from Oxford University and the London School of Oriental & African Studies. A full-time speaker and coach for the past 10 years, Simon has coached people from all walks of life and from more than 100 countries. Clients include social entrepreneurs, corporate executives, charity leaders, academics, MBAs, refugees, police officers and high school teenagers.

He has featured as an expert commentator on BBC World News, BBC London Radio, Channel 5 News and on international broadcast radio networks around the world.

Moderator



Lyse Doucet

■ Lyse Doucet OBE is the BBC's Chief International Correspondent and an award winning Senior Presenter. Lyse has extensive knowledge of the Middle East and North Africa, having covered all major stories in the region for the past 20 years and played a leading role in the BBC's coverage of the Arab Spring. Before joining the BBC's team of presenters in 1999, Lyse spent 15 years as a BBC foreign correspondent with postings in Jerusalem, Amman, Tehran, Islamabad, Kabul and Abidjan. Born in eastern Canada, Lyse has a Master's degree in International Relations from the University of Toronto and a BA Hons from Queen's University in Kingston, as well as four honorary doctorates from leading Canadian Universities and the University of York in the UK.



THE HYMERS COLLEGE CAMPAIGN

BUILDING THE FUTURE

Naming Opportunities and *In Memoriam* Gifts

The Campaign offers a number of opportunities for major donors to associate their names, or the names of their families, with particular aspects of the development programme. Some examples are listed below; others are available on request:

Learning Resource Centre	£2,000,000
Music Centre	£1,500,000
Open Plan Library Area	£500,000
Full Endowed bursary	£300,000
Foyer and Exhibition Area	£250,000
Main Rehearsal Space	£150,000
Conference Room	£100,000
Music Technology Room	£75,000
25% endowed bursary	£75,000
Music Practice Rooms	@ £35,000

Tax-efficient Contributions

As a registered charity (Registered Charity number 529820) Hymers can reclaim tax on all donations that taxpayers make by covenant or single Gift Aid, increasing the value of the gift to the College and decreasing the cost to them.

- The best ways of giving are generally:
 - By spreading payments using a deed of covenant
 - One or more lump sum gifts
 - Through a company
 - Through a tax-exempt charitable trust
 - By direct transfer of assets, such as stocks, shares, property and works of art

Gift Aid Covenants

Covenants remain the most effective way for many individuals to give their support. They enable Hymers to predict future income with a high degree of certainty, whilst enabling significant funds to be given by way of relatively modest monthly or annual contributions.

A covenant enables you to spread the cost of your gift over a number of years and the College to reclaim the income tax you have already paid. With the basic rate income tax at 20%, for every £1000 you donate by covenant Hymers will receive an extra £250 at no extra cost to you.

Single Gift Aid

For those able to make a significant lump sum payment, or unable to covenant, giving by Gift Aid is the tax efficient way of contributing one or more lump sum gifts. The tax advantages are the same as for gift-aid covenants. This will increase the value of your gift by a quarter at no extra cost to you because, as with covenants, this method also allows income tax to be reclaimed by the College.

Higher rate tax relief

If you are a higher-rate taxpayer, you can claim additional tax relief back from HMRC, calculated at the difference between the basic rate and the higher rate of income tax you pay (either 25% or 20%, depending upon your rate of tax), so substantially reducing the cost to you, as the table of gifts shows.

Donations by or through Charitable Trusts and Foundations

You may have your own charitable trust through which you wish to make your gift. Whilst there will be no tax recoverable, it is of course possible to make recurrent gifts through such trusts.

Donations by Companies

The procedure for company donations has now been greatly simplified. Companies can claim corporation tax relief on all donations to charities, including covenanted donations.

Gifts of Shares

Gifts of publicly quoted shares, in addition to being exempt from capital gains liability, enable the donor to claim income tax relief on the current value of the shares, which makes such gifts extremely tax-efficient.

Other Gifts

Any form of gift is of course most welcome. Direct transfers of stocks, shares, property and works of art will not incur liability to capital gains tax. All outright gifts, including bequests, are exempt from inheritance tax. Contributions by CAF voucher are welcome. Please contact the Campaign Office for details.



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Director's Report



Director's Report

2007 was, without doubt, a demanding year for ICC United Kingdom and our members. In last year's report, I outlined the comprehensive review of our work programme that was undertaken at the start of 2007 with a view to achieving three key objectives:

- an increased focus on projects and issues of major importance to UK members, both in the context of the international and key policy priorities;
- a significant strengthening of advisory work in the UK government in these areas; and
- a more pronounced role for ICC United Kingdom in driving forward important areas of ICC's international advocacy and stakeholder work.

