

FINANCIAL TIMES

HOW TO SPEND IT

11 DECEMBER
2021

JESSIE
BUCKLEY *stars*
in our PHILANTHROPY
SPECIAL

#HOWTOGIVEIT

COURTNEY LOVE – YALDA HAKIM – ALAN GRIEVE – SHILPA YARLAGADDA – DWYANE WADE – VANESSA BRANSON



MERCEDES GLEITZE



LINDSEY VONN



GARBIÑE MUGURUZA



SONYA YONCHEVA



GRACE KELLY



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KHOUDIA TOURÉ



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VACHERON CONSTANTIN TRADITIONNELLE.


VACHERON CONSTANTIN
GENÈVE

ONE OF
NOT MANY.



Dom Pérignon
×
LADY GAGA

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TRIBAL

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Joséphine Collection

—
CROWN YOUR STYLE

CHAUMET
PARIS

HOW TO SPEND IT

11 DECEMBER 2021

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ON THE COVER: Photography by BRUNO STAUB Styling by JULIAN GANIO Shot at L'Escargot Soho

JESSIE BUCKLEY wears ANDERSON & SHEPPARD merino rollneck, £325. MARGARET HOWELL flannel trousers, £465. MHL wool beret, £75, lambswool Scout scarf, £55, and Army trainers, £255. TIFFANY & CO white-gold and diamond TI ring, £4,900. PAUL SMITH mohair socks, £38

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CARRERA

"I've learned not to take time for granted. What drives me is knowing that the clock is ticking."

Ryan Reynolds



OPENING SHOT

FINE PRINT

Björk is just one of the famous faces helping to fight Hepatitis C

Since launching in 2014, Art on a Postcard has auctioned off miniature artworks by the likes of Damien Hirst, Grayson Perry and Marina Abramovic every year in a bid to help The Hepatitis C Trust achieve its goal of eliminating the liver disease by 2030. This time, photographers such as Miles Aldridge, Ade Adekola and Harry Borden have donated boxsets of 10 museum-quality, postcard-sized prints to the cause, which will be sold as part of the charity's new Fine Art Photography Boxsets sale.

It's "a wonderful way of supporting The Hepatitis C Trust," says Borden, whose candid black-and-white celebrity photographs are held in London's National Portrait Gallery. His boxset includes his images of Morgan Freeman, Michael Hutchence, the Spice Girls, Gillian Anderson and Björk, who he shot in her native Iceland. "For her, being photographed is a creative collaboration," he continues. "It was slightly stressful as I was only given around 20 minutes. At one point, I absurdly asked her to 'be spontaneous!' She laughed, stuck out her tongue and I got my picture."

BAYA SIMONS

Fine Art Photography Boxsets are available at artonapostcard.com for £250 each, with the proceeds split between The Hepatitis C Trust and the photographer

Right: Björk photographed in Iceland by Harry Borden



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COURTNEY LOVE

The alternative rock star and actress rose to prominence as the front woman of the '90's grunge band Hole. She married Nirvana's Kurt Cobain in 1992, featured in a number of films and released a solo album, *America's Sweetheart*. For *How I Spend It*, she talks about the importance of financial literacy: "It is one of the most critical things an artist can have. But it's scary understanding my fault in all this - in acknowledging my overspending."



BEN WISEMAN

The Kentucky-born artist has been illustrating Frank Bruni's weekly *The New York Times* column for the past 10 years. He also designs theatre posters, most recently for Andrew Lloyd Webber's *Cinderella*. To illustrate our roundup of subscription services that give back, Ben found inspiration at home: "I recently purchased some indoor plants so I looked to these as reference. I usually can't keep them alive, but I keep trying and hoping."



ROSANNA DODDS

Rosanna studied English literature at Sussex University, and since joining *How To Spend It* in 2018, she's written about art, fashion and philanthropy. In this issue she speaks to Vanessa Branson about a new sculpture residency on Eilean Shona, an island on the west coast of Scotland: "A month on Vanessa's island sounds like heaven - particularly as JM Barrie wrote his sadly never-performed screenplay for *Peter Pan* there," says Rosanna.



RIMA SUQI

The New York City-based journalist also works as a documentary producer, once travelling to Alaska to shoot surfers. For this issue she profiles Shilpa Yarlagadda, co-founder of jewellery brand Shiffon. "The first piece of fine jewellery I bought was a green tourmaline ring from the legendary Gem Palace in Jaipur, India," says Rima. "My love of that country, and jewellery, provided a wonderful common ground for conversations with Shilpa."

Chopard

THE ARTISAN OF EMOTIONS – SINCE 1860

FLOWER POWER JEWELLERY WATCH





JACK DE BOUCHERON AND QUATRE COLLECTION

BOUCHERON

PARIS SINCE 1858



EDITOR'S LETTER

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his is our second issue of How To Give It, which focuses on a range of philanthropic efforts both large and small. Many of the stories featured this week look at foundations and organisations created to do creative good. For the past 30 years, Alan Grieve, a redoubtable figure of 93, has been one of the leading benefactors in the cultural sector. As chairman and company director of the Jerwood Foundation, he has given away more than £108m in capital and revenue to various arts and educational programmes and created a blueprint for “business philanthropy” that can be rolled out around the world. In an interview at his office in Shropshire (page 60), he looks back on his anniversary year with an astute and uncompromising candour. He may be a major influence when it comes to “how to give it” but he’s not remotely woolly, as Harriet Quick finds out.

Other people in the magazine are also using their influence to encourage societal change. Shilpa Yarlagadda established her jewellery brand Shiffon with a simple premise – a pinky ring to promote female kindness and empowerment (page 27). Still a Harvard undergraduate, she has helped establish a network of female mentors, built a thriving business and collaborated with Michelle Obama on some vote-incentivising hoops. She also gives 50 per cent of profits from the Duet Pinky Ring, and 10 per cent from other designs, to female-led startups. At 24, she’s the epitome of the modern, conscientious entrepreneur.

Shilpa is one of a number of strong-minded women in the issue. Vanessa Branson gives us an exclusive glimpse of the tiny island of Eilean Shona (page 46) in the Hebrides, where she is unveiling a new artistic residency, while the actress Jessie Buckley explains how her career has worked in lockstep with initiatives to raise awareness around addiction services, prisoner rehabilitation and community care (page 38).



Left: the Jerwood Foundation’s chairman and company director Alan Grieve (page 58). Below: Tioram Cottage on Hebridean island Eilean Shona (page 46)

Right: this week’s cover star, the actress Jessie Buckley (page 38)



AWE INSPIRED GOLD WOMAN POWER NECKLACE, BCAM EDITION, £113 (PAGE 32)



WOULD YOU CHOP OFF YOUR HAIR AND GIVE IT TO SOMEONE ELSE?

someone else? In one of my favourite stories in this issue, Sara Semic meets some of the hair heroes (or hair-oes) who have donated their long ponytails to the Little Princess Trust (page 50). The charity makes wigs for children and young adults who have experienced hair loss through illness, but just as touching here is the discovery of the many children who have let their hair be chopped for the cause. A special thank you to Mae Bagladi, the seven-year-old who not only volunteered to have her waist-length hair cut to just below her jaw line, but who was also prepared to let photographer Dan Burn-Forti capture the mane event. Losing one’s hair can be enormously traumatic, especially for young schoolchildren who just want to fit in with their peers. Thanks to volunteers such as Mae, the trust has

been able to provide 11,000 wigs to young people since its foundation in 2006.

Of course, when it comes to how to give it, it helps if you have something to give. As part of the FT’s campaign to promote financial literacy, the musician and actress Courtney Love extols the benefits of doing maths (page 70). Her vantage may be a unique one, but there’s a wisdom in her words: “I don’t think that

artists should be expected to be billionaires... I think artists should get what we call ‘right-sized’ about what to expect from their careers.” ■ HTSI

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Beatrice Borromeo, Como 2021



BUCCELLATI

MILANO DAL 1919



Yalda Hakim

The BBC World News presenter swears by her Bally boots, Fitbit and the power of education

INTERVIEW BY **LUCINDA BARING**
PHOTOGRAPHY BY **MAX MIECHOWSKI**



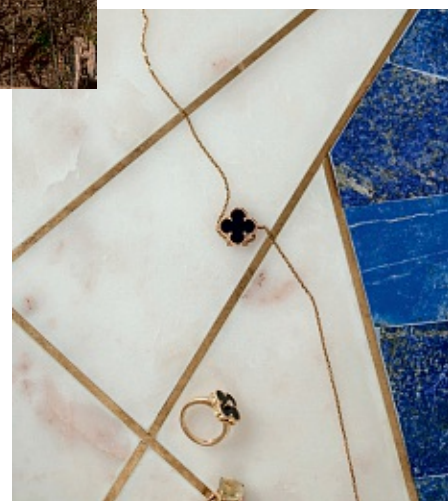
Yalda Hakim in the living room of her London home



YSL DESSIN DU REGARD
- KOHL IS HAKIM'S
BEAUTY STAPLE



I AM WHO I AM BECAUSE OF THE EDUCATION AUSTRALIA PROVIDED



Clockwise from left: Hakim in her kitchen, beside her Afghan rug. The Yemeni city of Sana'a. Cheese from La Fromagerie, which Hakim likes to eat with fruit and quince paste. Her Van Cleef & Arpels necklace and ring, and her "protector" lemon citrine ring

MY PERSONAL STYLE SIGNIFIER is a crisp white shirt with a twist, such as a weird asymmetric collar or a boxy Japanese cut. Then I have my off-duty, in-the-field look – jeans and the same pair of bottle-green leather boots I bought from Bally 10 years ago. They are my good-luck boots, and they've gone from an interview with a president to deep into west Mosul when the bombs were falling.

I HAVE A COLLECTION of blank paper. I'm constantly writing notes to my son, explaining why I chose to go to Syria when he was six months old, or telling him about the four Trump rallies I attended in a week. I write them on my phone or laptop but my aim is to transfer them to paper, and every time I pass a stationery shop I buy some more beautiful paper and envelopes.

ON MY WISHLIST is an onyx and gold Alhambra bracelet from Van Cleef & Arpels. I have the ring and necklace and I think that matchy-matchy element stops me buying the bracelet. I don't ever want to be predictable. *From £2,800*

IF I COULD MAKE ONE LASTING CHANGE IN THE WORLD, IT WOULD BE education for girls. That is why I established the Yalda Hakim Foundation, which provides scholarships and mentoring for young women in Afghanistan. If my parents hadn't fled Afghanistan when I was six months old, would I have been denied an education? I am who I am because of the education Australia provided. Today, after the fall of Kabul, I believe in that cause more than ever. yaldahakimfoundation.org

THE GADGET I COULDN'T DO WITHOUT is my Fitbit. I walked 42,000 steps in one day during lockdown. I'm incredibly competitive and was being egged on by my friend, the economist Mohamed El-Erian. I decided to beat his personal best by walking across London. I posted it everywhere on social media.

THE PLACE I CAN'T WAIT TO GO BACK TO is Sana'a in Yemen. I was there covering a story before the war, and I remember standing on a hotel rooftop at dusk as the call to prayer was ringing out across the city and people were rushing through the narrow alleyways with torches. This incredible but godforsaken city reminded me of Afghanistan – the kindness and hospitality of the people, coupled with the horror they endure. I'm concerned to see what it has become.

AND THE BEST SOUVENIR I'VE BROUGHT HOME is an Afghan rug from a store on Chicken Street, the famous shopping street in Kabul where people have been selling antiques, carpets and knick-knacks for generations. I was in town to interview Hamid Karzai and gained exclusive access to the village in Kandahar where US staff sergeant Robert Bales had massacred 16 Afghan civilians. My team and I crossed a minefield to get to the homes of the victims, and the story was broadcast on multiple channels globally. It was after this that the

BBC offered me a job and I left Australia and moved to the UK. The rug reminds me of that very special trip, which was a turning point in my career.

THE BEST BOOK I'VE READ IN THE PAST YEAR is Julian Jackson's biography of Charles de Gaulle, *A Certain Idea of France*. I loved the way this junior general convinced Churchill to have his back, then mobilised the French to stand behind him and take their country back. It taps into the way I feel about Afghanistan.

THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE is a beautiful dark-grey semi-backless silk jumpsuit with flared trousers from Australian designer Scanlan Theodore. I grew up in Australia and most of my favourite designers are from there. scanlantheodore.com

THE VISIONARY IDEA I WISH I'D COME UP WITH is electricity. When you see a society fall into darkness because they are relying on generators, you are reminded of the power electricity has to change lives. Something as simple as light provides safety, security, opportunity and education.

