

ANNUAL REPORT 2014



CONTENTS

1	MANAGEMENT OPERATIONS	
1.1	Organisation 1. January to 31. December 2014	3
1.2	President's Report	4
2	SUPPORT SECTOR EDUCATION GRANTS AND SCHOOL PROJECTS	
2.1	Individual Education Grants: Investment in education is worth it	6
2.2	Portraits of Recipients of Education Grants von Unterstützungsbeiträgen im Bildungsbereich	9
2.2.1	D.D.: Persevering to Succeed	9
2.2.2	Marco Frauchiger: The Strange in the Everyday	12
2.3	School Projects in the Canton of Bern	16
2.3.1	New Cultures of Learning: MUS-E und artLABOR	16
2.3.2	Changing Roles. Interview with Juerg Luedi, project manager of artLABOR	18
2.3.3	Fuelling Confidence. The Theater Tuchlaube Aarau promotes the resource of creativity.	21
3	APPLICATION STATISTICS 2014	
3.1	Number of applications processed according to sectors Anzahl	24
3.2	Grants allocated according to countries and sectors promoted	25
3.3	Grants allocated according to sectors in Swiss Francs	25
4	PROJECT GRANTS	
4.1	Awarded projects	27
4.2	Partially claimed project grants	42

1 MANAGEMENT OPERATIONS

1.1 ORGANISATION 1. JANUARY TO 31. DECEMBER 2014

FOUNDATION BOARD

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Ursula Frauchiger (Vicepresident) /
Lorenz Indermühle / Roland Kobel /
Walter Rumpf / Beat Wismer /
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Managing Director
Guido Münzel (from 03/2014)

PROGRAMME MANAGER CULTURE

Beate Engel

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Trixi Vogl (Holiday replacement) /
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Administration Committee
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Kaspar Zehnder / Karin Hermes

Victims of Conflict & Violence
Lorenz Indermühle

Medical Research
Mirjam Eglin

Education Grants & School Projects
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Stefan Götz / Dan Hiltbrunner /
Alexander Kohli / Andreas Lauterburg /
Andreas Lüscher / Herbert Mössinger

*There is nothing wrong with change,
if it is in the right direction.*

Churchill

It is the exciting task of the Stanley Thomas Johnson Foundation's various organs to implement the Foundation's mission to make a contemporary social impact. This requires navigating an increasingly complex force field between the expectations of various stakeholders as well as agents in the private and public sectors. Exchange and networking with the representatives of diverse interests are thus essential to the work of the Foundation.

Our Foundation cultivates a broad portfolio with four distinct support sectors: performing and visual arts, assisting people affected by conflict and violence, research in the medical sciences, as well as contributions to vocational education and school projects in the Canton of Bern.

Supporting the Fine Arts was of particular significance to our founders, the Johnsons. Cultural producers in the four sectors supported by the Foundation – theatre, dance, music and visual arts – continuously renew their engagement with a changing social context. New art forms emerge and enrich cultural diversity. Here, too, the Stanley Thomas Johnson Foundation provides incentives for innovation and explores new territory through long-term project partnerships.

Owing to the roots of the Johnsons in Great Britain, the Foundation is especially committed to engaging with groundbreaking cultural production of that country. As an example we might mention the Battersea Arts Centre in London. It enables cultural encounters for various sectors of the population and links community develop-

ment and integration initiatives with qualitative and challenging theatre and music productions in a unique way. Fuel is a project founded by former Arts Centre employees that pioneers a new form of artist agency. The experts involved participate in productions as curators, fundraisers, tour organizers, project managers and advisers. Another group promoted by Battersea Arts Centre is the Clod-Ensemble, which was supported by our Foundation for the first time in 2014.

In November 2014, the Swiss Federal Council described cultural subsidy by private initiatives as "of eminent importance to the cultural landscape of Switzerland". There is therefore also a need for dialogue between public and private funding bodies. The Forum Kultur & Ökonomie is the central platform for dialogue of this kind in Switzerland. From 2015 our Foundation thus supports the representatives of our umbrella association SwissFoundations as a strong voice of subsidy-providing Foundations in this forum.

Within the three other support sectors, too, the Stanley Thomas Johnson Foundation addressed urgent current issues and aimed to implement the Foundation's mission in order to create a contemporary impact.

In the sector Research in Medical Science, our Foundation supports a programme in the field of palliative care, together with the Gottfried and Julia Bangerter-Rhyner Foundation and in collaboration with the Swiss Academy of Medical Science. The aims of the initiative are to promote sustainable development of research skills and infrastructure in the field of palliative care, to support young researchers in the field and also to create decisive new impulses to attract personnel to this branch of research. The first call for applications to the funding programme "Research in

Palliative Care" received a total of 28 applications amounting to over 4.2 Million Swiss Francs. In a careful process of evaluation the expert commission selected seven high level applications that can now be realized thanks to the support of the two foundations.

In the sector Victims of Conflict and Violence, the Foundation expanded its geographical focus in response to current international conflicts, and now supports projects in Syria that provide relief as directly as possible to people affected by the war. This includes a project by Solidar Suisse that supplies Syrian and Lebanese refugee households with necessary goods for the winter, as well as the project Protect People on the Move by Amnesty International. The goal of this project is to ensure the borders of Syria and Lebanon with its neighbouring countries remain permeable for the fleeing population. In addition the giving community is motivated to contribute more to support refugees from Syria.

The sector Education Grants and School Projects in the Canton of Bern is covered as a special focus on the following pages. We present our aims for investing in the sector, as well as portraits of individual recipients and reports on selected projects.

In March 2014 the company management of the Foundation was newly appointed. The reorganisation process on the level of the Foundation board and management office is now completed. Today our organisation possesses clear guidelines with respect to good governance as well as streamlined and efficient management processes. The requisite skills and resources for all relevant areas of operation have been established and consolidated with the respective commissions. External transparency is subject to continuous improvement.

I would like to thank the members of the board, the managing director and the staff of our management office as well as the members of the committees for their dedication and professional work. It is only thanks to the constructive participation of everyone involved that the Foun-

dation can continue to develop and work towards an effective and contemporary implementation of its mission.

Bern, 9th February 2015
Dr. Mirjam Eglin

2. FOCUS: SUPPORT SECTOR EDUCATION GRANTS AND SCHOOL PROJECTS

2.1 INDIVIDUAL EDUCATION GRANTS

INVESTING IN EDUCATION IS WORTH IT

In 2010, thanks to a generous donation, the Stanley Thomas Johnson Foundation was able to expand to include two new sectors in its activity. Through individual education grants the Foundation supports individuals with residency in the Canton of Bern with a view to improving equality of opportunity. By contributing to school projects in the Canton of Bern the Foundation intends to promote the social, health and cultural awareness of pupils from preschool and obligatory state school all the way to vocational and academic higher education (16+).

Individual education grants are awarded with the aim of improving the integration of people who generally have reduced access to education and limited opportunities on the job market. The grants are intended to give the recipients a chance to complete their education retrospectively, or – in cases where the qualifications gained are no longer sufficient in a rapidly changing job market – to develop their vocational training. Our support focuses on people with limited income and assets.

The potential target group for support by the Stanley Thomas Johnson Foundation is very broad. What all the recipients have in common is that they demonstrate a well thought-out educational project, limited financial means and that they are officially resident in the Canton of Bern.

We support:

- Individuals seeking to shift fields: These are usually people in long-term employment who would like to train for a different vocation or are seeking to return to employment after a phase of focusing on family planning.

- Retraining: For many in this target group the change of job is not voluntary but rather the result of external influences such as accidents, allergies, illness, or restructuring in the job market.
- Individuals with relevant work experience but without formal qualifications: they have worked in a field for many years, possess the knowledge and experience, and are now seeking to gain a qualification that will reflect their competences and enable them to gain recognition.
- Insufficiently qualified individuals: This group includes people with little relevant or useful knowledge or experience.
- Individuals with caring responsibilities: People who cannot follow a full time course of education due to the demands of family or other caring responsibilities. Often this affects single mothers. But there are also people caring for elderly parents, for example, who might want to begin training with a view to re-entering the job market full time after their charges pass away.
- Individuals with foreign qualifications: many applicants are migrants who have completed educational qualifications, often of several years duration, in their home countries, but which are not recognised in Switzerland. They seek the Foundation's help to adapt their education to Swiss standards and to gain a qualification according to Swiss law.
- Individuals dependent on benefits: People who have never worked, or not for a long time, who are unemployed and thus in most cases receive support from social security.
- Young talents: young people who show initiative, who don't possess the necessary means to complete an education appropriate to their wishes and abilities.