Top priority to report that the strategy has continued measurable outcomes – and continued with organisational changes to ensure greater responsiveness to our members. ICC United Kingdom has been able to deliver several advisory work over the course of the year on a range of important issues for international business. Domestically, we have remained particularly prominent on issues related to the development of the bribery legislation, as well as the ongoing review of the UK's foreign aid regime. On these and other issues, strong engagement with Government was facilitated at the highest levels through ongoing contacts with key cabinet ministers, and members of the senior civil service.

At the international level, ICC United Kingdom has played a central role in shaping ICC positioning, and response to a number of significant developments throughout the year. These included the availability of trade finance in the context of the financial crisis, concerns about the use of protectionist trade measures, and the treatment of international taxpayers and estates. Matters that this work has provided key input to our members, and will look to raise the international agenda forward in these areas over the coming year.

We have also maintained strong coverage across the breadth of ICC's advocacy work. As you will note from the following Committee reports, ICC United Kingdom voiced business views on issues as diverse as international climate change policy, international maritime law, and free trade for investment protection. This work has benefited from renewed efforts to cement ICC's role as the primary business interlocutor in major international fora, such as the United Nations Framework Convention on Climate Change and the World Intellectual Property Organisation.

Additionally, many UK members have actively contributed to our international work in the field of law-writing, including the revision of Incoterms and the ICC Rules of Arbitration. Incoterms is one of ICC's most important contributions to supporting international trade through the provision of a body of rules providing legal certainty to traders around the world, and is a central instrument of relations of global products between the ICC member states. The ICC Rules of Arbitration act as the foundation of the ICC member states' Court of Arbitration, the world's foremost private judicial institution. We anticipate the conclusion of each of these reviews in the balance of the year, and look forward to members' contributions to ensure that these leading sets of rules are modern and reflect international best practice.

In 2007, we significantly increased the number of conferences and workshops as part of our annual calendar. In addition to our arbitration and trade finance programme, we were pleased to present a series of seminars on public affairs, including the UK Administration by Investment Review process. Another highlight of the year was a seminar address from Lord Davies, Minister for Trade, Investment and Small Business at our Annual Trade Finance Conference, and the impact of supporting international trade as the driver of economic recovery. As the year unfolded we will continue to monitor key emerging business and developments of interest to our practice.



COPENHAGEN PRESS CONFERENCE



THE LONDON SUMMIT 2007

© 2007, ICC continued to work purposefully to enhance the development of international policy in key areas such as the UNCTAD, the World Trade Organisation and the WTO.

The world business organisation

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“I am grateful for your support for the modernisation of our bribery legislation and ICC's continuing work to tackle the effects of corruption on international trade and investment.”

— Dame Helen Mayhew



The world business organisation

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GOVERNANCE, CONSULTANTS AND AUDITORS

GOVERNING BODY

at 31 December 2007

CHAIRMAN
John Burston
Chairman, Smith & Nephew
Deputy Chairman, Vodafone
Independent Director, AstraZeneca
Independent Director, BHP Billiton

MEMBERS
The Rt Hon The Secretary of State, DL
Cass Ruffe Clarke, Ogden Ross & Worsfold
Supervisory Board Member, Royal Bank of Scotland
The Rt Hon The Lord Hallett of QUILGOV, QC DL
Charles, SAHAWA
Korinna, GARDNER
Senior Advisor, Global Investment Banking, HSBC Bank
Peter, MATHIAS
Head of Country UK&VI, Europe, BP
Richard, MESSING
Chief Finance Officer, Standard Chartered Bank
Gavin, HALL
BHP Global Communications, UK office
Business Media & Events, DCMG
Shabbir, MUKHARJEE for Liberty

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Chairman, Smith & Nephew
Deputy Chairman, Vodafone
Independent Director, AstraZeneca
Independent Director, BHP Billiton
Honorary Treasurer: Korinna Gardner
Senior Advisor, Global Investment Banking, HSBC Bank
Acting Director: Tara Burston

FINANCE AND GENERAL PURPOSES COMMITTEE

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Senior Advisor, Global Investment Banking, HSBC Bank
Member: Elizabeth Hall
Senior Advisor to PFI&G
Richard Messing
Chief Finance Officer, Standard Chartered Bank, UK & Ireland