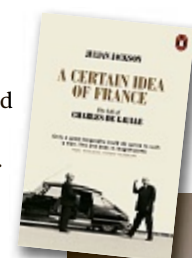
MY STYLE ICON is somewhere between Audrey Hepburn, with her clean-cut little black dress and the ability to make everything look effortless, and Bernard-Henri Lévy, with his signature white shirt and blazer.

THE CHARITABLE ORGANISATIONS I MOST ADMIRE are Reporters Sans Frontières and the Centre for the Protection of Afghan Women Journalists. Around 700 Afghan women were working as journalists out of Kabul before the city fell. Now, fewer than 100 remain in the capital. They are getting support and assistance from these groups, which are also documenting the impact their absence is having on press freedom.

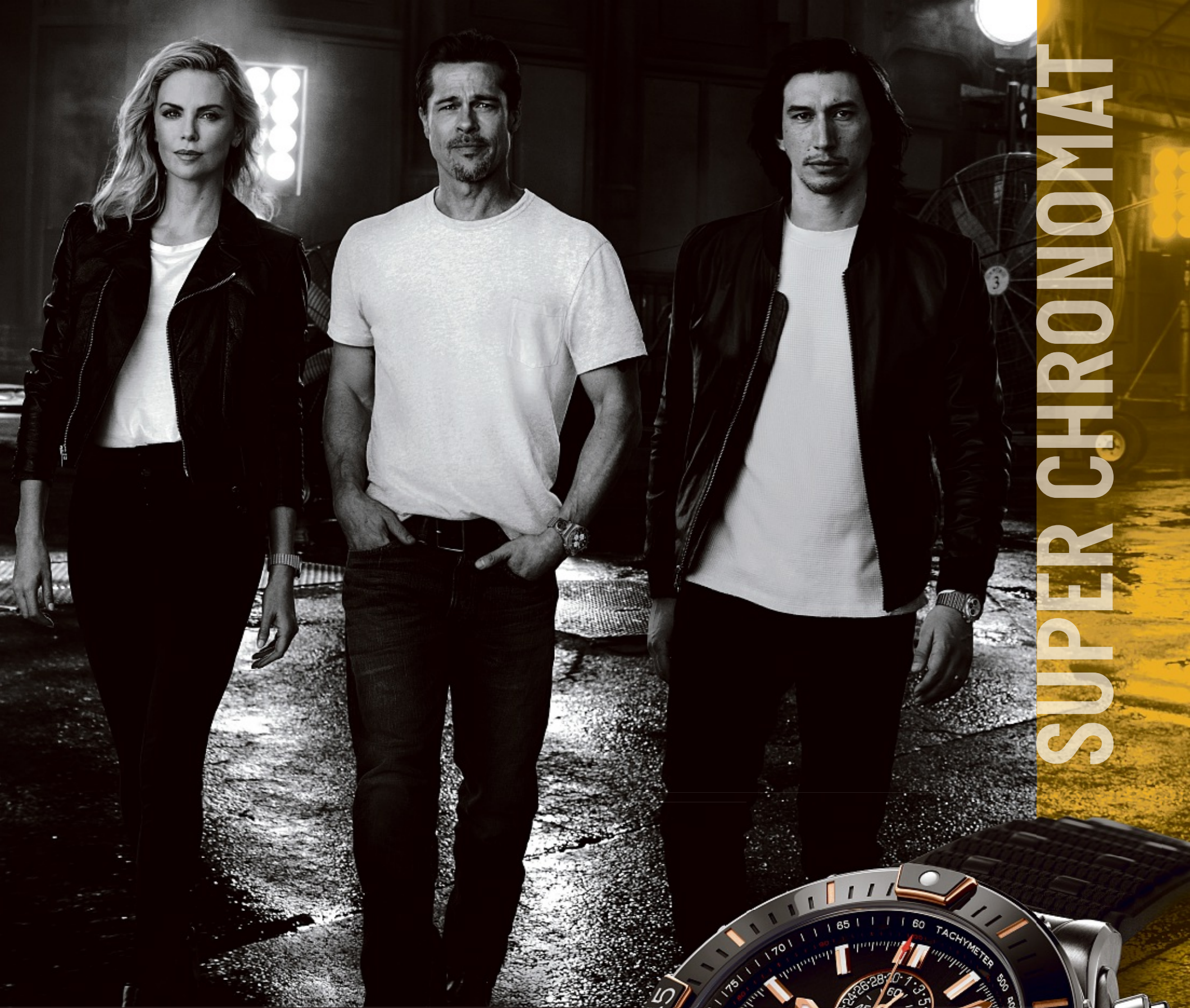
THE BEAUTY STAPLE I'M NEVER WITHOUT is black kohl. It can be any brand: currently that's YSL, but I'm equally happy with Maybelline or one I've picked up in Delhi.

IN MY FRIDGE YOU'LL ALWAYS FIND good cheese from La Fromagerie in Marylebone. Cheese is my go-to when I don't want to cook, eaten with fresh fruit and quince paste. Then there's fresh yoghurt for my son, avocados and cold-press juices we make ourselves. We also pick up some honey wherever we go, most recently one from Daylesford in the Cotswolds and another from Syria, which is blended with pistachios.

AN OBJECT I WOULD NEVER PART WITH is a lemon citrine ring I bought in Mumbai more than a decade ago. The people in the store blessed the stone, and even though I'm not superstitious I now can't travel without it. I feel like it is my protector. ■HTSI



Above: Hakim's favourite recent read and her good-luck Bally boots



SUPER CHRONOMAT



BREITLING
1884

#SQUADONAMISSIION





JEWELLERY

HIDDEN GEM

Shilpa Yarlagadda's Shiffon started with a pinky ring and has since looped the Duchess of Sussex, Hailey Bieber and a campaign with Michelle Obama. *Rima Suqi* meets a 24-year-old sensation

PHOTOGRAPHY BY TIMOTHY O'CONNELL

Aged just 24, Shilpa Yarlagadda has a resumé and an address book that most take decades to accrue. Four years ago, sitting in her Harvard dorm room, she co-founded Shiffon, a jewellery company with a single product – the Duet Pinky Ring. A spiral design with two stones – representing a “pinky promise” for women to support one another – it was worn by Emma Watson, Nicole Kidman and Shailene Woodley on various red carpets before Shiffon even had a proper website. Better yet, it gives 50 per cent of its proceeds to female-led startups via its non-profit venture capital foundation, Startup Girl. Since then, many more names including Michelle Obama, Cynthia Erivo, Serena Williams and, most recently, the Duchess of Sussex on the cover of *Time* magazine’s “100 Most Influential People” have been seen with the Duet too.

Yarlagadda has still not completed her degree because of Shiffon’s success; she shuttles between Boston and New York City, where she has an apartment that functions as an office. When I speak with her, she is with one of her jewellers and regales me with tales of a whirlwind week that began in Florence for the launch of Lavazza’s “I Can Change the World” 2022 calendar (she’s September), then back to Harvard for classes, and on to New York for a shoot. She speaks very quickly – sometimes it seems her brain outpaces her words – but always comes back to the brand.

SHIFFON IS NAMED AFTER THE FABRIC, AND BECAUSE IT SOUNDS LIKE “THE SHIFT IS ON”

“I love jewellery, but I don’t see this as just jewellery,” she confirms. “What we’re actually trying to do is to create a culture around entrepreneurship, around a community for women.” (Shiffon is so named because it is Yarlagadda’s mother’s favourite fabric – but also because it “sounds like ‘The shift is on’”.)

Startup Girl has helped fund 11 women-led companies to date, including Sea Star, a

Shiffon co-founder Shilpa Yarlagadda on West 47th Street in New York



SHIFFON 14-CARAT ROSE-GOLD AND SAPPHIRE DUET PINKY RING, \$425



need to find a voice – it couldn't just be, "I like jewellery, I like fashion, so I thought I'd make my own.") Making a ring made sense: "It is the coolest accessory," she says. "And people wear it every day. I really wanted to tell a story that is meaningful and empowering – have something where the women who wear it become spokespeople for the mission. I can't do that with something they wear once every month."

WORKING TOGETHER, SHE and Slutsky developed the adjustable, spiral design of the ring, a supply chain that is focused on women, an ethical approach and an attainable price point (which ranges from \$155 to \$780). She also uses diamonds that meet the Kimberley Process certification requirements, eschewing lab-grown because "when you look at those companies – where they are founded, and who they are really benefiting – it's not actually spreading the impact to the people I want it to."

Shiffon's second product after the Duet arose from a collaboration with Michelle Obama's When We All Vote foundation during the 2020 US presidential elections. Yarlagadda had been surprised when Obama wore the ring on the Jimmy Fallon show; even more so when she wore it again to the Grammys. "I remember somebody had asked me if I thought anyone would wear Shiffon to the Grammys, and I was like: 'No, I have a midterm on that day.'"

Later, she reached out to the former first lady's stylist Meredith Koop (also now a mentor) and pitched the idea of hoop earrings, which Obama often wears, as a symbol of the hoops women have had to jump through to gain basic rights. 19.65 per cent of the profits from the sales of Classic Duet Hoops (priced at \$380 for sterling silver and \$1,965 for 14-carat yellow gold) are used to fund female entrepreneurs; it represents the year 1965 when women of colour gained the right to vote.

Next up, Shiffon is set to introduce the Huggie, a small hoop set with the brand's trademark big and small diamonds – only the third introduction in four years. "Let's not make stuff just to make stuff. The world has enough stuff in it," says Slutsky. "Shiffon is very thoughtful about every new product or concept. It is a one-by-one rollout of coveted pieces. And they are coveted because they stand for something the wearer believes in." As for Yarlagadda, once she has completed her degree next year, she plans to turn Shiffon into a heritage brand. "I think success should grow with you," she decides. "You get better at knowing how to be impactful over time." ■ **HTSI**



Above: Michelle Obama wears the Pinky Ring on Jimmy Fallon. Below: SHIFFON Classic Duet Hoops in gold, \$1,965



THE DUCHESS OF SUSSEX WEARS THE DUET PINKY RING ON THE COVER OF TIME



Top: Yarlagadda in a jewellers in New York. Above: Hailey Bieber wears SHIFFON Classic Duet Hoops, \$1,965. Bottom right: Yarlagadda's love for jewellery was first inspired by visits to India

water-shoe company; Pepper, which makes underwear; and Bouches, which makes South African leather goods. It also boasts a board of mentors including photographers Inez & Vinoodh, leadership expert Ella Robertson of One Young World and star stylists such as Ty Hunter (who works with Beyoncé, among others) and Sarah Slutsky – in typical gutsy fashion, Yarlagadda cold-emailed the latter two to get the meetings.

Yarlagadda's confidence and entrepreneurial nature was, in part, instilled and nurtured by her childhood in Silicon Valley: Los Altos Hills, her hometown, has a population of just over 8,000, yet still ranked fifth in Bloomberg's annual "100 Richest Places" in 2020, with notable residents including Russian billionaire Yuri Milner and Google co-founder Sergey Brin. The eldest of two daughters born to a VP of engineering at Yahoo and a doctor, she recalls taking typing classes in second grade and programming robots from an early age. But it was while visiting relatives in India that she learnt to appreciate creating and purchasing jewellery in a country which was, for centuries, the world's sole supplier of diamonds.

"You're not going to a store and seeing ready-made things – everything is custom-

made. You're selecting materials and really creating it yourself," she says. "I have done that since I was a little kid – it's a whole process. And it's a really strong bonding experience for women."

At Gunn High School in Palo Alto, Yarlagadda joined the Space Cookies, an all-girls robotics team sponsored by NASA and the Girl Scouts. "NASA donated half a hangar to our team for us to build our robot, and that's when I got to meet so many incredible role models and mentors who were experts in tech and business," she recalls. It spurred her on to found the ed-tech company

AT HARVARD, WOMEN WERE ON HER MIND – SPECIFICALLY THE LACK OF THEM HIGH UP IN TECH

Club Academia at just 15 years old, with a few friends from her chemistry class; this created videos by students, for students, to explain tough concepts they were studying. But by the time she enrolled at Harvard as a computer science major, women were very much on her mind – specifically the lack of them in prominent positions in tech. Bolstered by Emma Watson's speech to the United Nations and, later, the then Meghan Markle's, she made her mind up to "create impact" via "a for-profit organisation focused on doing right in the world".