In 2014 the Stanley Thomas Johnson Foundation received 74 applications for individual education grants. 61% of these were allocated. The total



Marco Frauchiger, Untitled, from the Series "Where is Mars".

amount paid out in grants was 406'000 Swiss francs. It is no coincidence that the majority of these financial contributions went to people over 25 years of age. Since 2010, 70% of recipients have been over 25 years old. While there are comparatively many and well connected educational opportunities for young people, it is much more difficult for adults to realize an educational project of often several years duration.

Many of the applicants have insufficient educational qualifications, or none at all. Some are seeking to catch up on their qualifications (see the portrait on page 9). According to Emil Wettstein, a pioneer of vocational education in Switzerland, and director of the department for vocational pedagogy at the higher education and vocational training office of the Canton of Zurich, there are 627'000 people aged 25–64 without completed qualifications at higher secondary school level (16+) living in Switzerland today. This means that they have neither a completed apprenticeship nor a certificate of higher education. This is a distinctly higher number of insufficiently qualified people than can be absorbed by the job market, leading among other things to unemployment and in the long-term usually dependency on social security.

Educational paths are individual, and vocational training is not a possibility for everyone. According to Wettstein, about a third of the potentially affected over 25 year olds has the requirements and abilities to successfully complete a vocational apprenticeship. For many of them, reports Wettstein, there is now the possibility of the less demanding two-year courses leading to the "Federal Vocational Certificate" (Eidgenössisches Berufsattest EBA), which still lead to better job chances and higher salaries. However, for people who have not worked regularly for a long time, or maybe never, interventions such as a basic work training programme are often necessary in order to place them in a position to embark on vocational education.

Adults willing to enter education often encounter obstacles of all kinds. While many cantons have instituted higher education colleges for adults, there are almost no suitable opportu-

nities for people seeking to return for a vocational qualification. And when they do find an educational project to suit them, the finances to make it a reality are often lacking. In addition, vocational apprenticeships are as a rule very challenging. People with the aim of completing their vocational training often have a long way to go. They need huge amounts of resilience and perseverance. A supportive environment of family and friendships is thus particularly important.

The Stanley Thomas Johnson Foundation therefore supports a sector with significant social relevance in Switzerland as well as elsewhere. The need for financial support is high. The Foundation is confident that the investment in education is worthwhile. Individual grants are not approached in an isolated manner. The Foundation networks with the responsible offices at the Canton and the Communes. Grants are allocated according to subsidiary principles, for example to applicants who for particular reasons cannot access public funding. The Stanley Thomas Johnson Foundation also works closely with various private expert institutions, and experts are also represented in the decision-making committees.

Guido Münzel

2.2 PORTRAITS OF RECIPIENTS OF EDUCATION GRANTS

2.2.1 D. D.: PERSEVERING TO SUCCEED

D. D.* has a radiant smile on her face as she welcomes me to her comfortable ground floor apartment in the Seeland region of the Bernese countryside. Just two hours ago she signed her new employment contract as sales administrator based in the company the offices. For the 33 year old, a dream has just come true. She can now begin her first permanent position in the commercial sector and put into practice the knowledge acquired during her diploma course, "Diploma in Commerce" (Handelsdiplom BFB). Her new place of work is near her home; the daily commute to her previous job in Bern is no longer necessary, enabling her to spend more time with her four-year old daughter.

This success, as she herself explains, is down to her "Berner Gring"—the Bernese are known for being pigheaded. The young woman talks openly and engagingly about her life and one gets an immediate sense of how she pursued her plan to get a foot in the door in the commercial sector with the necessary clarity of purpose and perseverance.

D. D.'s life has not always been easy. Aged 16, she began an apprenticeship in sales. Since she already had to fend for herself at that age, she lacked the support of a parental home. To be forced to be so independent so young can often be overwhelming. She wasn't well, and increasingly got into financial difficulties. As a result she quit her apprenticeship.

A friend introduced her to the job of a painter and decorator. She liked the idea of working with her hands, physically and often in the open air, and completed her apprenticeship successfully. This set her on a career path, but she still felt that something was missing. Various short-term jobs followed, as a painter and decorator but also in

the hospitality sector. In 2010 her daughter was born, which changed her life in its foundations.

From now on it was more important for D. D. to bring long-term stability and structure to her life. She quickly realized that she was unlikely to achieve this in her original job as a painter and decorator, since that business has few opportunities for part-time work and the opportunities for a young mother to combine work and home life are almost non-existent.

D. D. was quickly attracted to the commercial sector, but it was a long struggle from there until she successfully completed her diploma at the Vocational College for Commerce in Biel-Bienne. For one and a half years she went to school on two evenings a week as well as at weekends. After two semesters she qualified for the diploma in administration, and after a further sector completed the full diploma of commerce. The course is a form of vocational training in the commercial sales sector, preparing graduates for work in business and administration. It provides the necessary basis for further qualifications in the commercial sector.

While completing her course, D. D. was advised and mentored by the "Information Centre for Women and Work (frac)" of the Biel-Bienne Region. D. D. says that the support of frac was as important to her as working together in study groups with her college classmates. People motivated each other and were there for each other in times of crisis, she explains.

The financial contribution of the Stanley Thomas Johnson Foundation enabled her to focus on the project of getting an education. From the Foundation's point of view, the investment was worth it. For with the diploma of commerce, further career paths are now open to D. D. in the



D.D. at the vocational college BFB in Biel-Bienne.

commercial sector. A next step might be to attain a Federal Certificate of Competence (Eidgenössischer Fähigkeitsausweis EFZ) by beginning a qualification procedure according to Article 32 of the Federal Ordinance on Vocational and Professional Education. The procedure is open to adults who have qualifications and a proven record in the commercial sector, and can demonstrate at least five years of work experience in the field.

But following these last few stressful years of training, D.D.'s priority right now is to take a break and enjoy life with her daughter. And she is looking forward to her new job, which she would not have been able to land without gaining her commercial diploma.

Guido Münzel

* Name known to the editors.

2.2.2 PORTRAIT OF MARCO FRAUCHIGER, PHOTOGRAPHER

THE STRANGE IN THE EVERYDAY

"It takes a lot of time", explains Marco Frauchiger as we sit in a quaint old Bernese artist's joint, talking about his work as a photographer. His pictures, whether taken in Ukraine, in London or in Moosseedorf near Bern, may appear like inspired snapshots, but they are in fact the result of months of preparations and research. For example in 2010 he embarked on a 4'000 km train journey from Russia to Kazakhstan, collecting images of backyards, uninhabited apartment complexes and vast landscapes. The stories of the people, only glimpsed in the photographs as dim shapes or from behind, cannot be heard, only imagined. Marco Frauchiger is attracted to searching for the absurd, creating photographic series' such as *Where is Mars*, where the world does in fact look like a strange planet where people sleep in the streets, bridges reach into the sky and abandoned cars have been waiting for Jesus for years.

The 38-year old took a long time before coming to the decision to make his way as a freelance photographer. A qualified sanitary engineer, he first joined the "Association of Autodidactic Photographers" (Gruppe Autodidaktischer Fotografen GAF), which was important in making his decision to turn to photography full time. A grant by the Swiss Agency for Development and Cooperation (SDC) and the Swiss journalism school MAZ enabled him a three-month stay in Laos in early 2014, where he worked for a newspaper and various NGOs. Here he began his photographic research on the recycling of unexploded ordnances. At local markets he discovered former bombs turned into cooking pots, ashtrays or cowbells. For his project "Die Früchte des Zorns" – The Grapes of Wrath – he received a nomination for the Greenpeace photography award.