NOMINATIONS COMMITTEE
Chairman: Korinna Gardner
Senior Advisor, Global Investment Banking, HSBC Bank
Member: The Rt Hon The Secretary of State, DL
Francis Green
Ogden Ross & Worsfold
Supervisory Board Member, Royal Bank of Scotland

CONSULTANTS
Arbitration and ADR: John Hurlock
Corporate Responsibility: Public Affairs, A/Energy
Trade Policy: Andrew Jamieson

AUDITORS
ETHOS TRUST LLP

COUNCIL MEMBERS

at 31 December 2007


Bankers Bank	Skart Hewitt
BP	Peter Mathias
British Bankers' Association	Roger Brown
British Telecom International	Korinna Gardner
Charter of Shipping	Mark Brownrigg
Confederation of British Industry	Matthew Fall
Debenhams & Pennington	Peter Hees
Greater Manchester Chamber of Commerce	Angie Robinson
Harrolds	Hua Charles
HSBC Bank	Stuart Nisbett
WAA	Jan Tamm
International Underwriting Association of London	David Mathison
KPMG	David Balfour
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London Chamber of Commerce and Industry	Peter Brown
Loxley	John Holroyd
Lloyds TSB Bank	Oliver Galt
Norfolk Home	Patrick Fyfe
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The Royal Bank of Scotland Group	David Mott
STRYD Board	Mulvan McKinnon
Tate Lyle	Alister Adams
University of Southampton	Professor Charles DeBorja

The world business organisation



The National
Horseracing
Museum

Jewels of the
Jockey Club




Matilda by J.F. Herring Sr.
© Jockey Club Estates

Winter Exhibition

Saturday 19th January – Saturday 23rd March 2013

THE HOME OF HORSERACING TRUST

CAMPAIGN FOR
A NATIONAL HERITAGE CENTRE



AN INVITATION TO
BECOME A BENEFACTOR

THE PROJECT

The project has three main elements:

A NEW NATIONAL HORSERACING MUSEUM

This will be created by restoring and adapting the trainers house and the Kings Yard. After thirty years of success the Museum has outgrown its current accommodation, meaning that less than a quarter of its total collections can be displayed, whereas the Palace House Stables complex will provide three times as much space. This will enable the Museum to provide dedicated education and seminar rooms and to display its superb but hitherto underexploited collections to best effect in a setting worthy of a national museum. It will use interactive displays and 'green building' technology as well as providing a spacious and visitor-friendly environment with high quality facilities which will appeal to the widest possible audience.

A NEW NATIONAL GALLERY OF BRITISH SPORTING ART

Palace House will be fitted out as a gallery to national collections standards to house the British Sporting Art Trust's collection (presently housed in the Vestey Gallery in the Museum) and sporting art of national and international importance from private and public collections including the Tate.

HORSES AT CLOSE QUARTERS

The wonderful Edwardian Inner Yard, built by Leopold de Rothschild in 1903 to house his racehorses, will be adapted and restored as an equine attraction, promoting the work of the Retraining of Racehorses charity.

A number of boxes will also be occupied by popular retired equine heroes. The presence of live horses and the opportunity for members of the public to be in close proximity with them – especially disabled and disadvantaged young people – will in a very real sense bring to life the exhibits in the Museum and Palace House. There will be attendant activities such as a working farrier, equestrian horsewalker and arena for events and demonstrations.



The Rothschild Yard



This is not an official publication of the House of Commons or the House of Lords. It has not been approved by either House or its committees. All Party Groups are informal groups of Members of both Houses with a common interest in particular issues. The views expressed in this report are those of the Groups.

CHAPTER 2
THE IMPORTANCE OF FREEDOM OF RELIGION OR BELIEF AND THE SCOPE OF VIOLATIONS

Religious moralities and belief systems have a profound impact on forming personal identity, values and social norms. These norms guide and instruct us on how to treat others, how to act and even how to dress. Equality, religious non-discrimination and fundamental rights are moral claims recognised and established within the constitutional and legislative framework of many modern states of world. Unfortunately, it is also the case that laws and policy/spacial and administrative policies adopted and implemented in many states and societies across the globe legitimise discrimination, intolerance and persecution of minority faith groups. Within such societies, minority or non-dominant faith groups are targeted, often leading to incarceration and physical violence against individual members of the religious groups in question (See 'Current Trends in FoRB Violations' below).