Her initial ideas were, she admits, "all over the place". It was guidance from Slutsky – now the creative director of jewellery at Shiffon – that helped her focus. (The stylist told Yarlagadda that she would



PHOTOGRAPH: ANDREW LIPOVSKY/NBCU PHOTOBANK; HAILEY BIBER: TIME

DESIGNED BY *Yayoi Kusama*

Please, drink responsibly



CHAMPAGNE
LA GRANDE DAME
Veuve Clicquot

FOOD

PUMP UP THE JAMS

Maria Fitzpatrick talks to the chutney, marmalade, honey and preserve makers spreading the love



Above: *Still Life with Tangerines*, c1925, by Tamara de Lempicka

GEE'S JAMS
STRAWBERRY
JAM, €5



There's an abundance of joy to be found in pots of golden honey and freshly popped jars of jewel-coloured preserves. They're the heart of the festive cheese board and the soul of the breakfast table. And it makes sense that a gift traditionally given to others as a gesture of goodwill and love should become the focus of a new recipe for doing good.

From Malta, where award-winning Gee's Jams (the passion project of River Cottage-trained cook Gerald Strickland) is partnered with the Foodbank Lifeline Foundation; to Paris, where ultra-chic Confiture Parisienne has been raising funds for breast cancer with a jar that's as delicious as the raspberry and macaron jam inside; to New Zealand, where luxury honey brand Tahī invests

in biodiversity and education – there's a huge preservation society out there.

Martin Zuch is founder of Mama Buci, an award-winning, cold-filtered raw-honey company that operates a community-building co-operative in Zambia. Established in 2009 by ex-trader Zuch and missionary John Enright, with the support of Bear Grylls and artist Charlie Mackesy (author of *The Boy, The Mole, The Fox and The Horse*), the for-profit enterprise has built more than 100,000 easy-to-harvest "treetop hives" for wild bees in the Miombo forests, helping to contribute to the incomes of more than 7,000 families and helping to support the school Zuch built in the region. Teams from Malawi have, at Mama Buci's invitation, conducted field trips to learn about the model in order

THERE'S A KIND OF SAFETY IN THE NOSTALGIA AROUND PRESERVES

to replicate its benefits in their own communities. It is now one of the biggest single-source honey producers in Africa but, with new shareholders launching the brand in earnest around Europe and into the US in January, "it feels like we're just getting started", says Zuch, who wants to see 400,000 more hives in the next decade. From this month, 10 per cent of the profits from jars of Summer Harvest (light, aniseed notes) and Winter Harvest (dark and treacly) honeys will also go back to local schools (givehopeafrica.org).

There's a reason people in this business make such natural philanthropists, says Elspeth Biltoft, founder in 1989 of Yorkshire's multi-award-winning Rosebud Preserves, which today makes a 60-strong orchestra of jams, marmalades, chutneys, jellies and honey. "We understand a system of dependence. So much work goes into this, and with the constantly changing conditions in weather and climate and all kinds of variables, if you didn't roll up your sleeves, you'd have no livelihood.

"Our main thing is bumblebee conservation," she continues. "It went a bit hit-and-miss during Covid, because naturally our thoughts turned to how to survive as a business. But in the long term, there's no bigger factor than the bees themselves." The company gives donations from every jar of red-tomato and chilli, blackberry and sloe gin, and Midsummer jams – whose ingredients rely heavily on bumblebees for pollination – sold via its website to the Bumblebee Conservation Trust. And it recently hosted its own "Bee Friday", where 10 per cent of all proceeds went to the cause.

Other campaigning producers are focused on food waste. "For anyone in the food business, the idea of waste at any stage in the food chain or of anyone going hungry is incredibly upsetting," says Jenny Costa, a long-time torchbearer in Britain for reducing food waste who famously founded Rubies in the Rubble by employing disadvantaged women. The company makes chutneys and condiments from "salvaged" produce. "This year has been crazy, with the shortage of seasonal workers," she says. "There are systemic issues and supply-chain issues, and farmers are desperately trying to diversify because it's not worth picking their own fruit."

WITH THE BUSINESS approaching its 10-year anniversary in February, it has saved 351,600kg of produce from the scrap heap, and Costa's ideas, once considered quirky, have been fully vindicated. The company, with just 14 employees, not only donates its own surplus stock but plays an intermediary role in the matrix of farmers, supermarkets, producers, charities (such as the foodbank collective The Trussell Trust) and community organisations that gets fruit and veg to someone who can either

process it or eat it. In October, Rubies' staff stepped in with food-rescue champions The Gleaning Network and The Felix Project and physically helped an Essex farmer rescue as many apples as possible, donating half to food banks and putting the rest to work in an apple and cranberry chutney for Christmas.

"I always wanted our jars to spark a bit of thought, to function in the fridge as a symbolic reminder to use and appreciate what you've got," says Costa. "When you give a present of food, you're giving the fruit of someone's labours: it's one of the most meaningful gifts there is."

"There's a kind of safety in the nostalgia around preserves and a comfort factor in the purchasing of them that peaks at this time of year – and it seems to go hand in hand with charitable giving," agrees Sarah Metcalf, grocery buyer at Fortnum & Mason, where gift-seekers are currently lining up for classic English strawberry jam and a rare, short-season mandarin marmalade from Chios. "It's important to people that their comfort extends to others, and we're careful that the suppliers we partner with, from our own-brand preserves and honeys to the Prince of Wales's Highgrove products, share those values. Right now, it's a volatile environment for producers – retailers need to support those who do it right." ■ HTSI



From top: Confiture Parisienne The Heart on the Breast jam, €16.90. Tahī Manuka Honey, £25 for 250g. Rubies in the Rubble Apple Cranberry Chutney, £3.50. Fortnum & Mason Chios Mandarin Marmalade, £9.95. Rosebud Preserves Blackberry & Sloe Gin Jam, £4.75. Mama Buci Summer Harvest Zambian Honey, £5.99

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Below: one of the Mongolian herders who source cashmere for Oyuna (bralette, left), and benefit directly from its sales

SHOPPING

SHARE VALUE

Give your favourite charities a boost when you buy. By *Aylin Bayhan*

- 1. &DAUGHTER hand-knitted Winter Market jumper, £454.50** Twenty per cent of proceeds go to Refuge, which supports women and children suffering from domestic violence. and-daughter.com
- 2. HAAS BROTHERS plate, \$195** Part of the 2021 Artist Plate Project by the Coalition For The Homeless. Purchasing one plate can feed up to 100 homeless New Yorkers. coalitionforthehomeless.org/artistplates; artwareeditions.com
- 3. ANYA HINDMARCH compostable leather Return To Nature tote, £995** Each bag sold will benefit DIRT, Arizona Muse's charity to support the biodynamic farming industry. anyahindmarch.com
- 4. CLOWN SKATEBOARDS Adam Neate The Family Triptych skateboards, £725** Thirty per cent of profits go back into Clown's community-interest company that invests in skateboarding communities around the UK and beyond. clownskateboards.com
- 5. OYUNA breeze bralette, £95** The Earth collection gives back to the nomadic herders in Mongolia who source Oyuna's cashmere and benefit directly from the revenue generated from their work to retain their independence. oyuna.com
- 6. MICHAEL KORS organic cotton Watch Hunger Stop LOVE Baseball cap, £70** All profits from every hat sold will be donated to the United Nations World Food Programme to support children in vulnerable communities around the world. michaelkors.co.uk
- 7. AWE INSPIRED gold Woman Power necklace (BCAM edition), £114** Forty per cent of the proceeds of each necklace will be donated to CancerCare, providing professional support for those coping with cancer. aweinspired.com
- 8. ACQUA DI PARMA x EMILIO PUCCI Notte Di Stelle reed diffuser, £83** This collaboration supports Save The Children's Rewrite The Future campaign for global education in vulnerable countries. harrods.com
- 9. SANNE Save The Orangutans cushion cover, £380** Fifteen per cent of profits from each Save The Species cushion cover will go towards the World Land Trust to help support the conservation and protection of the illustrated species. sannelondon.com
- 10. SCHIAPARELLI gilded pewter brooch, €550** All funds raised will be donated to Lady Gaga's Born This Way foundation, supporting youth mental health and working with young people to build a kinder and braver world. schiaparelli.com
- 11. LORO PIANA cashmere Unito blanket, £1,610** During December, Loro Piana will donate one blanket to the Emirates Red Crescent for every purchase at the Loro Piana stores in Dubai, as well as through its UAE website. ae.loropiana.com
- 12. SEIKO Prospex Save The Ocean Antarctica Tuna Diver's watch, £510** Seiko has joined forces with PADI and PADI AWARE Foundation's Marine Debris programme, donating a portion of the proceeds from its entire Prospex Save the Ocean collection. seikowatches.com
- 13. MOTLEY x CHARLOTTE GARNETT gold Strength bracelet, £800** Ten per cent of revenue will go to the mental-health charity SANE. motley-london.com
- 14. SEP JORDAN linen cushion cover, £152** These are made by refugee embroidery artists and craftswomen, and each sale directly benefits its maker in Jordan. sepjordan.com
- 15. LOUIS VUITTON UNICEF recycled-silver and cord Lockit x Doudou Louis bracelet, £355** For each bracelet purchased, \$100 is donated to UNICEF to help its work in providing access to water, sanitation, nutrition, education, health and protection services to the most vulnerable children. louisvuitton.com
- 16. DEMELLIER The Stockholm leather bag, £325** For every item sold, DeMellier's A Bag, A Life charity initiative will fund vaccines and medical treatments aimed to save the life of a child in need, in collaboration with SOS Children's Villages and local vaccine providers. demellierlondon.com
- 17. MOTHER + NET SUSTAIN + Carolyn Murphy denim The Knee Step skirt, £325** Through this collaboration, a donation of \$50,000 will go to the Sierra Club to support the 30x30 initiative to protect 30 per cent of US land and waters by 2030. net-a-porter.com
- 18. BLOOBLOOM Visionary sunglasses, £95** For every pair of sunglasses sold, Bloobloom will donate a pair to someone in need. bloobloom.com
- 19. RALPH LAUREN Pink Pony fleece hoodie, £149** One hundred per cent of the purchase price will help to benefit programmes for cancer screenings, early treatment, research and patient navigation. ralphlauren.co.uk



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Photographer: Iris Velghe - Design: LUMA



PLANTS FOR THE LONELY

Isolation and loneliness have become an urgent issue during the pandemic. Bloombox Club, an indoor plant subscription service, is billed as “plant-care and self-care” in a box, and was founded by psychologist Dr Katie Cooper, who uses plants in her therapeutic practice, having noticed the benefits of growing and connecting with nature among her lonely patients. An annual subscription of £440 buys 12 boxes of large- and medium-sized plants, each one themed to a particular therapeutic benefit, along with a unique plant of the month in a ceramic pot or basket, a digital gift card, and a wealth of educational materials on ways that plant care can support your own health and wellbeing. Ten per cent of this month’s profits will go to affiliated charities. bloomboxclub.com

A COURSE FOR EMOTIONAL HEALTH

Fifteen per cent of mental health disorders arise as a result of unresolved grief, explains Julia Samuel, the renowned psychotherapist, author and founder of Grief Works. And with the pandemic changing so many of the rituals around grieving – be it in the wake of illness, miscarriage, divorce or even a child leaving home – the cracks of vulnerability are cranking open. In partnership with the British Association for Counselling and Psychotherapy (BACP) and Cruse, the bereavement support charity, this subscription is a culmination of Samuel’s experience over 30 years. It consists of an interactive app and counselling course presented by Samuels with tools to support people 24 hours a day, providing them with what she calls “a path to healing”. It means anyone can give the gift of emotional support when they’re at a loss as to how to help someone. From £49.99 for three months to £199 for lifetime access, paid subscriptions also enable Grief Works to fund free, no-questions-asked access for those who can’t afford it. griefworkscourse.com

COFFEE FOR WOMEN’S EMPOWERMENT

Girls Who Grind Coffee is an English, all-female roastery striving to create its own revolution under the tagline “Babes brew it better”. They buy all their coffee exclusively from female producers from El Salvador to Brazil, Costa Rica to the DRC, building relationships that empower women’s roles within their own communities. Ten per cent of retail sales go back directly to the pockets of those women. “Not the importers’, not their husbands’ – theirs,” says co-founder Fi O’Brien, a former brand strategist who set up her own café in Melbourne and is now charged with creatively championing GWGC’s producers. “It’s about showing women that the work that they do is not only seen and appreciated but will also be compensated for.” The six-month Femme Fix subscription, £312, makes a lovely gift: a 250g box of single-origin coffee (choose from whole bean, French press, paper filter or espresso) delivered every week. girlswhogrindcoffee.com

SHOPPING

GIFTS THAT KEEP GIVING

From free meals to healing houseplants, why not subscribe to something with a lasting impact, asks *Maria Fitzpatrick*

ILLUSTRATIONS BY BEN WISEMAN

While the classic monthly direct-debit model still provides the biggest chunk of crucial revenue for most charitable organisations, subscriptions and memberships that put a little reward through the postbox can be a good incentive to stay engaged with the issues – a pay-and-stay-tuned mentality, as it were. Gartner, the global research and advisory business, has found that 75 per cent of all companies that sell directly to consumers will offer a subscription service of some kind by 2023 – which means more avenues to give to affiliated charities. Here are some of the call-to-action apps, platforms and online shops that promote the impetus for giving.