Yet despite these first successes and assignments for various media outlets such as the Bernese daily paper "Der Bund" or the "Reformierte Zeitung", the father of a three-year old son cannot live off his earnings in photography and is dependent on a day job in the gastronomy sector. His declared aim: "I don't want to become a shooting star, but I want to take photographs and bring across my ideas, and to live off that and support my son". That he has the talent necessary to achieve this was attested at a workshop held by the renowned photo agency Anzensberger in Vienna. The agency invited him to participate in a 10-month masterclass that took place on one weekend each month, thus compatible with his work and family commitments. Because this was considered a secondary training programme, he could not apply to the Canton of Bern for assistance, as they only finance first-time education. Receiving support for his education project from the Stanley Thomas Johnson Foundation is a big motivation for him. In September 2014 Marco Frauchiger began his course and is profiting from exchange with prominent professors and colleagues. The expectations are high, for apart from exploring, focusing and transmitting ideas with formal and intellectual precision, the course also deals with issues such as self-marketing, networking and acquisition of assignments.

The long-term project Frauchiger is developing in the context of the course, to be presented in June 2015 in an exhibition and as a publication, is taking shape. He will follow the route of the "problem bear" M13, which was shot in the Puschlav region of Switzerland in 2013. What interests him about the incident is the conflict of different systems: "An animal that is usually represented as cute and displayed in Bern as a spectacle to attract tourists, was suddenly demonized, becoming a symbol of the dangerous and the strange".



Self-portrait of Marco Frauchiger at the Natural History Museum, Bern, 2015.

Marco Frauchiger will be treading paths far from well-worn hiking trails, tracking new meanings.

Beate Engel

* Marco Frauchiger produced the photographs for last year's annual report. He lives and works as a freelance photographer in Bern.



Marco Frauchiger, Untitled, from the Series "Where is Mars".



Marco Frauchiger, Untitled, from the Series "Where is Mars".

2.3 SCHOOL PROJECTS IN THE CANTON OF BERN

2.3.1 NEW CULTURES OF LEARNING: MUS-E AND ARTLABOR

The Stanley Thomas Johnson Foundation funds school projects predominantly in the Canton of Bern. Through these contributions, the Foundation aims to:

- To sharpen the social, health, ethical, socio-political as well as cultural awareness of pupils.
- To promote a sense of community as well as social skills and agency from preschool through to academic or vocational higher education.
- To promote and develop creativity in the areas of visual art, design, music, performative arts and literature.

There is a sense of impending change in the area of arts and culture education at Swiss primary schools. The idea of a cross-subject mediation of culture is gaining increasing acceptance in the canon of educational policy. Private initiatives that promote holistic approaches to education have taken on a pioneering role in recent years, preparing the way for the involvement of public agencies. In 2012, the national professional association "Cultural Mediation Switzerland" was founded, which builds on the Swiss Arts Council Pro Helvetia's focus on culture mediation to link the private and public organisations and institutions active in this field. An example for the successful channelling of these forces is Project MUS-E, initiated in Bern by the International Yehudi Menuhin Foundation in 1993. The project supports professional cultural practitioners from different fields to accompany individual class groups for longer periods of one to three years, for one double lesson a week. Together with the students they develop thematically focused projects that lastingly influence the everyday life of the school. The aim of MUS-E is not purely the teaching of artistic techniques to students, but to

open up spaces for their free development, so that they might "learn to understand themselves and their environment and discover their creative abilities". MUS-E has now spread all over Europe and was supported during its phase of national expansion in Switzerland since 2009 mainly by the Mercator Foundation as well as further foundations, among them the Stanley Thomas Johnson Foundation. (1) For 2 years now, the program is part of the Cantonal provision "Education and Culture" launched in 2011, which is intended to increase the status of the arts subjects. The interaction between private foundations and the Canton of Bern has enabled the financing of 35 out of 56 MUS-E classes nationwide in the school year 2014/15. Bern has thus taken on a pioneering role within Switzerland.

A further innovative art education project in Bern is "artLABOR", which is still in its trial phase and is funded by the Stanley Thomas Johnson Foundation with an initial jump-start grant of 20'000 Swiss Francs. Like MUS-E, it incorporates cultural practitioners in the everyday life of schools. However, the organisers depart from the classroom system and are looking to use spaces outside the usual school premises to work with pupils. artLABOR was developed as a private initiative by artist Meris Schüpbach, who has been running the studio "Kidswest" in the multi-cultural neighbourhood VI-Bern West since 2006. (2) For this extra-curricular open art studio, focusing on community integration, Meris Schüpbach was awarded the 2012 prize for Mediation in Visual Arts by the Schweizer Kunstverein and the artists association Visarte. The prize committee argued that Kidswest provides a form of art education that advances social integration and expands the skills of the young guests at the studio in a unique way. The project artLABOR further develops the approach of Kids-



Desk at KidsWest-Studio.

west with the aim of integrating cultural activities in the regular school curriculum.

Beate Engel

¹⁾ Note: The MUS-E project and other initiatives are presented in the Mercator Magazine "School meets Culture", Volume 02/14.

²⁾ See <http://kidswest.blogspot.ch>

2.3.2 CHANGING ROLES.

INTERVIEW WITH JUERG LUEDI, PROJECT MANAGER OF ARTLABOR

Since the 1960s the art world has changed: everything seems possible, apart from traditional painting and sculpture artists work in various fields such as video art, installation, conceptual art and performance. To what extent has this affected the way art is taught in schools?

Art education in primary schools has not changed for decades. Lessons still mainly focus on traditional techniques of painting and drawing, such as perspectival drawing, and children bring home the same Christmas gifts they make year after year. This is partly because so far the pedagogic training of future primary school teachers rarely included an insight into current methods of artistic production; although schools could profit from contact with an expanded field of art practice. By creating direct encounters between teachers, pupils and artists from different fields we would like to bring new approaches to the school curriculum. We particularly want to reach children and teenagers who come from homes without much access to the arts.

Why do the artLABOR activities happen mainly outside the usual school premises?

We want to break up the everyday trot of the school day and open up spaces for experiments. That can happen in an art studio in a local neighbourhood, in a disused fire brigade or in public space, for example during the recent action week against racism. Different spaces can also change the roles of students and teachers. It is not just students who discover their potential, teachers too can learn from encounters with artists and perhaps become more adventurous in developing new approaches together with the students.

How do you develop the content of your activities?

We want to provide an open, low level approach, meaning that we don't decide over the kids' heads, but develop something together with them and their teachers, for example new approaches to particular topics or subjects. Teachers of all subjects, be it mathematics, German, natural sciences or history can visit our laboratory. This seems to answer a need: despite quite a short preparation time, several schools have decided to commission our one-year pilot project, including the Bethlehemacker schools as well as the schools Breitenrain and Spitalacker. Teachers and artists together decide on certain parameters for the temporal and organisational framework of the project. For example it can be part of the regular weekly lesson plan or held as project blocks over a longer period of time, or within one week focused entirely on the project. The project is not necessarily about developing a product; it should mainly be a process. But the work done together should be well documented and evaluated.

Evaluations of comparable projects have shown that social interaction in classrooms and whole schools can improve by integrating cultural projects, and that learning motivation and classroom cohesion also rises. Have you had such experiences?

For me it is interesting how students react to our programme and discover their own abilities. I have seen students who are considered slow learners often have less trouble with our open approach, without clear instructions, than the high achievers. This can also positively influence the group dynamics in a classroom.

artLABOR offers an alternative to an achievement-focused curriculum and also aims to change the way people think about learning. How do you see your role as an artist within this system?

I am not a pedagogue, but a socially engaged artist; I want to pass on the ability to open up new ways of seeing. Even the new curriculum 21 is not only about imparting knowledge but also about enabling students to discover their abilities and agency. I find this very important.

What will happen following the pilot phase?

Our goal is to integrate artLABOR as a regular subject in schools in the long term. My greatest wish: more art and culture mediation in schools!

Interview conducted by Beate Engel

Programme Manager Culture



above: artLABOR–Jürg Luedi in discussion with teachers of Spitalacker school in Bern.

2.3.3 FUELLING CONFIDENCE. THE THEATER TUCHLAUBE AARAU PROMOTES THE RESOURCE OF CREATIVITY.

The Theater Tuchlaube Aarau is breaking new ground in theatre mediation. In 2013 and 2014 the Stanley Thomas Johnson Foundation supported the project “Resource Creativity” with a contribution of 30’000 Swiss Francs. In his report below, the theatre’s director Peter Kelting describes, among other things, how theatre pedagogy can be used in a meaningful way to assist social integration.