As a result, some may try to hide, or even to abandon, their beliefs. But this may not be so easy. As beliefs inform our very identity and how we relate to the world around us, many people undergo persecution and even face death, rather than renounce their beliefs. The following quotes provide a snapshot of this reality for many vulnerable victims around the world:

"The day will come when they ring our doorbell and take mom and dad away to prison," Avo explained. "When they come, don't worry. They will take us to prison, ask us some questions, and fit us. Then we will come back."

- Avo, a Christian in Vietnam, prepares for what she expects Government authorities to do.

28. Ojan Doom, '3 Persecution Snapshots that Will Change the Way you Think', 11 July 2015, <https://www.opendoorasia.org/blogs/persecution/snapshots-3-persecution-snapshots-that-will-change-the-way-you-think/>

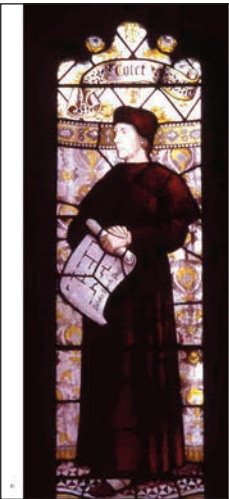
CHAPTER 4
FREEDOM OF RELIGION OR BELIEF AS A POLICY TOOL

A. Freedom of Religion or Belief and Sustainable Development

While Freedom of Religion or Belief (FoRB) is understood to be a vital element of personal autonomy, it is also of central importance for society more generally and supports the achievement of a variety of important social objectives. FoRB clearly contributes to a number of agendas including preventing violent extremism and addressing root causes of the displacement of people. In this chapter the link between FoRB and Sustainable Development will be considered. This link is important because, since the first edition of this report, the UN has set out an ambitious agenda for Sustainable Development in 2015. This agenda specified 17 goals (SDGs) to be reached by 2030 that include ending hunger and poverty and 'promoting peaceful and inclusive societies' (SDG 16).¹²¹ The UN is committed to achieving these goals and has developed its own Strategic Objectives that support the implementation of the SDGs. These Strategic Objectives include: 'Strengthening global peace, security and governance', 'promoting global prosperity' and 'tackling extreme poverty and helping the world's most vulnerable'.¹²² The Department for International Development's UN Aid Connect July 2017 funding call further

121. UN General Assembly, A/RES/70/1, (25 Sept. 2015), http://www.un.org/ga/search/view_doc.asp?symbol=A/RES/70/1&angst=1

122. Department for International Development, 'Single Departmental Plan 2015 to 2020', (5 Sept. 2016), <https://www.gov.uk/government/publications/single-departmental-plan-2015-to-2020/single-departmental-plan-2015-to-2020>



How much will it all cost?

The project involves the school life extension and improvement while building is in progress. The cost of the entire programme is estimated at £35 million at current costs. This allows us realistic cost projections to build high quality, but not extravagant, facilities which will properly address the needs of one of the United Kingdom's leading academic day schools. We are actually rebuilding two schools on a restricted prime city site with very demanding planning criteria, with a requirement for dedicated Science provision for all three sciences and a classroom for each teacher to equip for our unique Tutor system. The

building needs to have a life of at least 100 years. Using all available comparisons we believe that this represents very sound value for money.

Bearing in mind that this comes at Colet Court and St Paul's, undoubtedly one of England's finest and most historic schools, will be equipped to continue to deliver the highest quality education into its second millennium, the cost represents exceptional value and an achievement in which all who help can be justifiably proud.

HOW MUCH DO WE NEED FROM THE CAMPAIGN?

Phases 1 and 2, which are our main concern now, will cost in the region of £29 million.

Prior to the public launch of the Campaign we have already thanks to the generous generosity of a number of leading benefactors - Old Paulines, Parents, parents and other friends of St Paul's - raised £2.5 million. This means that together with available resources, including borrowing, we can already fund virtually the whole of Phase 1. If the Campaign can raise £8 million in total we should be able to fund half of Phase 2 as well. If we can raise £25 million, we should be able to undertake all of Phase 2. Voluntary donations will therefore be the deciding factor in whether or not we can implement all of Phases 1 and 2 in a single undertaking.

The very encouraging progress we have made to date with leading gifts and Old Pauline approval indicates that, while extremely challenging, this is definitely achievable with the support and generous support of all our main friends.