A VEHICLE FOR CARBON OFFSETTING

Ecologi is a breath of fresh air: a smart, engaging and somewhat addictive platform for action against climate change, with tools to make a personal and collective impact all in one place. It enables users to track all aspects of their “carbon lifestyle” and offers an inspiring, click-and-go menu of options for funding offsetting and global reforestation, humanitarian and biodiversity projects. Gift options range from €14.80 for a mini woodland to €14,800 to plant 100,000 trees, a forest big enough to be seen from space. The 12-month gift subscription of €67.20 offsets an average annual footprint by planting 144 trees in Madagascar, Mozambique and Nicaragua, and supports verified climate projects aligned with the United Nations Sustainable Development Goals. Crucially, they’ll see the visible growth in their “virtual forest” and receive in-depth, transparent reports on global projects, so the impact is made real. ecologi.com

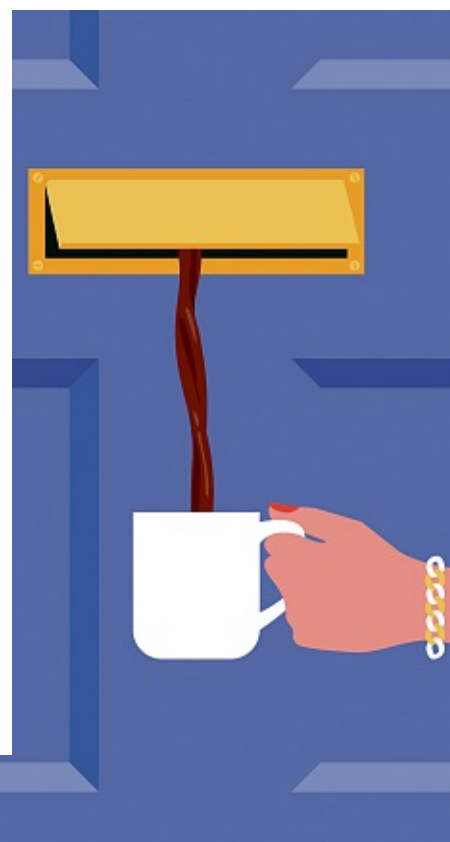


FICTION FOR DIVERSITY

Books by writers of colour climbed far higher in the bestseller lists during the Black Lives Matter protests. But with racial pay disparities and unconscious bias against minority groups still major issues in publishing, some retailers are doing their part to keep the momentum going. Recognising that “being able to educate ourselves about racism rather than experiencing it is a privilege”, Mainstreet Trading Company in the Scottish Borders set a goal to amplify diverse voices and support inclusive publishing. The Diverse Voices subscription invites readers to join them. Over six months, they’ll send three fiction and three non-fiction books that “moved, enlightened or challenged” them, and 10 per cent of each £85 purchase will be donated to Intercultural Youth Scotland, which provides specialist support for intercultural young people who face barriers to success. mainstreetbooks.co.uk

AN APP TO FEED THE HUNGRY

ShareTheMeal: Charity Donate is a clever, conscience-tapping app from the UN’s World Food Programme that makes giving meals to those in need incredibly easy. Reach conflict-affected communities in Afghanistan, drought-affected families in Madagascar, schoolchildren in Nicaragua, refugees in Jordan, families in Syria and children around the world by buying bundles of meals for a set amount (you choose on a sliding scale), or join up as a subscriber (£15 to £100 a month), which matches you to families in the world’s most vulnerable regions. It’s almost impossible to ignore the appeal of the message “Your meals are on the way”: the whole process is intuitive and immediate. sharethemeal.org

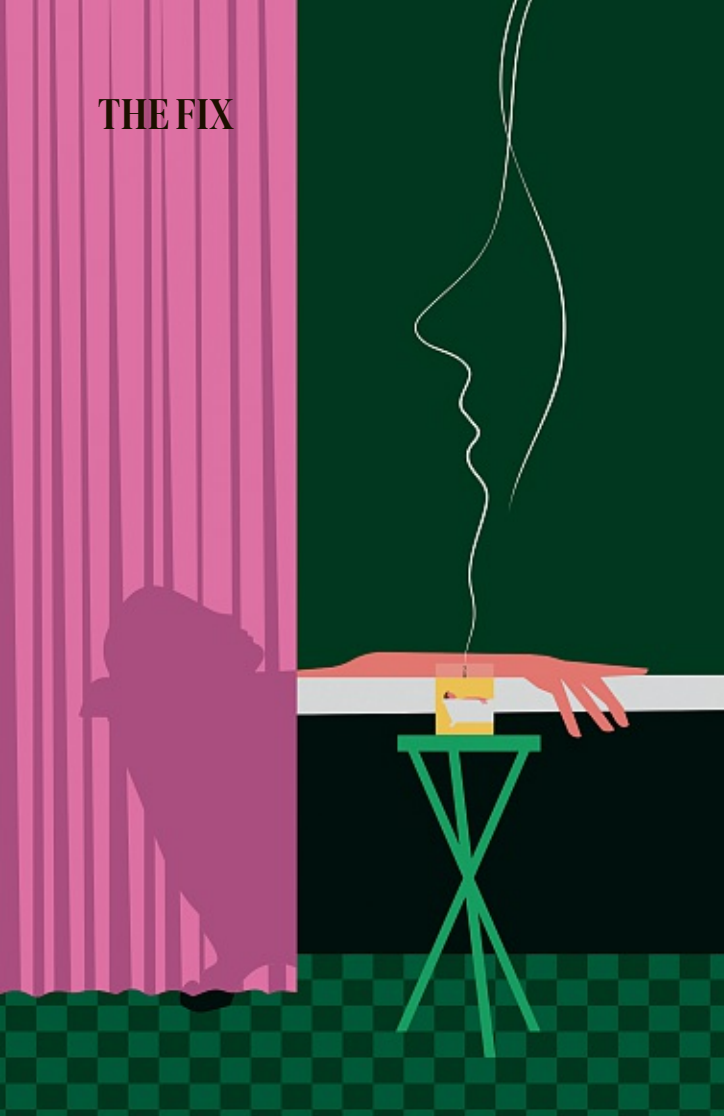


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A CHANNEL FOR CHANGE

It could strictly be described as passive philanthropy, which implies a laissez-faire approach – but signing up to Kinder is anything but. This new app, which works with Moneyhub for high-level banking security, is more a no-fuss solution to making regular contributions that correlate with your monthly lifestyle, and in doing so becoming part of a giving community on the app, at work – there's a corporate option – or among friends. Nominate your charities and pick a percentage of your spend that should be automatically donated, then the app will direct it from your account to your causes. It makes the things you already consume – cabs, coffees, the lot – count towards the greater good (although it won't donate from payments linked to mortgages, bank charges or utility bills), and the immediacy of the updates spurs commitment. Change charities or amend your donation level with a click, and payments can be paused or stopped any time. Kinder reinvests in projects around the world and there's an admin fee of up to eight per cent to keep the wheels turning. kinder.world

EXERCISE FOR ALTRUISM

Another doing-good platform gaining momentum is US-based app Charity Miles, a smart walking, running and biking tracker that syncs with the GPS on your phone or Fitbit and converts miles to money. Subscription takes the form of regular donations that you earn as you move via a sponsorship pledge page: there's an option to enlist friends and employers but users will also receive donations from the app's corporate sponsors. Some people will raise dollars for their chosen charities via Ironman challenges, marathons and 10kms, but the beauty of this is that it isn't just about racing – it can be about small steps (even dance steps) too. charitymiles.org



CANDLES THAT LIGHT THE WAY

Good Candles sprang to life when comms whizz Olly Rzyso, who has helped to grow brands such as the natural-beauty purveyors Haeckels, had six months at home to funnel his “unhealthy obsession” into doing something to make his young family proud. With packaging that's intentionally unserious – to provoke a reaction and get people talking about the “why” – his small-batch, soy-wax fragranced candles (£35) are each themed around a cause close to his heart, with an endearing “scent brief” and accompanying playlist. Ten per cent of sales go to a relevant charity. The Four Seasons subscription (£100) sends a candle every 90 days, with a fragrance concept that suits the season at hand. “Reading Books” donates to the National Literacy Trust, “Bath Time” to The Hygiene Bank, “Fred's Garden” to CALM (the Campaign Against Living Miserably), and “School Dinners” gives to The Trussell Trust. good-candles.com

A KIDS' CLUB FOR SOCIAL JUSTICE

This year, Amnesty has launched a new gifting site with ideas for everyone from the epicurean to the activist. It is also offering a new subscription called Reading Rebels, which signs children up to receive a regular delivery of creative activities, stories, stickers and bookmarks, to encourage them to think about building a better world. The books and play materials with ideas for dressing-up, drawing, writing and acting touch on everything from disability to gender equality to the plight of refugees, and aim to translate positive messages into kindness, empathy and confidence. £12 a month for a year's subscription goes towards the charitable trust's work supporting human rights. amnesty.org.uk



SOCKS FOR THE HOMELESS

Socks are the most needed but under-donated items at homeless shelters, says Ed Vickers, who volunteered in a shelter while at university and used his student loan to kickstart the social enterprise that became Jollie's, a company of “wearers and sharers”, in 2012. For every organic-cotton pair bought from Jollie's – choose from more than 20 unisex styles – they donate a pair to one of over 50 UK shelters. There's information about each shelter and details of how to make extra donations on the site. Subscribe for one or two pairs per month (£10 or £19) with the option to include a gift note, and if you recycle them (send them back in a pre-paid envelope) they'll send you a pair free with your next order. jolliesocks.com ■HTSI



FASHION

CHILD'S PLAY

Alexander McQueen is proving a model educator, writes *Jessica Beresford*

In the summer of 2020, at Ogmore-by-Sea on the south coast of Wales, a group of children played dress up. Not with musty, moth-eaten hand-me-downs but cotton and silk faille frocks with puffy sleeves and nipped-in waists made just for them. While they frolicked, some of their peers snapped Polaroids. “I tried to take pictures of the models from different angles to capture the best lighting,” observed one 15-year-old photographer in the making.

The assignment was part of an initiative by Alexander McQueen to give school-age children a glimpse into the inner workings of the fashion industry, and nurture an appreciation for different atelier skills. It was held in tandem with Ffasiwn Studio, founded by Welsh creative director Charlotte James and French photographer Clémentine Schneidermann, who work on fashion-image making with youth organisations in The Valleys.

“I WANT TO DEMYSTIFY FASHION AND OPEN UP THAT WORLD”

“The original idea was to invite the children to the show in Paris, but then Covid happened,” says creative director Sarah Burton, “so we decided to do something more in-depth.” Burton chose a lilac dress from her AW20 collection,

inspired by the folklore and traditions of Wales, which was reinvented and refitted by the McQueen atelier. The children then sketched customisations and styled themselves, and took part in casting and photography.

The fruits of their labour will be the subject of a new documentary and book that Burton hopes will serve to inspire free self-expression outside school and home. “I want to demystify fashion, and open up that whole world to show students that there are so many roles that you can play and how exciting it is to be part of a creative community,” adds Burton.

Alexander McQueen has a long history of supporting the creative arts, a legacy started by the brand's late founder Lee Alexander McQueen through his charity Sarabande, and carried on through Burton. The top floor of the brand's Old Bond Street store is reserved as an installation and workshop space designed to inspire and educate students, while the brand regularly donates surplus fabric and off-cuts to schools around the UK. In November McQueen also announced its support of A Team Arts Education, a community organisation that helps young people build their creative portfolios in London's Tower Hamlets, where many schools have had to cut such classes in favour of STEM (science, technology, engineering and mathematics) subjects.