When 37 young people from ten different countries of origin meet theatre pedagogues Bea Ackermann and Deborah Imhof in the afternoon of 13th February 2015, an adventurous mutual journey begins for the integration programme of the Kantonale Schule für Berufsbildung IP (Cantonal Vocational College) and the Theater Tuchlaube in Aarau. Twelve of the young people from Eritrea, Kosovo and many other places will, with Deborah Imhof, create a play, write scenes, improvise and rehearse them before finally performing the piece at the end of May 2015 on the stage of the Tuchlaube theatre. During the time their colleagues spend rehearsing, the other 25 students will form the “backstage” group. Bea Ackermann, director of theatre pedagogy at the theatre, will support them in designing, building and sewing the stage set and the costumes. They will be familiarized with the basic notions of theatre technology and taught how to operate the lighting systems by experts.

For both institutions the project, entitled “unterWEGs in die berufliche Integration” (“on the way to vocational integration”) is uncharted territory, but simultaneously an opportunity to advance their respective goals in creative and innovative ways. The integration programme of the IP vocational college is targeted to young immigrants who have only lived in Switzerland for a short time, be it as refugees, as children of returned expatriates or because they have recently

joined already settled family members. The curriculum is designed to familiarize them with basic linguistic and cultural knowledge to help their integration process, particularly by improving their chances on the Swiss job market.

The Theater Tuchlaube Aarau is not a random partner: for four years now it has actively implemented a policy of opening up to those segments of society for that often lack access to cultural institutions. In doing so, it is reacting to a social reality that is often barely acknowledged in theatres, museums, libraries and concert halls, in short, at the shrines of high culture. Particularly the question of how we should deal with cultural diversity must be addressed, if established culture is to stay in the game. The starting point for our work in Aarau is an acknowledgement that the new society of migration is rich with possibilities, and that it enables new ways of shaping identities.

Our basic question is: how can this new situation programmatically interact with existing structures? And must institutions not also redefine their organisational structures in order to position themselves where the central social and cultural questions of the future are discussed and lived through?

The programme of the Theater Tuchlaube has several “built-in” strategies to satisfy its own aspirations. The thematic focus, which changes every year and around which the repertoire revolves, attempts to catch on to and reflect contemporary currents like a seismograph. With the topic “Futures. Scenarios against Impotence” the season 2014/15 centres on the question of how to develop seemingly utopian alternatives to counter rampant pessimism about the future. Performances are supplemented with



above and below: paedagogical programme self-presentation, Theater Tuchlaube, Aarau.

audience talks and public discussions. The project “Clubhouse Utopia” consists of twelve regional societies developing common future scenarios for Aarau in 2115, which will be presented to the public as a walk-in stage set in May 2015. As host of the Secondo Theatre Festival since 2012, the Theater Tuchlaube has also firmly positioned itself as a centre of inter- and transcultural theatre work.

The project thus combines aspects of theatre pedagogy with the artistic aspiration of a high quality theatrical production. Boundaries begin to blur, and the theatre is shown to be a “learning organism” that is flexible enough to take the road less travelled by.

Peter-Jakob Kelting
Director, Theatre Tuchlaube Aarau

In this context, the collaboration with the IP integration programme appears as more than just another new playing field of theatre pedagogy. “UnterWEGs” is an attempt to tap into unused creative potential. First trials during the school’s project week in 2014 were very encouraging. The students were asked to describe and subsequently stage their journeys from their former home countries. The enthusiasm with which the students presented their stories first on paper and then on stage was impressive; for many it was the first time they experienced their own story as worth telling. Beyond the additional linguistic skills imparted by theatre work, it was the development of increasing self-confidence among people used to making themselves as invisible as possible that was an incisive experience for all the participants. It is precisely at this point that the cooperation between IP and the Theater Tuchlaube Aarau seeks to continue and expand its approach.

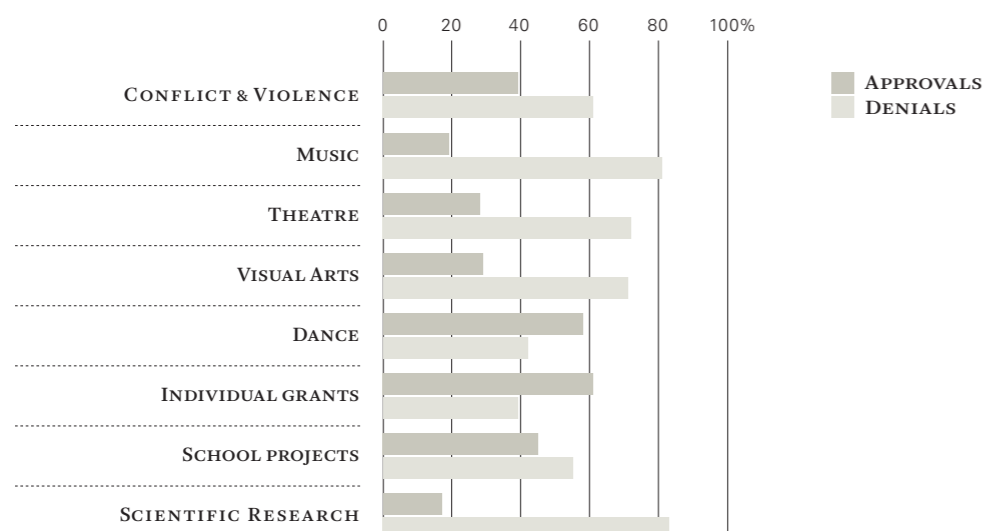
IP’s director, Katja Knieriemen, summarizes the school’s aims as follows: “The integration programme aims to impart values such as appreciation, trust, reliability, transparency, credibility and goal oriented thinking through lived experience. We are confident that the interplay between culture and school can contribute much to the integration of the students. Culture communicates, raises awareness, enlightens. Our hope for the collaboration with the Theater Tuchlaube is that students will engage with the above mentioned values and key skills in a playful setting”. In addition to the theatre group, which meets on Friday afternoons in addition to the usual curriculum, Deborah Imhof offers all students of the IP courses in performative self-presentation, which are geared to practical situations such as job interviews.

3 APPLICATION STATISTICS 2014

3.1 NUMBER OF APPLICATIONS PROCESSED ACCORDING TO SECTORS

Support sector	Support field	Approvals	in %	Denials	in %	Total
CONFLICT & VIOLENCE C&V		16	39	25	61	41
CULTURE	MUSICT	37	19	156	81	193
	THEATRE	40	28	102	72	142
	VISUAL ARTS	40	29	100	71	140
	DANCE	32	58	23	42	55
EDUCATION	INDIVIDUAL GRANTS	45	61	29	39	74
	SCHOOL PROJECTS	9	45	11	55	20
SCIENTIFIC RESEARCH SR		1	17	5	83	6
TOTAL ¹⁾		220	33	451	67	671

¹⁾ Only complete applications are included in our data base and statistics. In addition, we deal with around 100 incomplete application a year. Withdrawn applications also do not appear in the statistic (about 15 per year).



3.2 GRANTS ALLOCATED ACCORDING TO COUNTRIES AND SECTORS PROMOTED

Country ²⁾	Culture	Education	Conflict & Violence	Scientific Research	Total
SWITZERLAND	1 147 500	498 549	99 100	600 000	2 345 149
GREAT BRITAIN	224 557		99 000		323 557
AUSTRALIA	7 500				7 500
BURKINA FASO	15 000				15 000
FRANCE	7 200				7 200
GEORGIA	25 600		6 400		32 000
MYANMAR			80 000		80 000
NIGERIA			75 000		75 000
PAKISTAN			130 371		130 371
SOMALIA			105 910		105 910
SOUTH SUDAN			264 065		264 065
SYRIA			255 564		255 564
CENTRAL AFRICAN REPUBLIC			23 490		23 490
TOTAL (IN SWISS FRANCS)	1 427 357	498 549	1 138 900	600 000	3 664 806

²⁾ Refers to projects' place of implementation

3.3 GRANTS ALLOCATED ACCORDING TO SECTORS IN SWISS FRANCS

C&V	CONFLICT & VIOLENCE	1 138 900
KULTUR	THEATRE	360 088
	DANCE	294 150
	VISUAL ARTS	411 550
	MUSIC	361 569
BILDUNG	INDIVIDUAL GRANTS	407 219
	SCHOOL PROJECTS	91 330
WF	SCIENTIFIC RESEARCH	600 000

4 PROJECT GRANTS 2014

4.1 AWARDED PROJECTS

Foundation board meetings

In the period covered by the report,
the board met on the following dates:

10th March 2014
30th June 2014
10th November 2014

The managing office generated minutes
for each meeting.