HOW CAN WE HELP RENEW ST PAUL'S AND COLETT COURT?

SCHEDULE OF GIFTS NEEDED TO RAISE THE BALANCE OF £30 MILLION

The table below shows the levels of giving we need to achieve our target and illustrates the advantages of concentrating. Please study it before deciding the level at which you are able to contribute.

Number of gifts needed	Regular payment by your Company	Actual annual cost to a higher rate taxpayer	Actual annual cost to a company over a year	Single payment by Gift Aid	Total gross value
1 x £500,000	£74,750 annually	£18,571	£90,000	£100,000	£1,000,000
1 x £300,000	£42,850 annually	£8,714	£50,000	£50,000	£600,000
1 x £250,000	£35,710 annually	£7,289	£40,000	£40,000	£500,000
10 x £100,000	£14,285 annually	£3,571	£15,000	£15,000	£1,000,000
30 x £50,000	£4,285 annually	£1,071	£4,500	£4,500	£1,500,000
50 x £25,000	£2,143 per month	£533	£2,250	£2,250	£1,250,000
80 x £15,000	£1,429 per month	£358	£1,500	£1,500	£1,200,000
100 x £10,000	£952 per month	£239	£1,000	£1,000	£1,000,000
175 x £5,500	£50 per month	£12	£50	£50	£962,500
200 x £3,000	£30 per month	£7	£30	£30	£600,000
250 x 2,000	£20 per month	£5	£20	£20	£500,000

Other gifts and co-terminating building

Total £30,000,000

Figures are based on basic rate tax of 20%, higher rate tax of 40% and Corporation Tax of 20%. These figures have been rounded. Giving for three year periods of interest will amount to the 2007 budget, actual gross values for individual gifts will be slightly higher than those given.



A covenant enables you to spread the cost of your gift over a number of years and St Paul's to reclaim the income tax you have already paid. With basic rate income tax at 20%, for every £1,000 you donate by covenant, St Paul's will receive an extra £200 at no extra cost to you. Higher rate taxpayers can also claim the relief outlined on the next page. A covenant enables significant sums to be given by way of quite modest monthly or annual contributions.

While a seven year covenant is illustrated in the schedule of gifts, we welcome covenants over other periods, such as ten or four years, depending upon what suits your particular circumstances.

SINGLE GIFT AID

For those able to make a significant lump sum payment, or suitable covenant, giving by Gift Aid is the tax-efficient way of contributing one or more large sum gifts. The tax advantages are the same as for Gift Aid covenants. This will increase the value of your gift by a quarter at no extra cost to you because, as with covenants, this method also allows income tax to be reclaimed by the school.



HIGHER RATE TAX RELIEF

If you are a higher rate taxpayer, you can claim additional tax relief, calculated as the difference between the basic rate and the higher rate of income tax on the gross value of the gift, currently 20%. The table below illustrates how this tax saving significantly reduces the actual cost of a gift made by a higher rate taxpayer.

Amount to be donated monthly by higher rate taxpayer	Relief available to higher rate taxpayer	Actual monthly cost to higher rate taxpayer	Gross value to School over 1 year
6,667	1,667	5,000	700,000
2,667	667	2,000	280,000
1,333	333	1,000	130,000
533	133	400	50,000
267	67	200	25,000
133	33	100	13,000

NB: The figure in column one is the monthly payment to be entered on the covenant form.

DONATIONS BY OR THROUGH CHARITABLE TRUSTS AND FOUNDATIONS

You may have your own Charitable Trust through which you wish to make your gift. While there will be some costs recoverable, it is not cost-prohibitive to make recurrent gifts through such trusts, thus enabling very significant sums to be contributed by means of relatively modest quarterly or annual sums.

DONATIONS BY COMPANIES

Companies can claim Corporation Tax relief on all donations to charities, including covenanted donations.

GIFTS OF SHARES

Gifts of publicly quoted shares, in addition to being exempt from Capital Gains tax, enable the donor to claim income tax relief on the current value of the shares, which makes such gifts extremely tax-efficient. For example, a higher rate taxpayer with a liability to pay Capital Gains tax, donating shares bought for £20,000 and now worth £40,000 could save £3,000 in Capital Gains tax and £10,000 in income tax relief. So the gift worth £40,000 to the charity, would cost the donor just £28,000.

NAMING OPPORTUNITIES AND MEMORIAL GIFTS

The Campaign offers a number of opportunities for major benefactors to associate their names, or the names of their families, with particular aspects of the development.