“Quite often at school the arts are seen as lesser subjects,” says Burton. “Not only are creative skills emotionally good for people as a way of expressing themselves and communicating, but it's also misunderstood that there are very few jobs in the arts. By removing the possibility for a child to learn creative skills so early on, it closes opportunities to them. Huge amounts of people are employed in creative arts in this country alone.” ■HTSI



Costume sketches by pupils: above, by Isobel and, left, by Melody



Rover on a MISSION

Stuart Croxford is racing across the UK in aid of injured veterans, backed up by a purpose-built electric Defender. By *Chris Allmutt*

If you'd told Stuart Croxford in 2012 that the Land Rovers his British Army unit trained in would one day carry his name and his story, he probably wouldn't have believed you. But the creation of the Ava Croxford Defender – an electric take on the four-wheel-drive classic to be sold in aid of the limbless veterans' charity Blesma – is only the latest twist in the 36-year-old's tale.

After joining the Duke of Lancaster's Regiment as a platoon commander in 2007, Croxford was three months into his third tour in Afghanistan when an improvised explosive device detonated on the vehicle he was travelling in. The driver sustained severe internal injuries and both of Croxford's feet were shattered. Two years later, his right leg was amputated; Croxford resolved to regain his independence by training for endurance events.

"I knew my military career was over, [along with] the thrill and adrenaline of operational tours that I'd experienced as an infantry officer," he says. "I decided I'd do an Ironman [the long-distance triathlon] within two years." Just two months after the amputation, Croxford was walking again with a prosthetic, and by month four he was participating in a course for ski instructors. In 2016, he completed the London Marathon, followed by a 110-mile cycling sportif in the French Alps, and, finally, his Ironman goal in Mallorca.

Now Croxford, who lives in Cornwall, has turned his attention to the landscape on his doorstep. In May he's set to cycle 2,000km from Land's End to John O'Groats – the longest distance between any two places on the British mainland – to raise money for Blesma, a UK-based charity that supports ex-servicemen and women who have lost use of their limbs. Croxford himself has benefited from the support of the organisation and was made a trustee last year. "They really want to push you to live an independent and fulfilling life," he says. "They're always there to check in, see how things are going and offer the support you require."

A crowdfunder has been set up for the ride – but that's not the only way to donate. When Norman Crowley, founder of electric car firm Ava, heard Croxford's story, he offered a hand in preparing Croxford's support vehicle. Ava specialises in creating electric versions of classic cars: recent models include the super-svelte Ferrari 308 (Paul Newman's vehicle of choice) and an artist-designed AC Cobra. But between the need for a rugged, dependable vehicle (there are 35,000m of climbing across the entire route) and Croxford's military background, there could be only one option for the Land's End to John O'Groats challenge: the Land Rover Defender.

Ava plans to make 10 Croxford Defenders in total, the first of which became available at the end of last month. Fifteen per cent of the proceeds of each sale – not an

Top left: one of the limited-edition Ava Croxford Defenders. Right: Stuart Croxford training for his cycling challenge. Below: Croxford inspects the Defender



"THE SEATBELT COLOUR IS INSPIRED BY HIS REGIMENT"



inconsiderable sum, given the electrified Defender's £300,000 price tag – will go to Blesma.


"The Croxford Defender has first and foremost been inspired by Stuart's story," says Ava creative director Colm Roche, "from the golden sand colour of the car itself through to the seatbelt colour being inspired by the belt of Stuart's regiment." The car also comes with custom bodywork, including a carbon-fibre bonnet and bespoke badging. Inside, there are Recaro sports seats and a dashboard plate signed by Croxford, while a speckled "starlight" roof lining alludes to the long nights he would spend in open-top Defenders while training in Canada. It's not just built for comfort, though: the 100kWh battery has a range of 200 miles, and the vehicle will reach 60mph in 5.5 seconds. With no accommodation booked and a varying quality of roads and tracks to navigate, it's the perfect back-up vehicle for Croxford's undertaking.

Until then, Croxford will be hard at work; ThreeZero12, the outdoor health and fitness company he set up after leaving the army, leaves him with no shortage of training partners. "Doing these challenges keeps me fresh and focused," he says. "Not just on myself – but on being able to support other people in achieving their goals." Just as it has inspired Ava, then, Croxford's story continues to prove a powerful motivator for racers and ex-veterans alike. ■ HTSI
justgiving.com/fundraising/stuartcroxford; studioava.com



This page: PAUL SMITH
shearling leather
jacket, £1,500, viscose
top, £180, and leather
trousers, £585. MHL
Army trainers, £225

Opposite page: FENDI
wool-mix trench
coat, £5,200, and
gold-plated O'lock
single earring, £175



JESSIE BUCKLEY *is*
giving the performance
of a LIFETIME

The star of *Cabaret* and Oscar-tipped *The Lost Daughter* seeks out roles that “bite”. She talks gigs, gardening and gratitude with *Tim Auld*

Photography by *Bruno Staub*
Styling by *Julian Ganio*

“MY BIGGEST
FEAR IS BEING
ASLEEP ALL
MY LIFE – IN
WHATEVER
CONTEXT”



This page: ANDERSON & SHEPPARD wool herringbone coat, £2,250. BALenciAGA viscose/silk reversible coat-dress, £2,850. MHL Army trainers, £225. DELFINA DELETTREZ white-gold, pearl and diamond Pearl and Trillion single earring, £10,455, and white-gold, pearl and diamond Dots and Pearl ring, £4,730. PAUL SMITH mohair-mix socks, £38

Opposite page: BALenciAGA viscose/silk reversible coat-dress, £2,850. DELFINA DELETTREZ white-gold, pearl and diamond Pearl and Trillion single earring, £10,455





MOLLY GODDARD lambswool
Harper Fair Isle cardigan,
£520, lambswool Vaughan
vest, £380, and taffeta
Henry skirt, £780. MHL Army
trainers, £225. TABIO wool/
cotton socks, £16

I have just ordered a pair of coffees at the Corinthia hotel on London's Embankment when Jessie Buckley's number flicks up on my phone. "Hi, it's Jess. You're not going to believe this," she says, a note of exasperated laughter in her voice, "I'm stuck in the revolving door..."

As anyone who has followed her career knows, no door stays shut in Jessie Buckley's face for long, and she finally emerges, a long herringbone overcoat covering a cosy blue rollneck jumper, wide woollen checked trousers and a pair of well-worn black-and-white-striped Adidas trainers. Her naturally curly red hair is styled short into a severe angular bob for her latest stage role as society girl-turned-nightclub singer Sally Bowles in *Cabaret*.

For a woman whom Andrew Lloyd Webber described as having "the sacred flame of star quality" aged 17, when she took part in his and Cameron Mackintosh's reality television show *I'd Do Anything* to be cast in *Oliver!* (denied victory, she was runner-up), she is delightfully unstarry. We are meeting three days before Buckley, now 32, takes the stage for the first preview of *Cabaret*, at the "Kit Kat Club" at the Playhouse Theatre alongside her co-star, Eddie Redmayne. Tickets are scarcer than hen's teeth.

It's the latest step in a career where she doesn't seem to have put a foot wrong. Her acting breakthrough came as the devout Marya Bolkonskaya in the BBC's mega-adaptation of *War & Peace*, and the roles she's since played have revealed a range that can take in the surreal (Charlie Kaufman's baffling *I'm Thinking of Ending Things*), the darkly funny (homicidal nurse Oraetta Mayflower in *Fargo*), the troubled and troubling (a young woman who falls for a serial killer in *Beast*), the cut-glass posh (*Judy*), and the ballsy (a Scottish country-and-western singer in *Wild Rose*). Her natural voice is a caramel-smooth southern Irish (she grew up in Killarney), but she also has a black belt in accents – Minnesota, Glasgow, the Queen's English... ask her where she will. And then there's the singing voice – she's as brilliant a musical mimic as Jane Horrocks in *Little Voice*, but also writes and performs as herself and has played a set at Glastonbury.

Right now, she can't wait to get back in front of a live audience. "I think I might combust. I literally think I might go up in flames. I'm so excited," she says. For *Cabaret*, the whole theatre is decked out to feel like a Berlin club in the 1930s. "I've played tiny little gig venues where you're literally on somebody's lap and I've played Glastonbury. But I feel this production is going to feel so new because of what has happened in the last two years."

Buckley's Sally Bowles is a hard-hitting performance: naughty, manipulative, angry and very human. "The prospect of seeing her play Sally was just too enticing," says Redmayne, who had no doubt who he wanted the producers to cast as his co-star. "She has a free spirit and a massive heart – and rebellion in her. The great actors take extreme risks and Jessie does that and it leaves you breathless in the moment."

That anarchic spirit and fearlessness is something that also instantly struck Maggie Gyllenhaal, who directed Buckley in her debut film *The Lost Daughter* which has been picking up much Oscar-buzz on its perambulation around the film festivals and will be released on Netflix on 31 December. "She's kind of a wild animal," Gyllenhaal says. "So I tried to create an atmosphere on set where we could capture the wildness that's naturally in her."

Based on Elena Ferrante's novel, Gyllenhaal's film tells the story of Leda (played by Olivia Colman), an academic and mother of two grown daughters, who has taken herself off on holiday alone by the seaside. Buckley plays Colman's younger self, her story told in flashback. A twist at the heart of the film involves a wrenching emotional decision. Buckley rises to the challenge. "I think what you are watching with Jessie is a woman actually learn something, actually grow, actually stretch on screen," says Gyllenhaal, "as opposed to watching someone pretending to grow or stretch."

"It was amazing," says Buckley. "Maggie dared me. She was like, 'Don't reduce yourself, don't be a little girl, step into something bigger.' I jumped off the cliff with her. I feel there's lots about me that I don't know and life is so finite," she continues. "My biggest fear is being asleep all my life – in whatever context. So if that means putting myself in a space that is new, then that's exactly where I want to be."

She has also, in the past year, wrapped two other films. *Men*, by Alex Garland, about "a woman who is a widow who has gone away to a house in the English countryside to heal... and then stuff happens". The other is *Women Talking*, with Frances McDormand, Ben

"I'M SO EXCITED TO PERFORM LIVE AGAIN. I MIGHT GO UP IN FLAMES"

Whishaw, Rooney Mara and Claire Foy, based on Miriam Toews's novel about a Mennonite community in Bolivia where the women are drugged and systematically raped.

I suggest that many of the pieces she has been involved with have a slightly nightmarish quality. She pauses, not sure she's happy with the word. "I mean life is hard, isn't it," she says eventually. "I guess I like the bite in a film. I like the journey and I like dreams. I think it's an illusion to think that there isn't that struggle in life generally."

Buckley has spoken in the past about suffering panic attacks as a teenager and later having therapy to help with the "wolves" within. Lady Gaga has just revealed the psychological toll getting stuck in character as a murderer in *House of Gucci* had on her. Does she find it hard to come down from harrowing roles? "I'm not [a] method [actor]," she says. "But yes, it does affect you. I think on the back of both these films [*Men* and *Women Talking*] I got a bit of a shock. I was like, 'Oh, God, that is coming deeper and you've got to mind yourself.' That's why going back to somewhere like Norfolk – where she has recently bought an old 17th-century house full of cobwebs – "having toast, doing gardening, is like, that's my place. And I know that about myself now."

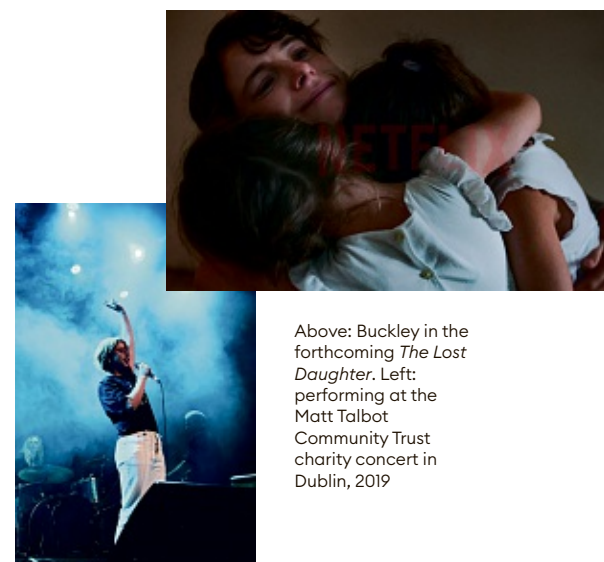
Watching Buckley joking with the stylist and photographer then turning it on for the camera a week before our interview, it's hard to imagine that she wasn't always the person who brought the joy to the room. She was known as the "lone ranger" as a kid. "I was a disaster teenager," she says. "I would never go back there. I think I genuinely needed [the music]. It was my happy place. Music and doing school shows became my survival really." She describes her parents as "amazing": "My dad's a bar manager and my mum's a musician, and they taught us [she has a younger brother and three younger sisters] to just experience life."