Awarded projects (220) CHF 3 664 806.-

CULTURE (149)		1 427 357
MUSIC (37)		361 569
4528 S	SUPER 8 SÄNGER EnsemblesBasel	7 000
	CH Basel	
4529 S	FESTIVAL ARCHIPEL 2014 – ORIGINES Association Festival Archipel	10 000
	CH Genf	
4530 S	75 JAHRE BERNER KAMMERORCHESTER Berner Kammerorchester	10 000
	CH Bern	
4531 S	TOKAIDO ROAD; A JOURNEY AFTER HIROSHIGE Okeanos (chamber music ensemble)	10 000
	GB Hertfordshire	
4532 S	KONZERTE FRANZ SCHUBERT UND ARVO PÄRT – STADTKIRCHE BURGDORF Konzertchor Burgdorf	4 000
	CH Burgdorf	
4534 S	JAZZWERKSTATT BERN 2014 Jazzwerkstatt Bern	5 000
	CH Bern	
4538 S	LYSISTRATA Gare du Nord	10 000
	CH Basel	
4539 S	KONZERTREIHE IM KONSERVATORIUM UND JUBILÄUMSANLÄSSE Ensemble Die Freitagsakademie	10 000
	CH Spiegel b. Bern	
4545 S	SCHLOSSKONZERTE THUN 2014 Schlosskonzerte Thun	3 000
	CH Thun	
4560 S	DER MONDMILCHSTEIN – EINE KLANGGESCHICHTE FÜR KINDER UND ERWACHSENE Lucerne Jazz Orchestra	5 000
	CH Luzern	
4565 S	27. BACHWOCHEN THUN Verein Bachwochen Thun	8 000
	CH Uetligen	
4567 S	KLANGERLEBNIS Peter Schärli	4 000
	CH Aarau	

4.1 AWARDED PROJECTS

4568 S	STANSER MUSIKTAGE MIT SCHWERPUNKT GB ZUM 20-JAHR JUBILÄUM Verein Stanser Musiktage	CH	Stans	10 000	4672 S	BUILDING BRIDGES Centro Incontri Umani	CH	Ascona	5 000
4570 S	11. «ZOOM IN» FESTIVAL 2014 «zoom in»	CH	Spiegel b. Bern	5 000	4673 S	ECH LÄBÄ NOCH – URAUFFÜHRUNGEN VON ULRICH GASSER UND MARTIN DERUNGS Bacherprojekt	CH	Otelfingen	5 000
4571 S	IL FASCINO DELL'ARCADIA – FASZINATION ARKADIEN Anne Schmid	CH	Biel/Bienne	6 000	4674 S	THE PLACE WAVES REACH WITH THEIR HANDS Verein klangundszene	CH	Zürich	5 000
4593	TEMPEST FLUTE TRIO IN THE COMMUNITY Llve Music Now	GB	Cheshire	21 600	4694 S	APPLES & OLIVES INDIE CLASSICAL FESTIVAL ZÜRICH 2015 classYcal	CH	Basel	10 000
4601	ERHALTUNG DER INSTRUMENTENSAMMLUNG KARL BURRI Stiftung Instrumentensammlung Karl Burri	CH	Bern	50 000	4703 S	JAZZWERKSTATT BERN 2015 Verein Jazzwerkstatt Bern	CH	Bern	7 000
4604 S	LANGNAU JAZZ NIGHTS 2014 Langnau Jazz Nights	CH	Langnau	7 000	4706 S	KONZERTREIHE «STAGE FOR TWO» 2014 / 2015 bee-flat im Progr	CH	Bern	7 000
4625 S	KING SIZE Royal Opera House	GB	London	6 750	4719	INTERNATIONALE OPERNWERKSTATT 2015 – FESTIVAL DER JUNGEN STIMMEN Internationale Opernwerkstatt	CH	Ringoldswil	20 000
4626 S	SERIOUS SWISS PROGRAMME 2014 Serious	GB	London	10 000	4720	PORTRAITS OF PLACE – DAISY BANK ROAD Manchester Camerata	GB	Manchester	12 819
4627 S	MASTERCLASS ORGEL Int. Sommerakademie Biel	CH	Biel	5 000	4721	ERÖFFNUNG ZEITRÄUME BASEL AM MÜNSTERPLATZ Verein Zeiträume	CH	Basel	20 000
4637	JAZZ FESTIVAL WILLISAU 2014 Jazz Festival Willisau	CH	Willisau	20 000	4592 *)	TSKALTUBO KUNSTINITIATIVE: INTEGRATION VON FLÜCHTLINGEN AUS ABCHASIEN DURCH KUNST Artasfoundation	CH	Zürich	6 400
4638	SOMMERPRAKTIKUM FÜR ORCHESTERNACHWUCHS IN BIEL Stiftung SON	CH	Biel	10 000	<hr/>				
4639	GAIA MUSIKFESTIVAL 2014 Verein GAIA Kammerfestival	CH	Bern	12 000	THEATRE (40)				
4669 S	LIEDERSTUNDEN IM YEHUDI MENUHIN FORUM BERN Liederstunden im Yehudi Menuhin Forum	CH	Bern	4 000	4535 S	DER EINSAME KOPF (AT) DRINNEN REGNET ES NICHT. Verein Lowtech Magic	CH	Staufen	5 000
4670 S	GENERATIONS 2014 INTERNATIONAL JAZZ FESTIVAL FRAUENFELD Trägerverein Generations Frauenfeld	CH	Frauenfeld	5 000	4536 S	STECKEN BLEIBEN huber & teuwissen	CH	Zürich	5 000
4671 S	UNERHÖRT! FESTIVAL 2014 unerhört! Festival	CH	Zürich	5 000	4537 S	SCHIFFBRUCH Verein Freirampe	CH	St. Gallen	8 000

4.1 AWARDED PROJECTS

4543 S	PLAY BACK Play Back ProdGBtionen	CH	Aarau	7 500
4544 S	VOM ENDE EINER GESCHICHTE Glarner / Rohner	CH	Zürich	4 000
4549 S	DINGDONGGRÜEZI – EINE HAUS BAU SCHAU FÜR MENSCHEN AB 5 JAHREN Theater Sgaramusch	CH	Schaffhausen	8 000
4558 S	HERZWERK – WAS FREUDE MACHT UND LEIDEN SCHAFFT TRIAD Theatercompany	CH	Zürich	10 000
4559 S	WO IST LUNA? Verein für Zwischenbereiche	CH	Basel	7 000
4561 S	MUTIG SEIN WiRRköpfe VEB Theaterproduktion	CH	Zürich	5 000
4594	11. FIGURA THEATERFESTIVAL Figura Theaterfestival	CH	Baden	15 000
4595	NACH LAMPEDUSA – WANDERERFANTASIEN Matterhorn Produktionen und 3art3	CH	Basel	12 000
4600	THEATERFESTIVAL BASEL 2014 Verein Theaterfestival Basel	CH	Basel	12 000
4605 S	AUAWIRLEBEN 2014 – KIM NOBLE auawirleben	CH	Bern	10 000
4606 S	SZENE MACHEN! – FESTIVAL 15 JAHRE FABRIKPALAST AARAU Fabrikpalast Aarau	CH	Aarau	6 000
4607 S	TAL DER SCHURKEN imbodenproduction	CH	Zürich	5 000
4608 S	ICH BIN ZUM GLÜCK ZU ZWEIT Kienberger-Carigiet Theaterprojekte	CH	Zürich	8 000
4609 S	EINE WELT FÜR MADURER PiktoPanoptikum	CH	Basel	7 000
4610 S	PIGGELDY UND FREDERICK Theater Gustavs Schwestern	CH	Zürich	5 000
4611 S	DER ARGENTINIER Theater Marie	CH	Aarau	5 000