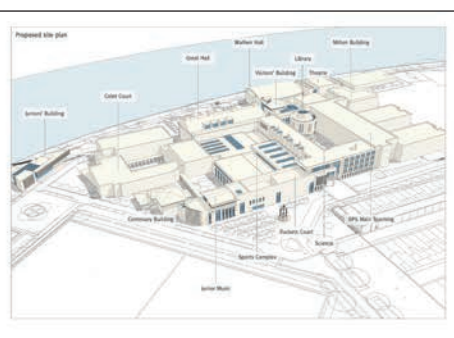
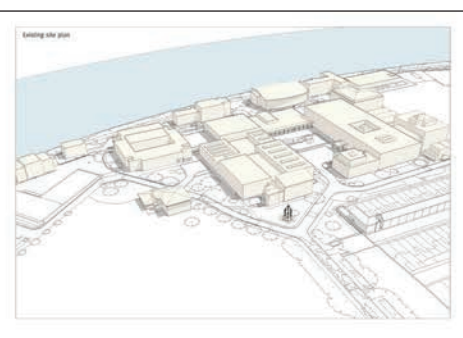
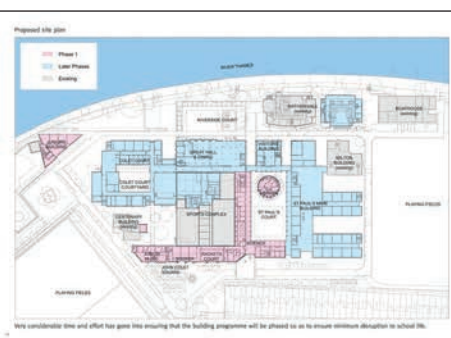
If you would like to consider these, or to discuss any suggestions you may have, please contact the High Master or the Campaign Manager for a confidential discussion.

OTHER GIFTS

Any form of gift is of course most welcome. Direct transfers of stocks, shares, property and works of art will not incur liability to Capital Gains tax. All outright gifts, including bequests, are exempt from Inheritance Tax. CAF vouchers are welcome - please ask the Campaign Office for further details.

Please make cheques payable to St Paul's School Renewal Campaign. If you have any queries please contact:

Donella Botton
Campaign Manager
St Paul's School
Telephone: 020 7766 5309
Email: campaign@stpauls-school.org.uk



We considerable time and effort has gone into ensuring that the building programme will be phased so as to ensure minimum disruption to school life.



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graphic design

SPRING 2011 - SPECIAL EDITION 10. Numéro Spécial 13 - PRINTEMPS 2011. opera europa OEUVRES LE BULLETIN D'INFORMATION D'OPERA EUROPA. European Opera Forum The Opera Experience.

In London. Royal Opera House Covent Garden Tony Hall Executive Director. I am delighted to welcome you to the Royal Opera House for the Opera Europa conference.

In London. National Theatre Nicholas Hytner Director. The National Theatre was founded in 1963 under Laurence Olivier, and moved to its current building in 1976.

In detail. 18:30 The Deck More than seeing a show... 19:00 The Deck The Conversation Manager... 19:30 Rehearsal Room 1 Architect Breakout... 19:30 Colossal Fever Architect Breakout... 19:30 L'opéra Tâche L'opéra - Déjeuner... Juan, film by Kasper Holten 17:00 Rehearsal room.

In Europe. European Opera Days 7-8 May 2011 Young Ears. For their 20th edition, the European Opera Days will be celebrated next 7 and 8 May 19:00 concert competition in 14 countries.

In detail. Programme at a glance Le programme en un coup d'oeil. Thursday 3 March 2011. English National Opera, Hytner, Classroom, Royal Opera House, National Theatre. Friday 4 March 2011. RBO Covent Garden, National Theatre, English National Opera.