I ask if they were worried about her taking on *I'd Do Anything* at such a young age. Absolutely not, she says. And of course it opened doors to her that could have taken years to kick down. She turned down the offer to understudy Nancy in *Oliver!*, instead taking a part in Trevor Nunn's revival of Sondheim's *A Little Night Music*. Then, rather than pushing on with her career, she decided to retrench and learn her craft by going to study at RADA: something she says would probably not have been possible but for a man called Tony Bernstein, a non-industry-related mentor who offered her support. It has meant that she can do the same for her own siblings: "What's really nice is that they are in a similar place now and because of this man, because of how lucky I've been, I now can pass it forward to them and be, like, 'Don't worry about [being able to afford] it. I've got your back. You just go and be brilliant.' I'm very, very grateful to him."

That gratitude remains a base line that underscores all of Buckley's life. Last year she joined Neill MacColl (brother of Kirsty) and his wife, Kate St John, to record a single to highlight the dangers facing frontline workers under Covid-19 and to support the Royal College of Nursing Foundation Covid-19 Support Fund. Similarly, following making *Wild Rose*, which told the story of a young mother trying to rebuild her future after a year in prison, Buckley organised a gig in Mountjoy Prison in Dublin. She also wants to talk about The Matt Talbot Community Trust, a Dublin charity for which she is an ambassador, which opened in 1986 to help adults coping with addiction or who have had contact with the criminal justice system. "I became involved through my uncle," she says. "He had been in and out of the Matt Talbot and had an addiction, and this place has been a huge part of my life. For me, it's another family. Wherever you are, whoever you are, whatever struggles you have, how little you have in your pocket, it doesn't matter, it's a door that is always open to help and to nurture."

In 2018 the centre suffered a catastrophic fire and is still operating under greatly reduced circumstances. Buckley did a gig in Dublin in 2019 to raise funds and there are plans for another in 2022. "If we can do a concert next year that will get us over the finish line and the centre will be complete," says Grainne Jennings, the Trust's director. The money is important, but Jennings' focus is as much on what Buckley brings emotionally to Matt Talbot and the people who come there. "The level of humanity that she brings to the table and the empathy. She has a wonderful capacity to tune into the unsaid."

As to what's next up for Buckley after *Cabaret* and a performance which further confirms her status as one of our great vocal talents, might there be a solo album on the cards? She won't be drawn on that, but by the sound of it, it wouldn't take much to get her back out on the road: "I like to be gigging. I like being with an audience. There's nothing better than seeing one person's face in the audience and being like you're having a journey, a trip with them, you know. It's everything." ■ HTSI



Above: Buckley in the forthcoming *The Lost Daughter*. Left: performing at the Matt Talbot Community Trust charity concert in Dublin, 2019





This page: LOEWE shearling coat, £5,500. WALES BONNER wool-mix Kalimba skirt, £595, matchesfashion.com. PAUL SMITH wool trousers, £250. MHL Army trainers, £225

Opposite page: LOUIS VUITTON leather Cocoon coat, £3,750. TIFFANY & CO white-gold and diamond open TI hoop earring, £6,450 for pair

Talent, Jessie Buckley at Relevant. Hair, Soichi Inagaki using Kiehl's at Art Partner. Make-up, Thomasin Waite using Bioeffect at Julian Watson. Manicure, Marie-Louise Coster using Dior at Caren. Photographer's assistants, Willy Cuyllits and Grzegorz Blazewicz. Digital operator, Denis Schlovsky. Stylist's assistant, Julia Lurie. Production, LG Studio. Special thanks to L'Escargot Soho, The French House and Maison Bertaux

THIS ENCHANTED ISLE

As Vanessa Branson launches an artists' residency on Eilean Shona, she tells *Rosanna Dodds* why the tiny Hebridean outpost still captures the imagination

Photography by *Robert Ormerod*

It was JM Barrie who first captured Eilean Shona, a tidal island in Scotland's Inner Hebrides. Here the Scottish novelist found solace in isolation; the pine-clad landscape conjured images of mythical creatures and wild beasts. "This is a very lovely spot, almost painfully so," Barrie wrote upon visiting the island in 1920. "It almost taketh the breath away to find so perfectly appointed a retreat on these wild shores." A few days later he started the screenplay for *Peter Pan*.

Barrie is one of many creative talents to have frequented Eilean Shona. The 19th-century artist James Abbott McNeill Whistler painted solemn landscapes here. Victorian architect Alexander Ross, credited with moulding the city of Inverness, built the old schoolhouse, now a secluded holiday home. And more recently Kate Winslet has taken to holidaying in one of the island's nine cottages. It's fitting, then, that Eilean Shona will soon play host to a new residency programme for contemporary sculptors, a collaboration between Vanessa Branson, the island's owner, and Caroline Worthington, director of the Royal Society of Sculptors.

Launching in March, the programme will host one artist on Eilean Shona for four weeks out of the year. Their home for the month will be Red Cottage, a small stone building set high up in the woods, its two large windows serving as frames to the indigo loch below. Aside from a few pine martens and Branson herself, the 2,000-acre island will mostly be deserted: the intention is for the artist to be totally undisturbed. "It's a moment in time that's for just themselves," says Worthington, who first met Branson at an event organised by the Association of Women in the Arts two years ago. "People might want to take their work in different directions but don't quite know how to get there. This is an opportunity to do just that."

Branson – the arts entrepreneur (and sister of Richard) behind cultural projects such as the Wonderful Fund Collection, the 1980s Portobello Arts Festivals and the Marrakech Biennale – first came to the island in 1995. The decision to buy it was initiated by her then husband;



Tioram Cottage on Eilean Shona, looking out on to Loch Moidart and Castle Tioram beyond



Right: Loch Moidart seen from the summit of the island. Far right: Vanessa Branson on Eilean Shona

Branson, being heavily pregnant at the time, was ambivalent. “I didn’t need another responsibility,” she says. Her gallery, Vanessa Devereux, had closed a few years prior to the visit, and the couple already had three, nearly four children. But Branson was quick to change her mind. Within a few weeks, the day before her youngest son was born, the sale – reported to be around £1.3m – went through. (Branson would later buy out her husband’s share following their divorce.) “It is, quite frankly, the most beautiful place I’ve ever seen – bar none,” she says, recalling summers spent painting, shucking oysters and watching resident sea otters. “When you’re on it, you feel completely remote; you’re cut off.”

Given the island’s history, the decision to implement an arts programme was a natural one. (The creative angle also suited Branson who, along with her business partner Howell James CBE, transformed a dilapidated palace in central Marrakech into the design-filled El Fenn hotel in 2002.) Writing retreats and workshops – one of which is offered as a scholarship – have been a staple since 2016, while Branson has hosted a series of informal residences going back about 15 years. “Artists leave a lovely shadow behind, a lovely trace, wherever they go,” she adds, “there’s always a story to tell when artists have been somewhere.”

Those artists’ traces can be found all over the main house. Flotsam sculptures by Beezy Bailey grace mantelpieces; a family portrait by Chantal Joffe hangs unassumingly; and there’s a collection of charcoal drawings by William Kentridge, whose first international exhibition was staged by Branson. “It seems to be a lucky island for people,” she says. In fact, she adds, “I always feel that I don’t really own Eilean Shona because I can’t take it away anywhere – we’re just looking after it for our tenure... It feels good to give other people opportunities. You can’t just sit there and keep everything to yourself. But it also just enriches our stew, and the conversations around it. It’s really good fun.”

Artist residencies have helped nurture the careers of artists including Joan Mitchell, an alumna of Michigan’s Ox-Bow School of Art & Artists’ residency; Jeremy Shaw at the Caribic Walking Residency; and Alex Katz, who attended Skowhegan, a nine-week programme in rural Maine, in 1949. But like many creative support systems, these funds have been cut dramatically during the pandemic: according to Res Artis, a worldwide network of residencies, 54 per cent of programmes were cancelled, cut short or postponed in 2020. One in 10, meanwhile, were closed for good. Eilean Shona is one of a handful of new locations working to claw that number back.

Crucially, the residency is without expectations; the chosen sculptor will be free to create work as they please. Both Branson and Worthington are equally keen for the new programme, as with all of the Society’s residencies – currently there are two others, in Grizedale, Cumbria and The Red House in Suffolk – to be more about the environment than the artwork. “We like to tell [artists] that there’s no pressure to make anything,” adds Worthington. “You’re not working to a deadline; there’s no exhibition scheduled at the end. Just take the time for reflection.”

As a partnership with the Royal Society of Sculptors, the residency is open to one of its 650 members, a group of professional artists – among them Hamish Black, who created the giant bronze doughnut on Brighton’s beachfront, and Isobel Smith, best known for her sculpture-led performances – based across four different continents. (Applicants can apply for membership twice a year, in March and September, and are voted in by a board of established members.) This year’s resident – set to be decided next week – will be selected by Branson and Laura Ford, a sculptor and senior board member. “I myself have had breakthrough moments in my work after being on similar immersive residencies,” says Ford. “They gave me the space to daydream and to experiment away from my usual environment.”

The only thing that appears to take precedence over art is the act preserving the island itself. “Over the years it’s become more of a nature reserve than anything,” says Branson. “Our environmental focus has been very much about regeneration – keeping the deer down, replanting a lot of trees – and allowing Mother Nature to do what she does best.” Recently the area has been affected by violent storms, a side effect of climate change that has left Branson with a number of fallen trees. Her solution is to work these into the new programme, with the hope – for the first residency at least – being to find an artist with experience in working in wood.

In time, Branson wants to expand the programme beyond the island’s shores, by asking artists to give talks at local schools on the mainland. But until then, the agenda is as boundless and unbridled as Eilean Shona itself. “We can just offer artists a place to be,” she concludes. “Get away, feel loved and held for a bit.” ■ HTSI
To find out more, visit eileanshona.com



“THERE’S NO EXHIBITION AT THE END. JUST TAKE THE TIME FOR REFLECTION”



Top: Tioram Cottage as seen from the loch. Above: inside the Red Cottage, where artists will live during their residency. Left: the artists’ studio



Photography by Dan Burn-Forti

SUPER-

Mae Bagladi, seven, before and after her hair was cut for a donation to the Little Princess Trust



HAIR-DOES

Since its foundation in 2006, the Little Princess Trust has made more than 11,000 wigs for young people who have lost their hair through illness. Sara Semic meets the young donors taking a strand



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When Hannah Tarplee was diagnosed with a Wilms tumour aged four and lost her hair during chemotherapy, one of the difficulties her parents faced was finding a suitable wig. “There were charities offering lots of different services, but there was very little help available for [that],” says Wendy, Hannah’s mother. “At that time the NHS provision was a voucher for about £70, which just bought a synthetic wig.”

After Hannah died in 2005, Wendy and her husband Simon set up a charity in their daughter’s memory. Initially they helped supply cancer patients with real hair wigs at the hospital where Hannah was treated; today the Little Princess Trust has provided more than 11,000 wigs to young people up to the age of 24, all of whom have lost their hair to cancer or other conditions. The service is offered throughout all of the children and young people’s cancer treatment centres in the UK and Ireland, as well as in partner salons across Sweden, Portugal, Bulgaria and Germany.

Each wig – which would typically have a commercial price between £1,000 and £2,000 – is made up of around 16 hair donations, tens of thousands of which are received by the charity each year. These are sorted by colour and length before being hand-tied into wigs, a process that takes around 60 hours. “Then we have to pay for wig fitters to carry out the fitting and the styling,” explains Wendy, who estimates production costs at around £550 per wig.

With no large grants, the Trust relies largely on volunteer donations from its supporters, many of whom are very young themselves. Seven-year-old Mae Bagladi decided to fundraise and donate her long locks to the charity after a documentary about children with cancer and other conditions that cause hair loss inspired her “to give other children the choice to have hair”.

“I watched a programme and a girl had cancer and it made me think I want to donate my hair because it is so long,” says Mae, who patiently waited for her hair to grow so that she could donate at least 16 inches – the length most needed for Little Princess Trust to be able to make wigs. “People might want hair but might not be able to have any, so they can choose to have a wig from people like me. It might help them to feel better.”