4612 S	ENGEL DES UNIVERSUMS Theaterprojekte Bodinek	CH	Oberrohrdorf	5 000
4613 S	THE STONES Théâtre Spirale	CH	Genf	10 000
4614 S	SÖHNE Volksbühne Basel	CH	Basel	8 000
4640	IN EINER WINTERNACHT Théâtre de Grenouille	CH	Biel-Bienne	15 000
4641	KWA MAJI, RISE! Tricycle Theatre	GB	London	15 000
4642	PEEPSHOW AU VILLAGE Verein Kuckuck-Produktion	CH	Zürich	15 000
4643	LE BAL Vorstadttheater Basel	CH	Basel	12 000
4662 S	LOVE & HAPPINESS First Cut Productions	CH	Zürich	10 000
4663 S	IT'S THE REAL THING – BASLER DOKUMENTARTAGE 15 Paraform ProdGBtionen	CH	Basel	10 000
4664 S	THE TRAVELLER – SENSORY THEATER PRODUCTION FOR PEOPLE WITH PMLD Tell me a Tale	GB	London	7 500
4665 S	LUMPENHUT Theaterkreationen	CH	Degersheim	4 000
4666 S	HIGHLIGHT Verein Phantomschmerz	CH	Zürich	5 000
4667 S	KLEINER IDIOTENFÜHRER DURCH DIE HÖLLE VON PIERRE GRIPARI Verein Theater Klappsitz	CH	Bern	8 000
4668 S	BLUTSSCHWESTERN – EIN MUSIKALISCHER PATCHWORKFAMILIENWESTERN Verein Wild Wendy	CH	Zürich	8 000
4676 S	PETITS CRIMES CONJUGAUX Compagnie du Tards	CH	Genf	10 000

4.1 AWARDED PROJECTS

4677 S	THE UGLY ONE Cie DE FACTO	CH	Neuchâtel	8 000
4678 S	MAMMA HELVETIA Georg Scharegg	CH	Basel	10 000
4679 S	GROSSVATER UND DIE WÖLFE Theater salto & mortale	CH	Cham	8 000
4726	SHAKESPEARE IN SCHOOLS: ARTS AND OUTREACH EXCELLENCE Bristol Old Vic Theatre School	GB	Bristol	13 688
4727	DAS HÄSSLICHE ENTLEIN Theater Frosio	CH	Aarau	15 000
4728	DAVID COPPERFIELD NACH CHARLES DICKENS Theater Weltalm Bern	CH	Bern	12 000
4592 *)	TSKALTUBO KUNSTINITIATIVE: INTEGRATION VON FLÜCHTLINGEN AUS ABCHASIEN DURCH KUNST Artasfoundation	CH	Zürich	6 400
VISUAL ARTS (40)				411 550
4533 S	CARL ANDRE – ARBEITEN Museum zu Allerheiligen	CH	Schaffhausen	10 000
4540 S	BONE 16 – FESTIVAL FÜR AKTIONSKUNST BONE 16	CH	Bern	5 000
4548 S	ART LICKS WEEKEND 2014 Art Licks Weekend 2014	GB	London	6 000
4550 S	MAURICIO DIAS & WALTER RIEDWEG: SMALL STORIES OF MODESTY AND DOUBT Kunstmuseum Luzern	CH	Luzern	10 000
4551 S	GEORGE STEINMANN Kunstmuseum Thun	CH	Thun	8 000
4552 S	TRIENNALE FÜR ZEITGENÖSSISCHE KUNST 2014 IM WALLIS LabelArt	CH	Sierre	10 000

4553 S	PARTICIPATION OF MARC BAUER IN LIVERPOOL BIENNIAL 2014 Liverpool Biennial of Contemporary Art	GB	Liverpool	7 500
4554 S	STUART BRISLEY Modern Art Oxford	GB	Oxford	7 500
4555 S	PLATTFORM: DER LÄNGSTE TAG: 16 STUNDEN NONSTOP PERFORMANCES UNTER FREIEM HIMMEL Plattform: Der längste Tag	CH	Zürich	5 000
4556 S	E-VAPOR-8 Site Gallery	GB	Sheffield	3 750
4557 S	«UND WEG MIT DEN MINUTEN». DIETER ROTH UND DIE MUSIK Zuger Kunstgesellschaft, Kunsthaus Zug	CH	Zug	10 000
4562 S	CHRISTINE STREULI «GRADUALLY REAL», 2014, 19TH BIENNALE OF SYDNEY Biennale of Sydney Limited	AUS	Woolloomooloo	7 500
4564 S	MANON BELLET Musée Jenisch Vevey	CH	Vevey	5 000
4569 S	UNDERGROUND – ZEITGENÖSSISCHE KUNST IN DER FESTUNG SCHOENENBURG Kontur Kunstverein Stuttgart	CH	Zürich	10 000
4598	EVERYDAY VON CHRISTIAN MARCLAY Biennale Bern	CH	Bern	13 000
4599	LE MOUVEMENT – PERFORMING THE CITY Schweiz. Plastikausstellung Biel	CH	Biel Bienne	20 000
4603 S	CUT-SET Ausstellungsraum Klingental	CH	Basel	3 000
4615 S	HYBRIDE(N) Bieler Fototage	CH	Biel	10 000
4616 S	LE PAYSAGE SANS FIN – MARC ANTOINE-FEHR City of Cluny	F	Cluny	7 200
4617 S	DUNJA HERZOG, SOLO SHOW Piano Nobile	CH	Genf	3 000

4.1 AWARDED PROJECTS

4618 S	ED ATKINS – AN EXHIBITION AT THE SERPENTINE SACKLER GALLERY Serpentine Galleries	GB London	9 750
4644	BETHAN HUWS: READING DUCHAMP, RESEARCH NOTES 2007 – 2014 Kunstmuseum Bern	CH Bern	20 000
4645	ANTONY GORMLEY, TANKER FIELD Zentrum Paul Klee ZPK	CH Bern	25 000
4653 S	SHIRANA SHAHBAZI Kunsthalle Bern	CH Bern	8 000
4675 S	KRASIS BadNewsFromTheStars*	CH Bern	3 000
4695 S	INFINITE SINGULARITIES White Frame	CH Basel	2 000
4696 S	JETER SON CORPS DANS LA BATAILLE drift.factory	CH Genf	5 000
4697 S	THE ASSOCIATES AND FORMCONTENT'S SALONS FormContent	GB London	4 950
4698 S	LA POSSIBILITÉ D UNE ÎLE Isaline Vuille	CH Lausanne	5 000
4699 S	MARTIN BOYCE Kunstmuseum Basel	CH Basel	10 000
4700 S	A SMALL THEATRE OF MEMORY (WORKING TITLE) LAM – Laboratorium Artium Memoriae	CH Genf	10 000
4701 S	HUMAN RIGHTS HUMAN WRONGS The Photographers Gallery	GB London	9 750
4702 S	VERSUCHSANORDNUNG 4 Transform	CH Bern	5 000
4705 S	BIG EGO BONE Performance Art Festival	CH Bern	10 000
4711 S	LEARNING BY DOING Alma Mater	CH Zürich	5 000

4722	ROMAN SIGNER Barbican Centre	GB London	15 000
4723	IN SEARCH OF THE MIRACULOUS Newlyn Art Gallery	GB Cornwall	15 000
4724	SEISMOGRAPHIC SOUNDS – MUSIK, SOUNDS & GERÄUSCHE IN DER DIGITALEN WELT Norient	CH Bern	20 000
4725	FORSCHUNG Space in Between	GB London	11 250
4731	UMZUG DES KINO IM KUNSTMUSEUM INS KINO REX Verein Cinéville Bern	CH Bern	50 000
4592 *)	TSKALTUBO KUNSTINITIATIVE: INTEGRATION VON FLÜCHTLINGEN AUS ABCHASIEN DURCH KUNST Artasfoundation	CH Zürich	6 400
DANCE (32)			294 150
4546 S	KUHLE WAMPE ODER WEM GEHÖRT DIE WELT Kiriakos Hadjiioannou	CH Basel	10 000
4547 S	OFFSHORE PERFORMANCE Verein konstruierte Idylle	CH Zürich	5 000
4563 S	DURCH SICHT DisTanz	CH Luzern	8 000
4572 S	19. OLTNER TANZTAGE Verein TANZINOLTEN	CH Olten	7 000
4573 S	VERKNALLT Fanta5 Kollektiv	CH Bern	3 000
4596	ASSEMBLY: GB CONTEMPORARY DANCE TOUR Dance Art Foundation	GB London	12 000
4597	TANZ:NOW Phönix Theater	CH Steckborn	15 000