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Room Seasons Hotel Service Take Away Menu

Drinks

Wines

Sparkling

NV	DOCG Valdobbiadene Prosecco Superiore Extra Dry "Giall'Oro" <small>Borgogna, Veneto, Italy</small>	£19.00
NV	DOC Prosecco Brut "Argeo" <small>Rudgati, Veneto, Italy</small>	£19.00
NV	Champagne Taittinger "Brut Reserve" <small>Taittinger, Champagne, France</small>	£49.00
NV	White House Wine <small>Miniature Bottle (25cl)</small>	£7.00
2012	IGP Pays d'Oc "La Serre" Sauvignon Blanc <small>Forstauer Vineyards, South of France</small>	£9.00
2012	DOC Frascati Molevino, Trebbiano <small>San Marco, Lazio, Italy</small>	£13.00
2012	AOP Mâcon-Villages "Chardonnay" <small>Cave de l'Auxois, Burgundy, France</small>	£16.00
2012	Pinot Grigio <small>Via Nova, Veneto, Italy</small>	£19.00

Rosé

2012	AOP Ventoux "Terre d'Ocre" <small>Red Grenache, Carignan</small> <small>Domaine de Tara, Rhône Valley, France</small>	£19.00
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Red

NV	Red House Wine <small>Miniature Bottle (25cl)</small>	£7.00
NV	IGP Pays d'Oc "La Serre" Merlot <small>Forstauer Vineyards, South of France</small>	£9.00
2012	DOC Montepulciano d'Abruzzo "Podere" Montepulciano <small>Limari Ranch, Abruzzo, Italy</small>	£13.00
2012	AOP Côtes Du Rhône Rouge "Le Pas de la Beaume" <small>Red Grenache, Cabernet Sauvignon, Rhône Valley, France</small>	£15.00
2009	DOC Rioja "Crianza" <small>Tempranillo, Garnacha</small> <small>Vina, Cantabria, Spain</small>	£17.00
2011	IGP Côtes du Tern "Amours de Cépéges" <small>Cabernet Sauvignon</small> <small>Domaine de Tara, Rhône Valley, France</small>	£25.00

All wines are 100% contained between 88 and 11% alcohol by volume.

The Rooms Seasons Story



We are three French food professionals who studied together at the internationally acclaimed Institut Paul Bocuse in Lyon France. We started Room Seasons in London in 2013 with one purpose. We wanted to provide freshly prepared dishes to hotel guests where room service was not currently offered. Our menu features British favourites prepared with French flair. We are passionate about the quality & seasonality of our ingredients and want to share this passion with you. We are not only committed to great food but outstanding service as well. Your dishes are delivered personally to your room by our own Room Seasons butlers. We even make some of the deliveries ourselves!

Do say hello. We also love feedback so let us know what you think. You can email us at sales@roomseasons.co.uk.

Bar Appetit
Nicolas, Alexandre & Damien

Our Unique Packaging

Many of our dishes are served in our own glass jars which make our dishes "grab and go" or perfect for bringing on the road. Our 12oz glass jars are designed to keep your food at the perfect temperature. You collect the jars from the hotel afterwards by recycling, you'll be pleased to know that we're doing our bit for the planet too!



In-Room Dining Menu

Kitchen opens from 5:00 pm to 1:00 am

Please call +44 (0) 20 8537 9060 or contact Reception to order



Sourcing the Best Produce



We are committed to only using the best ingredients. That's why Alexandre & Nicolas visit us early in the morning searching for the highest quality seasonal produce. We buy many of our ingredients from London Boroughs and New Covent Garden Markets.

Borough Market also stock food sourced from a huge variety of British & international producers.

New Covent Garden Market is the largest fruit, vegetable and flower market in the UK. It provides itself on offering the best produce, delivered with the best service.

Room Seasons is an outside caterer approved by the hotel. Payment will be taken upon delivery for your convenience, cash and all major credit cards are accepted. A VAT invoice can be issued on request.

Please allow up to 45 minutes for delivery as all dishes are individually and freshly prepared.

At Room Seasons we are passionate about food and sourcing the best British ingredients. All our dishes are freshly prepared from high quality seasonal and where possible locally sourced produce to bring you a mouth-watering menu selection. Your order is delivered to your room in up to 45 minutes by our own Room Season butlers.

Bon Appétit!



Room Seasons Menu Deal

2 Course meal £19.00
Starter & Main or Main & Dessert, Still Water, Bread & Butter

3 Course meal £23.00
Starter & Main & Dessert, Still Water, Bread & Butter

Sandwiches and sides are not part of the Menu Deal

Macaroons & Prosecco

A Celebration or Special Occasion?

Why not enjoy a bottle of Italy's famous Prosecco sparkling wine and our hand-made macaroons which are deliciously smooth and crispy.

Bonne santé!