“Mae has only ever had a few trims of her hair before, so long hair has always been a huge part of her – so we know how much it means for her to do this for others,” says her mother Rachel Harrison. Meanwhile, *HTSI* contributor Sophie de Rosée’s nine-year-old daughter Margot recently donated 12 inches of her hair and raised nearly enough money for three wigs so that other people could feel more confident and “have the joy of having hair”.

The impact of hair loss on children’s mental wellbeing and self-confidence can be profound – and the charity and its donors are helping raise awareness around this. When 12-year-old Teiva Collins, a wig recipient and Little Princess Trust ambassador, was diagnosed with leukaemia in May 2019, her first question was: “Does that mean I’m going to lose my hair?” recalls her mother, Dawn. “It was pretty heart-wrenching. But I turned it around and said, ‘Yes you will, but we can have fun with it and get you different coloured wigs.’”

Dawn was then put in touch with the charity, who provided Teiva with two

wigs during the course of her treatment – one blonde, to match her natural hair, and one a pale pink, which had been Teiva’s wish from the start. “I don’t think anybody really expects to be choosing a wig because they’ve lost their hair, so it was a bit odd,” says Teiva, who now spreads word of the charity’s services via her Instagram account, @teivaschallenges. For Teiva, the biggest difference the wigs made was in giving her the confidence to be among her school friends. “I felt like I fitted in more, because when I went in bald with a little hat on, I felt a bit different and a bit left out.”

Thanks to donations like Margot’s and Mae’s, in September the Trust opened a brand-new headquarters in Hereford. Housing a large stockroom and custom-built wig-fitting salon, the new space will allow the charity to knot and fit wigs under its own roof for the first time. For Wendy, the fact that the site has been named The Hannah Tarplee Building has made it all the more special. “There are no words for how wonderful it is that that’s the legacy,” she beams. “Hopefully that will be there for ever.”

Cancer is the leading cause of death by disease in children aged between one and 14, and research into less common strains remains underfunded. For the past five years the Trust has sponsored research into paediatric cancer: 80 projects have been funded to date, each focusing on finding kinder and more effective treatments for children, and the new headquarters will host conferences where scientists can

present their findings. “It seemed like a natural extension of the charity’s objectives to fund research that could move us closer to a day where there might no longer be a need for our service,” says Wendy.

Still, the focus is on wigs – and the impact is more than just cosmetic, says Wendy, who receives frequent feedback from families reporting an improvement in their child’s state of mind. “When a child is diagnosed with cancer, of course the first priority is treating it successfully, but there is a person on the end of that diagnosis who just desperately wants some normality in their life and to retain as much of themselves as they can.”

“No words can describe the situations I’ve found myself in over the past 13 years,” adds Liz Pullar, the charity’s mobile wig fitter, who used to teach hairdressing in colleges before taking up wig work and joining the Trust. “It’s a different job, one that touches on a whole range of emotions. But to see that young person smile and feel more confident in themselves when they look in the mirror is absolutely priceless.” ■*HTSI*



Left: Mae with her 16in hair donation. Bottom: the Trust receives tens of thousands of donations a year

How to donate hair to the Little Princess Trust

STEP 1

Wash hair and dry it thoroughly. Do not use conditioner or styling products. Put the hair into ponytails.

STEP 2

Secure the ponytails with hairbands at both ends, and one halfway down (or at regular intervals for longer hair). Ask your hairdresser to cut above the top band.

STEP 3

Place cut hair inside a recyclable cardboard or heavyweight paper envelope. Include your completed Hair Donation Slip. Have your envelope weighed to ensure the correct postage.

STEP 4

Post the envelope to The Little Princess Trust, The Hannah Tarplee Building, 22-25 Berrington Street, Hereford HR4 0BJ, UK.

littleprincesses.org.uk/donate-hair



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RACE FOR THE PLANET

Can an extreme e-racing series spread the climate-change agenda?
Grace Cook catches up with the would-be Attenborough of motorsport



Top: Hispano Suiza Xite Energy racing at the Desert X Prix. Above: Andretti United driver Catie Munnings. Below: mangrove planting in Senegal. Right: X44 team founder Lewis Hamilton



What does sustainability look like in action? It's unlikely most would come to the same conclusion as Alejandro Agag, whose environmental vision involves two-tonne cars racing around the melting glaciers in the Arctic.

Watch a clip of his new motorsport series, Extreme E, and it looks more like a climate-change abomination than an attempt to save the planet.

But listen carefully and you realise that, while you're watching these jumbo-wheeled €1m SUVs flanked by the backdrop of the Russell Glacier, you're hearing precisely nothing. Because the cars are electric. No engines are vrooming. No exhausts are smoking. Listen hard enough, and you might even hear a droplet dripping off an iceberg. It's a bit like watching Formula One on mute.

"When you see a glacier melting, it just changes your life," says Agag, a businessman and former MEP, who also co-founded the Formula E racing series with Jean Todt. Launched earlier this year in partnership with Swiss watch brand Zenith, Extreme E aims to shine a light on the environmental disasters facing some of the most picturesque and remote regions in the world.

Next week the inaugural series will culminate on the UK's fast-eroding

Jurassic Coast in Dorset, where drivers will hurtle around race tracks at the Bovington military base. So far, teams have fought it out in Greenland, Senegal, Sardinia and the Saudi Arabian desert. In a further world first, they must have one male and one female driver, and among them are some of the best-known names within the sport: Sébastien Loeb, Jamie Chadwick, Molly Taylor and Timmy Hansen. The team owners include Lewis Hamilton, Jenson Button and Carlos Sainz Sr.

Many of the drivers have been ecologically converted. "In a normal rally car, everything is so polluting," says Christine Giampaoli Zonca, the 28-year-old rally driver competing for the Hispano Suiza Xite Energy team. She admits she's a reformed petrolhead. "It's not just the gases we omit, but the oil we burn, and sound pollution is also clearly a problem," she says. And despite the e-SUV's top speed being 124mph, as opposed to the 230mph that Formula One cars are capable of, she says it's still an adrenaline-fuelled experience. "They're super-radical and exciting to drive," she says.

Likewise, Jenson Button, who created his own JBXE team for the races, says he was "blown away" by how "bold" Agag's plans for Extreme E were. "The cars are like giant Tonka trucks," he says of the off-road vehicles that are 2.3m wide and can hit 0-62mph in 4.5 seconds flat.

You can't, however, watch them race in person. Agag and Zenith want





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Right: the Arctic X race in Greenland. Below: Formula One champion and JBXE team owner Jenson Button. Below right: the Odyssey 21 e-SUV. Below far right: Xite Energy team driver Christine Giampaoli Zonca wears ZENITH Defy Midnight watch, £7,500



to raise planetary awareness by beaming the races into your living room instead. By using the backdrop of these threatened landscapes, they hope to capture a broader, potentially untapped, demographic, who might not ordinarily tune into a David Attenborough documentary. “More people need to see what’s happening,” says Agag from a cargo ship that has undergone an eco renovation to house the staff and transport vehicles needed in each location. Having in-person spectators flying in, he argues, would totally negate the point.



has said that e-cars are not his natural habitat but he has slowly been persuaded. “I grew up in an aspirated engine world, I love V12s and V10s... [I never thought I would] love an electric vehicle,” he said. “But they’re so impressive, there’s no delay with the power delivery.”

For the drivers, the experience can be almost meditative. Giampaoli Zonca says the silence gives her the headspace to better connect with the terrain: “You can feel the brake and the suspension... it feels more at one with nature as you’ve got more time to see, feel and hear.”

Agag is ambitious in his climate-saving agenda. He recently attended COP26 to push for more investment into e-vehicle infrastructure in partnership with the UN. He’s also created “legacy projects”, which work with the countries where Extreme E races are staged to set up conservation projects for the future. In Senegal, they cleared beaches filled with ocean trash and planted a million mangrove trees; in Greenland, they collected ice samples and launched a climate education programme in schools, in partnership with Unicef. And in Sardinia, where 20,000 hectares have been lost to wildfire this summer, they’re planting swaths of seagrass (the Smithsonian Institution estimates that a hectare of seagrass can produce 100,000 litres of oxygen a day). “The soil in Sardinia was just ash,” says Giampaoli Zonca. “It made me realise climate change really is on our doorstep.”

But Agag and Zenith CEO Julien Tornare aren’t just set on pushing a climate agenda. They’re using Extreme E to drive change in their respective industries, too. Motorsports and watchmaking are both “male-dominated worlds”, says Agag. Inspired by the mixed doubles in tennis at Wimbledon, he wanted to bring the same spirit to rally-car racing. Giampaoli Zonca says being on the start line with Loeb and Sainz – her “longtime idols” – is “a dream”. Also on the line-up are rising Brit stars Catie Munnings and Jamie Chadwick. “It’s equal conditions,” says Agag. In the Extreme E race, each driver does one lap in the team car, and both lap times are added to form the total score. “If the man makes a mistake, they lose; if the woman makes the mistake, they lose,” says Agag. At Zenith, too, Tornare is stopping categorising any Zenith watch



MORE PEOPLE NEED TO SEE WHAT'S HAPPENING TO THE WORLD

as being men’s or women’s. To focus on gender is, he says, “A total nonsense. Who are we to tell a customer that this watch is for a woman, or this is for a man?”

For both industries, but especially for the planet, there are “big things at stake”, says Tornare. Road transport accounts for nearly 75 per cent of global transport emissions, but COP26 declared zero-emission cars would only be a global target by 2040; Hamilton has openly criticised Formula One’s plans for setting 2030 as the net-zero date for the sport. He’s said it’s not soon enough. Which makes Extreme E, then, seem all the more urgent. “[The opportunity] to help drive awareness is incredible,” says Button.

Giampaoli Zonca agrees. “We are inaugurating the new era.” By promoting the races to her 118k Instagram followers, she hopes to inspire not just a new wave of eco activists, but a new generation of female drivers who might soon take pole position at the start line. ■HTSI
Extreme E is available to view across many platforms, including BBC iPlayer, BBC Sport, ITV Hub, Sky Sports Action and BT Sport 1

Extrême E is attempting to drive motorsport toward a greener future: each electric vehicle is charged aboard Agag’s cargo ship by clean-energy hydrogen cells. “They’re zero emissions,” claims Agag. It’s quite a feat. In 2018, Formula One calculated its emissions as 256,551 tonnes – the equivalent of providing energy to 30,000 homes for a year. Some 45 per cent of those emissions came from the logistics – and flying cars around the globe. Extreme E aims to do the opposite – they hope to achieve net-zero emissions by the end of this year.

Hamilton’s X44 team line-up includes Cristina Gutiérrez, the first-ever female driver to win the FIA World Cup for Cross-Country Rallies, and Sébastien Loeb, the most successful driver in World Rally Championship history. Hamilton, a seven-time Formula One champion,

Below: team X44 competing in Saudi Arabia. Below right: Extreme E co-founder Alejandro Agag wears ZENITH Defy Extreme watch, £15,300



“Philanthropy is not about being the big guy”

Photography by *Sophie Wedgwood*

During his 30-year tenure, Alan Grieve has seen the Jerwood Foundation donate £108m to the arts. *Harriet Quick* reflects on a mighty cultural legacy

A converted farm building in the rolling Shropshire hills, near the market town of Ludlow, is not where one might expect to find the office of one of the UK's most active and prolific arts and education charities. Yet the bucolic setting provides a nurturing environment for Alan Grieve CBE, the 93-year-old company director and chairman of the Jerwood Foundation.

Since 1991, when Grieve took over as chairman, Jerwood has given away £108m in capital and revenue to support the visual and performing arts in the UK. “There is a duty to give back on as wide a basis as one can afford and give back human values that are long-lasting; it might sound amorphous, but you have to try. Your mission must have a purpose – philanthropy is not about making money and giving it away to say that you are the ‘big guy,’” says Grieve. “The foundation has come to pride itself on its willingness to take risks. There is no formula. We’re flexible, open-minded and, I’d like to think, not a soft touch,” he asserts from his space that overlooks a handsome Victorian house (his former home), outbuildings and flourishing herbaceous borders.

The Jerwood Foundation, founded in 1977, is now a tightly managed three-pronged operation consisting of distinct but interconnected philanthropic arms – Jerwood Arts (mainly concerned with grant giving), Jerwood Space (a rehearsal and performance space near London Bridge) and the Jerwood Collection of Modern and Contemporary British Art, a body of just under 300 artworks that goes on loan, and is overseen by his art historian daughter Lara Wardle, who also serves as the foundation’s executive director.