4.1 AWARDED PROJECTS

4602	PARTNERSCHAFT FÜR NACHWUCHSFÖRDERUNG UND AUSTAUSCH FÜR DAS JAHR 2014 Verein BewegGrund	CH Bern	30 000	4659 S	SCHWARZE MÖWE ODER HOW TO GET HIGH La Soci��t�� ��mue	CH Luzern	6 000
4619 S	BON VOYAGE! Dance Company betweenlines	CH Subingen	4 000	4660 S	ALLES. BUFO MAKMAL	CH Basel	5 000
4620 S	DANCEWEB STIPENDIUM 2014 Lea Vettiger Moro	CH Jona	3 000	4661 S	DOGGY STYLE Verein Tough Love	CH Bern	10 000
4621 S	BOL��RO + INSTANTS VOL��ES Compagnie Octavio de la Roza	CH Lausanne	10 000	4704 S	A LESSER WORK Emma Murray Tanzcompany	CH Bern	5 000
4622 S	MILKY WAY Cie Linga	CH Pully	10 000	4707 S	DRUMSTICK & ISHTAR RECREATIONS Concreta	CH Mendrisio	10 000
4623 S	UTOPIA OF THE PRESENT – VARATIONS Bern Retour Kollektiv	CH Bern	10 000	4708 S	PARC NATIONAL Groupe J.M.a.n (Compagnie de Genf)	CH Genf	8 000
4624 S	FROM A TO B VIA C All Exclusive	CH Basel	5 000	4709 S	DANCE PERFORMANCE OF A NEW WORK BY RENAUD WISER DANCE COMPANY Renaud Wisser Dance Company	GB London	9 750
4646	CARMINA BURANA hermesdance	CH Boll	10 000	4710 S	TANZ IN BERN 2014 Dampfzentrale Bern	CH Bern	3 000
4647	... Y QUE MAS! – SIESTA – PERLAS PEREGRINAS – HAIKU FLAMENCO Tanzcompagnie Flamencos en route	CH Baden	20 000	4729	NORTHERN BALLET – CHOREOGRAPHIC PLATFORM Northern Ballet	GB Leeds	15 000
4652 S	TANZ PLAN OST Tanz Plan Ost	CH St. Gallen	10 000	4730	BAD ADVICE Tr��gerverein Compagnie Drift	CH K��snacht	15 000
4654 S	LA DADA – SOPHIE TANZT TROTZDEM Anka Schmid	CH Z��rich	6 000	4592 *)	TSKALTUBO KUNSTINITIATIVE: INTEGRATION VON FL��CHTLINGEN AUS ABCHASIEN DURCH KUNST Artasfoundation	CH Z��rich	6 400
4655 S	ZWISCHEN RAUM Asphalt Piloten	CH Biel	6 000	<hr/>			
4656 S	IGYOO Fluoressenz	CH Z��rich	6 000	EDUCATION 498 549			
4657 S	FEUER UND FLAMME Fanta5 Kollektiv	CH Bern	5 000	GRANTS ALLOCATED IN KANTON BERN (45) 407 219			
4658 S	TRIGGER inFlux und Lerchm��ller	CH Bern	6 000	<hr/>			
				4566 E	Brevet f��d��ral d expert en production (2013 + 2014)		10 200
				4574 E	Master of Science in Biomedical Engineering (09/2013 – 02/2014)		3 000
				4575 E	Betriebs��konomie (09/2013 – 07/2015)		3 440

4.1 AWARDED PROJECTS

4576 E	Zertifikatslehrgang / CAS «Soziale Arbeit mit gesetzlichem Auftrag» (03/2014 – 03/2015)	5 000
4577 E	Berufsmaturitätsschule (08/2013 – 07/2014)	8 000
4578 E	Fachfrau/mann Aktivierung und Alltagsgestaltung (05/2014 – 10/2016)	17 774
4579 E	Fachfrau/mann Operationstechnik HF (10/2014 – 10/2017)	12 000
4580 E	Lehre als Metallbaupraktiker/in EBA (08/2012 – 08/2014)	9 232
4581 E	Ausbildungslehrgang CZV (18.01.2014 – 08.03.2014)	1 850
4582 E	Kauffrau/mann (11/2010 – 07/2014)	5 670
4628 E	Vorkurs Bildnerisches Gestalten (08/2014 – 06/2015)	1 200
4629 E	Bachelor Business Engineering Sustainable Energy Systems (06/2014 – 08/2017)	18 270
4630 E	Lehrgang «Handelsdiplom BFB» (01/2014 – 07/2014)	3 950
4631 E	Bachelor in Lebensmittelwissenschaften (09/2012 – 09/2015)	5 000
4632 E	Lehrdiplom für die Vorschulstufe und Primarstufe NMS (09/2014 – 09/2017)	16 800
4633 E	Bürofachdiplom (01/2014 – 01/2015)	4 740
4634 E	Ausbildung von 6 Personen aus Nepal im Kanton Bern (06/2014 – 12/2014)	2 400
4680 E	Sporthandelschule (08/2014 – 07/2018)	12 000
4681 E	Formation en horlogerie «Atelier Niveau 1» (08/2014 – 02/2015)	5 364
4682 E	Bachelor of Medicine (09/2013 – 2020)	18 960
4683 E	Online-Media-Assistant (Webentwicklung) (09/2014 – 08/2015)	9 445
4684 E	Lehre als Pflegefachfrau/mann HF (09/2012 – 08/2015)	3 550
4685 E	Gymnasium 1. Bildungsweg (08/2014 – 07/2015)	4 520
4686 E	Dipl. Hôtelier-Restaurateur/in HF (04/2014 – 03/2017)	12 000
4687 E	10. Schuljahr (08/2014 – 07/2015)	4 500
4688 E	Master «Linguistik (Hauptfach) / Archäologie (Nebenfach)» (09/2010 – 07/2015)	13 900
4689 E	Tanzausbildung «TIP – bewegungs-art» (09/2014 – 07/2016)	4 000
4690 E	Fotografie-Weiterbildung / Masterclass (09/2014 – 06/2015)	4 320
4691 E	Fahrausbildung der Kat. CE (07/2014)	1 150

4692 E	Master Sek I (2012 – 2015)	6 640
4732 E	Master Biotechnologie (08/2014 – 07/2019)	36 000
4733 E	Studiengang Vorschule und Primarstufe (09/2013 – 02/2017)	30 000
4734 E	Lehre als Automobil-Assistent/in EBA (08/2014 – 08/2016)	6 600
4735 E	Industrial Designer (2012 – 2015)	13 200
4736 E	Lehre als dipl. Pflegefachfrau/mann (03/2013 – 03/2016)	3 000
4737 E	Sozialpädagoge/in in Ausbildung (2011 – 2015)	6 300
4738 E	Module «Base en Mécanique» et Module d'opérateur (08/2014 – 06/2018)	10 100
4739 E	Master Schweizer Politik und vergleichende Politik (02/2014 – 08/2015)	19 124
4740 E	Fahrlehrer/in EFZ	4 400
4741 E	Pflegehelfer/in SRK (09/2014 – 02/2015)	2 920
4742 E	Bachelor Rechtswissenschaft (09/2014 – 2018)	5 000
4743 E	Professeur d'éducation physique (08/2014 – 05/2015)	8 000
4744 E	Lehre als Informatiker/in System Technik EFZ (08/2013 – 07/2017)	21 700
4745 E	Bachelor of Science HES-SO en Informatique de gestion (09/2014 – 09/2018)	2 000
4746 E	Master of Science in Sport Science (09/2013 – 08/2015)	10 000

SCHOOL PROJECTS IN THE CANTON OF BERN (9)

4583 E	MUSIKTHEATER «DIE KLEINE HEXE» Musikschule Oberland Ost	CH Interlaken	5 830
4584 E	MUSICAL 2014 «ACTING SISTERS» Sekundarstufe 1	CH Wichtrach	5 000
4585 E	ANGEBOT «MEDIENPROFI» DER PRO JUVENTUTE FÜR 3./4. KLASSEN Schulkreis Bümpliz	CH Bern	1 500
4635 E	SCHULÜBERGREIFENDES INTEGRATIVES KULTURPROJEKT «KULTUR _ IM _ PULS» Weissenheim	CH Bern	6 500