Half Bottle	£23.00
Bottle	£29.00

Disclaimer: All prices are inclusive of VAT at current rates. Free delivery for all orders over £15.00. For orders below this level a delivery charge of £3.75 will be added to your bill. A 12.5% discretionary service charge will be added to your bill. Our dishes are prepared in an environment where peanuts and nuts are handled. Some dishes may contain nuts. All our sandwiches and breads can be prepared with Gluten Free option on request. Most dishes are also available on Request. If you are allergic to certain foods please let us know and we will be happy to advise.

V - Suitable for Vegetarians N - Contains Nuts or Peanuts




Starter

S1	Classic Caesar Salad V	£8.00
S2	Rocket Salad V	£9.00
S3	Hummous with Pita Bread V/N	£8.00
S4	Carrot Ginger Soup V	£7.50
S5	Chicken Noodle Soup	£9.50

Dessert

D1	Yogurt & Raspberry Jam	£4.00
D2	Fresh Fruit Salad	£4.00
D3	Apple Cinnamon Crumble V	£5.00
D4	Room Seasons Lemon Tart N	£5.00
D5	Valhøna Dark Chocolate Mousse	£6.00
D6	Cheese Board from Borough Market	£7.00
D7	Large Cheese Board from Borough Market	£12.00



Main Dish

M1	Steamed Salmon Fillet N	£14.00
M2	Steamed Cod Fillet	£13.00
M3	Poached Chicken Breast	£13.00
M4	Chicken Tikka Masala	£13.00
M5	Slow-cooked Beef	£12.00
M6	Lamb Stew	£14.00


Vegetarian

M7	Ste Fry Vegetables V	£11.00
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Pasta

M8	Fusilli Pasta Bolognese	£10.00
M9	Fusilli Pasta Basil Pesto V	£10.00


Halal Dishes available on Request



Sandwiches - Not part of the Menu Deal


All our sandwiches are served cold. Can be prepared with Gluten Free Bread on Request.

S1	Chicken Double Decker	£9.50
S2	Prosciutto Ham on Ciabatta	£10.50
S3	Tomato Mozzarella on Ciabatta	£8.50
S4	Smoked Salmon Wrap	£9.50



Sides - Not part of the Menu Deal

S11	Mini Baguettes & Butter	£1.50
S12	Hand Cooked British Potatoes Crisps	£1.00
S13	Green Salad with Vinaigrette Dressing	£2.00
S14	Steamed Basmati Rice	£2.00
S15	Leek Fondue	£3.00
S16	Steamed Seasonal Vegetables	£3.00
S17	Mashed Potatoes	£3.00
S18	Crushed Broccoli	£3.00




Branding/Logos

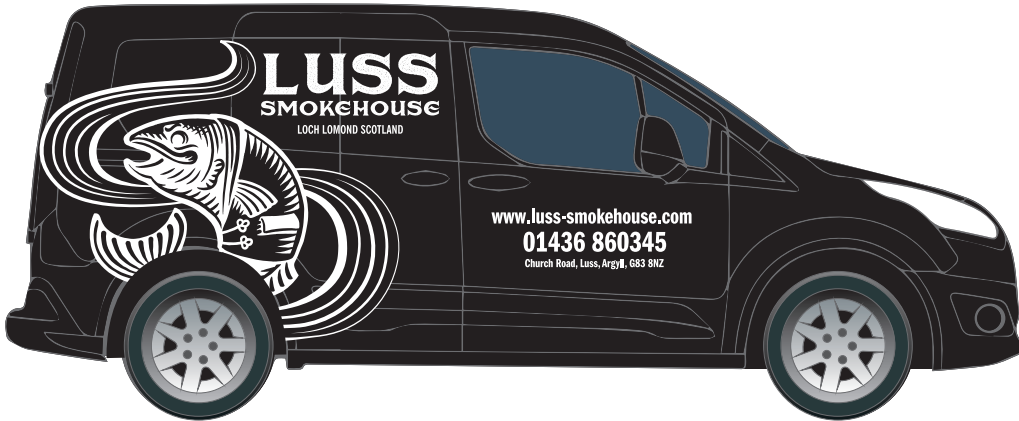




Leading the global search for talent in
corporate affairs & investor relations



Luss Smokehouse Vehicle livery



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Avilon Property Maintenance Brand and Vehicle Livery



AVILON
PROPERTY MANAGEMENT

**IN A FIX?
WE CAN HELP...**

We are a new Bourton based complete
Property Repair Service and
can offer the following

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Carpentry and refurbishment

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