4.1 AWARDED PROJECTS

4636 E	SCHULPROJEKT «UNVOLLendet – VOLLendet» Gymnasium Köniz-Lerbermatt	CH	Köniz	20 000
4693 E	«GESTERN – HEUTE – MORGEN» – EIN SPARTENBERGREIFENDES KULTURPROJEKT Schule Gsteigwiler	CH	Gsteigwiler	10 000
4747 E	ARTLABOR Schulkreis Bethlehem	CH	Bern	20 000
4748 E	ABSCHLUSSEVENT 2015: INTERNATIONALES BEGEGNUNGSKONZERT IN ZUSAMMENARBEIT MIT DEM SINFONIE ORCHESTER BIEL SOLOTHURN Schule OSZ Mett-Bözingen	CH	Biel	20 000
4749 E	SCHREIBATELIER Primarschule Neumarkt Biel	CH	Biel	2 500
CONFLICT & VIOLENCE (16)				1 138 900
4586	SUPPORT TO YOUNG AFGHANI ASYLUM SEEKERS Baobab Centre	GB	London	54 000
4587	IMPROVING CAPACITY TO ADDRESS SEXUAL AND VIOLENCE IN SOMALILAND DISPLACEMENT CAMPS Health Poverty Action	GB	London	35 910
4588	HEKS – SPAGAT, SANS-PAPIERS ANLAUFSTELLE FÜR GESUNDHEIT UND SOZIALE FRAGEN IN AARGAU UND SOLOTHURN HEKS	CH	Aarau	49 100
4589	ESSENTIAL HEALTH AND NUTRITION SERVICES FOR HOST AND IDP POPULATIONS IN SOUTH CENTRAL SOMALIA Medair	CH	Zürich	70 000
4590	WOMEN ON THE MOVE (SOUTH SUDAN) SAD Swiss Academy for Development	CH	Biel	75 000

4591	NIGERIA – WATER FOR PEACE: IMPROVING ACCESS TO WATER AND SANITATION IN CONFLICT ZONE LANGTANG NORTH, PLATEAU STATE WaterAid	GB	London	75 000
4648	PROMOTING PEACE IN QUETTA THROUGH THE EMPOWERMENT OF YOUNG PEOPLE (PAKISTAN) ActionAid	GB	London	130 371
4649	PROGRAMME OF NARRATIVE THERAPY «TREE OF LIFE» WORKSHOPS WORK WITH REFUGEES AND ASYLUM SEEKERS British Refugee Council	GB	London	45 000
4650	CREATING AN ENABLING POST-CONFLICT ENVIRONMENT FOR POPULATIONS IN KAYIN STATE (MYANMAR) HelpAge International	GB	London	80 000
4712	PROTECT PEOPLE ON THE MOVE, SYRIA Amnesty International	CH	Bern	100 000
4713	ES-BAS BERATUNGSSTELLE FÜR ASYLSUCHENDE DER REGION BASEL (BFM) FÜR DIE JAHRE 2014/2015 BAS Beratungsstelle für Asylsuchende	CH	Basel	50 000
4714	SUPPORT FOR HOST AND IDP COMMUNITIES IN TORIT, EASTERN EQUATORIA STATE (SOUTH SUDAN) Caritas Switzerland	CH	Luzern	80 000
4715	PROTECTING CHILDREN FROM USE BY NON-STATE ARMED GROUPS (CENTRAL AFRICAN REPUBLIC) Child Soldiers International	GB	London	23 490
4716	EMERGENCY AND COMMUNITY-BASED SUPPORT TO PEOPLE AFFECTED BY THE SYRIAN CRISIS Fondation Terre des Hommes	CH	Lausanne	55 564
4717	PROVIDING LIFE-SAVING MINE RISK EDUCATION TO INTERNALLY DISPLACED PEOPLE AND OTHER AT RISK CONFLICT AFFECTED POPULATIONS Mines Advisory Group MAG	GB	Manchester	109 065
4718	WINTERISATION ASSISTANCE FOR SYRIAN REFUGEES IN LEBANON WINTER 2014/2015 Solidar Suisse	CH	Zürich	100 000

4.1 AWARDED PROJECTS

4592 *)	TSKALTUBO KUNSTINITIATIVE: INTEGRATION VON FLÜCHTLINGEN AUS ABCHASIEN DURCH KUNST Artasfoundation	6 400	CH Zürich
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*) Das Projekt «Tskaltubo Kunstinitiative: Integration von Flüchtlingen aus Abchasien durch Kunst» wurde mit einem Totalbetrag von CHF 32000 unterstützt. Das Brückenprojekt wird betragsmässig zu je einem Fünftel den Bereichen Musik, Theater, Tanz, visuelle Kunst sowie Konflikt und Gewalt belastet. Bei der Angabe der Anzahl bearbeiteter Gesuche wird es nur bei den Musikprojekten aufgeführt.

SCIENTIFIC RESEARCH (1)		600 000	
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4651	PARTNERSCHAFT: FÖRDERPROGRAMM «FORSCHUNG IN PALLIATIVE CARE» 2014 – 2017 Schweiz. Akademie der Medizinischen Wissenschaften SAMW	600 000	CH Basel
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4.2 PARTIALLY CLAIMED PROJECT GRANTS

Partially claimed projects grants (13) CHF 185 198.60.–

Bei einigen gesprochenen Projektbeiträgen aus dem Berichtsjahr sowie aus vorangegangenen Jahren wurde nicht der Gesamtbetrag beansprucht. In der folgenden Übersicht sind die nicht ausbezahlten beziehungsweise zurückerstatteten Teilbeträge aufgeführt. Die Jahreszahlen in der ersten Spalten geben an, wann die Beträge gesprochen wurden.

INDIVIDUELLE BILDUNGSBEITRÄGE (10)

4686 E	DIPL. HÔTELIER-RESTAURATEUR/IN HF	6 000.00
(2014)	Ausbildung abgebrochen	
4579 E	FACHFRAU/MANN OPERATIONSTECHNIK HF	6 000.00
(2014)	Nach Zusage Erziehungsdirektion: Betrag gekürzt	
4577 E	BERUFSMATURITÄTSSCHULE	2 223.60
(2014)	Gesprochener Bildungsbeitrag nicht vollständig gebraucht	

4632 E	LEHRDIPLOM FÜR DIE VORSCHULSTUFE UND PRIMARSTUFE NMS	16 800.00
(2014)	Gesuch zurückgezogen. Ausbildung um ein Jahr nach hinten verschoben.	
4480 E	INFORMATIKER/IN EFZ	15 000.00
(2013)	Beiträge von anderen Stiftungen erhalten, Ausbildung finanziert	
4452 E	HANDELSDIPLOM	2 731.00
(2013)	Ausbildung abgebrochen.	
4457 E	EIDG. BAUER/BÄUERIN EFA	5 500.00
(2013)	Nach Zusage Erziehungsdirektion: Betrag gekürzt	
4520 E	LEHRE ALS LOGISTIKER/IN EF	3 894.80
(2013)	Gesprochener Bildungsbeitrag nicht vollständig gebraucht	
4451 E	MAL- UND GESTALTUNGSTHERAPEUT/IN	5 000.00
(2013)	Ausbildung abgebrochen	
4347 E	KAUFFRAU/MANN	3 547.20
(2012)	Gesprochener Bildungsbeitrag nicht vollständig gebraucht	

WISSENSCHAFTLICHE FORSCHUNG (1)

4462	BREAKTHROUGH BREAST CANCER / TRIPLE NEGATIVE BREAST CANCER TRIAL (TNT TRIAL)	7 541.00
(2013)	Überfinanzierung dank privater Spende	

SOZIALE INSTITUTIONEN (1)

4205	PECKHAM SHED / DEVELOPMENT PROJECT	30 961.00
(2011)	Peckham Shed aus finanziellen Gründen geschlossen	

KONFLIKT UND GEWALT (1)

4714	CARITAS / PROJEKT IN SÜDSUDAN	80 000.00
(2014)	Finanzierung nicht gesichert, Projekt kann nicht wie geplant durchgeführt werden	

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