Left: Alan Grieve in the grounds of his Shropshire home. Behind him is *Gethsemane*, 1992, by the sculptor Ronald Rae

Grieve is not one to dilly-dally and has kept the operation fleet-footed, focused and understated. Most recently, during the pandemic, he made some swift, radical decisions, such as selling Jerwood's west London HQ in Notting Hill and decamping to Shropshire to help reduce operations costs, and, separately, setting up the Blue Sky Fund, worth £1m, to help freelance artists. "Not just the violinist, but the bloke that fixes the lighting, the stagehands, carpenters and wig makers," says Grieve. Awarded through the Theatre Artists Fund (co-founded by Sam Mendes) and Help Musicians, the money supported people whose livelihoods were jeopardised by the closure of theatre and performance spaces.

Now that the fiercer winds of the pandemic have subsided and life returns to a new normality, Grieve, Wardle and the Jerwood Foundation (it employs some 30 people both full and part time) are able to pause to reflect on Grieve's 30-year anniversary as chairman.

"I was reminding Lara and myself that one of the principal purposes of the Jerwood is to create a memento for John Jerwood – an international pearl dealer who was resident and domiciled in Japan. John had a huge belief in young people and that's a strand that continues today in the wider Jerwood family. He wanted to give people that next step up," says Grieve, who met the enigmatic Jerwood in the late 1950s while working as a junior partner at the law firm Taylor & Humbert, where Jerwood was a client.

While other partners found Jerwood "a little difficult", Grieve and he became friends, and cultural as well as business ventures blossomed. Both saw the potential for business and investments on a global platform, and Grieve travelled widely on Jerwood's behalf to Europe, Asia and Australia. Grieve was given power of attorney over Jerwood's assets (he became trustee in 1974), and over time the idea of a foundation for education and the arts began to take shape.

The first endowment went to Oakham School in Rutland, where Jerwood had studied on a scholarship. He was a firm believer in brain training, and one of the first grants went towards funding a full-time chess teacher. Over the decades, more than £7m was donated to the school. Back then, the charitable sector had none of the bold-faced branding and professionalism that began to

emerge in the 1990s. Yet Grieve and Jerwood established a new model of "business philanthropy" with a clear focus on education and strategic partnerships with arts organisations, trusts, foundations and the Arts Council England. The overriding goal was to enable artists to create their best work, which in turn would seize the cultural moment and develop new audiences.

Among the many spaces, halls and libraries that bear the Jerwood name are the Jerwood Library at Trinity Hall, Cambridge; the Jerwood Vanbrugh Theatre at RADA; and the Jerwood Hall at St Luke's Church, home of the London Symphony Orchestra. These sit alongside a dizzying number of annual prizes, grants and bursaries, including the Weston Jerwood Creative Bursary programme, which supports 50 jobs in UK arts and cultural organisations. Recently, Jerwood made a significant contribution to the Royal College of Physicians' medical educational centre in Liverpool, The Spine.

The largest "intervention" grant the Jerwood Foundation has ever made was worth £3m and rescued the Royal Court Theatre at the turn of the millennium. "It was not common for foundations to give gifts of that level to cultural institutions that were at the cutting edge," says Dame Vikki Heywood, who at the time was joint chief executive of the Royal Court. "Alan Grieve was clear that he wanted to support something that was out of the ordinary and support young, diverse talents. We were struggling to complete our capital fundraising campaign, and that gift allowed us to reopen the theatre. He was a breath of fresh air." The relationship has stood the test of time and proved that it can have longevity – Jerwood Arts continues to support the Royal Court Young Writers' Programme. "Alan has always looked for the challenges in life and is deeply interested in what makes creative personalities tick – and he wants to give them the time and space to flourish," she adds.

Behind Jerwood's grant giving is a backbone of not only human values but, crucially, successful fund management that has consistently helped grow the capital fund pot. "The world was opening up economically in the '80s and '90s and, with respect to the foundation, it was clear that the way many UK charities invested was restricted, mainly in UK securities and bonds, sometimes in Europe and rarely in Asia," says Grieve who took a global approach to investing Jerwood's fortune. When Jerwood died in 1991, he took control of the

"WE'RE FLEXIBLE, OPEN-MINDED AND WILLING TO TAKE RISKS"



Institutions bearing the foundation's name include (left) the Jerwood Library at Trinity Hall, Cambridge; the Jerwood Hall at St Luke's Church, home of the London Symphony Orchestra (above); and The Jerwood Space in Union Street, London (below)



business's diverse assets. In the boom years of the 1990s and early 2000s, he started to invest the foundation's capital in hedge funds and property (the Jerwood Space in London Bridge is owned outright, as was the former HQ on Fitzroy Square) – trebling the assets. In 1999, he established the Jerwood Charitable Foundation in the UK to give support to individual artists, later appointing Tim Eyles as a separate chairman and endowing it with £25m. Grieve also established charitable partnerships with philanthropic organisations including the Garfield Weston Foundation and the Leverhulme Trust.

Grieve's healthy outdoor life, coupled with almighty reasoning powers and an insistence on results, means his brain is as sharp as the lapels on his blazer. He is happily married to his second wife and is father to five children – including Amanda Harlech (from his first marriage), the creative consultant and stylist who was the one-time right hand to John Galliano, and later key player in Karl Lagerfeld's inner circle at Chanel, where she continues to work. Charlie is CEO of digital content agency Broadcast Media, Tom is an architect, and Ivan an artist. "I have instilled the work ethic first, then natural instinct – they have lived with art and seen it," says Grieve.

Lara Wardle worked for Phillips and Christie's auction houses before joining the foundation to oversee the Jerwood Collection. Dora Carrington, Yinka Shonibare, Craigie Aitchison, Paul Nash and Chantal Joffe are among the wide-ranging artists who are on loan and contribute to major displays at the Harley Gallery in Nottinghamshire. "We do not have an acquisition policy or have to tick boxes," says Wardle. Now, as she steps up into the role of executive director, the organisation's responsibilities are being shared. "Most donors and foundations tend to modify their interests as they grow older and reappraise where money is going. Grieve and the Jerwood have stuck with the new and contemporary across all their sectors. That consistency is not unique, but it is unusual," says Heywood.

"In the past year, the sense of how important culture has become in connecting people has intensified, and the benefits of access to live streaming of theatre, music and dance performances showed how important investment in the arts is," says Wardle. "With the reduction in government funds, the Jerwood Foundation must remain agile, act with humanity and be able to fund areas that we feel we can add value to." Smiling, Grieve adds: "We agree more than we disagree about funding and the collection."

Does he see retirement soon? "Have I passed my sell-by date?! I've enjoyed doing it and I do believe if something's not fun, don't do it. Success is a mixture of luck, timing and expertise and if you are able to bring these together, you will usually produce results." ■ HTSI





Grieve beside *Under the Forest*, 2006, by Fernando Casasempere. Far left: the philanthropist in his office



BENNETT WINCH

HANDMADE IN ENGLAND

The gift of good adventure.





Above: a Coral Vita diver places a lab-grown fragment. Below: the lab on Grand Bahama



Fancy adopting a fragment of coral? A Bahamian startup lets you do just that, whether the species you're supporting is *Acropora palmata*, whose branches resemble antlers; the finger-like *Porites porites*; or *Agaricia agaricites*, nicknamed "lettuce coral" because it looks like something you'd put in your salad.

Coral Vita farms coral on land before planting it into the sea – a practice that until now has been the preserve of research institutes rather than commercial ventures. It was founded in 2015 by Sam Teicher and Gator Halpern, environmental-management graduates from Yale who have been steered by coral-restoration scientists Dr David Vaughan and the late Dr Ruth Gates. Their initiative, which recently won an Earthshot Prize, proposes a tantalising way to help rehabilitate the world's threatened reefs.

Land-based coral farming has advantages over traditional ocean-based restoration: it can be scaled (although it's

costly); and, crucially, growing conditions can be carefully controlled. Coral Vita's property on Grand Bahama – built like a fish farm with vast tanks powered by pumps and fitted with high-tech sensors – can currently grow 30,000 pieces of coral each year via a technique called microfragmentation, in which corals are cut into small chunks so they fuse together. The resultant growth occurs up to 50 times faster than in nature. And water temperatures are constantly raised and lowered to toughen up the invertebrates so that when they're planted at sea – after six to 24 months of Coral Vita's bootcamp – they can withstand the mercurial effects of global warming.

Catherine Head, a marine biologist specialising in coral-reef ecology at Oxford, calls the idea of land-based farming "quite cool". "Reefs are in such a dire state that anything novel like this is of great interest," she adds, although she notes that it's "one tool in the toolbox" rather than the answer to all reef-related problems.

Under Coral Vita's coral-adoption programme, you can sponsor a fragment; a "cookie" comprising seven fragments; or a full tank. Via the website or email, you receive updates on your protégé's growth. ■HTSI

@jamie_waters

GADGETS

Growth opportunities

Tech to help rebuild the world's reefs – and more

WORDS BY JAMIE WATERS



DETAILS

Coral adoption from \$50; coralvita.co



CHARGE FORWARD

In developing countries, approximately 700m people have access to a mobile phone but not to a power source to charge it. BuffaloGrid has developed a solar-powered hub: a handbag-sized device, it can charge 10 smartphones at once and, via a connected app, enables 20 phones to stream content simultaneously without requiring internet access. One hub can service about 600 people. Much of the company's work has been undertaken in India and Bangladesh. Its latest project – a joint effort with the non-profit TechFugees – is using the hubs to deliver power and access to information to refugee camps in Kenya and Uganda. It wants to roll out this "Knowledge is Freedom" campaign to displaced communities across Africa and the Middle East. The goal? To help over one million refugees. Donate at buffalogrid.com/knowledge-is-freedom

THE LANGUAGE OF LIFE

Chatterbox and NaTakallam are a pair of online language-learning platforms employing refugees to teach their native tongue to others. Chatterbox – whose Afghan-British founder, Mursal Hedayat, recently received an MBE – currently employs hundreds of UK-based refugees who are academics and professionals coming from countries including Afghanistan, Syria and Sudan; it offers six-month courses in English, French, Spanish and Arabic that are a mix of AI-powered interactive exercises and person-to-person video conversations. New York-based NaTakallam, meanwhile, enables you to book tutoring sessions in French, Spanish, Persian and Kurdish, among others, plus its speciality: a comprehensive Arabic course. *Chatterbox courses from £110, chatterbox.io; NaTakallam classes from \$25, natakallam.com*



MAKE IT, BREAK IT, MAKE IT AGAIN...

The Framework laptop comes with a unique appendage: a slim black screwdriver. Created by a San Francisco startup whose founder was once director of engineering at Facebook, it's a lightweight, 13.5in-screen laptop that can be dismantled. Unlike the vast majority of laptops, which are soldered into one impenetrable block, its parts can be swapped out and upgraded whenever something is playing up. This means you need never chuck out the whole laptop – and it makes the Framework a standout player in the tech industry's burgeoning right-to-repair movement (Apple is launching "self-service repair" in 2022). It runs on Windows 10 or Linux and has a bright screen, decent webcam and reasonable battery life – but the clincher is that screwdriver and what it represents. *From \$749, frame.work*

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WORDS BY ALLIE LAZAR



Above: Martin Bustamante, owner of Facon. Top: artisan objects include wood and ceramic spoons, classic ceramics, from \$15, and (below) handmade knives, \$30. Far right: handcrafted wool rug, \$500, and wooden stool, \$80

On a recent sourcing trip, Martin Bustamante climbed into his truck and drove the 1,200km north from Buenos Aires to Misiones, the subtropical province of Argentina. There, he purchased traditional handwoven baskets, wood-carved animals and *porongo* (calabash) gourds for drinking yerba maté from the resident artisans of the Pindó Poty and Yeyi indigenous peoples. Back in Buenos Aires, he displayed his finds in Facon, the airy, high-ceilinged craft shop he owns in the city's Chacarita neighbourhood.

Bustamante opened Facon in 2016, but the idea for a curated artisan store had been marinating for some time. "When I was living in New York and London, I started to value all of the amazing things I missed about my country," he says. "I was able to appreciate Argentina from a different angle, and I wanted to show that to the world. Facon is a small fragment of Argentina. It's like a travel log." He has since travelled across 80,000km of the country sourcing contemporary and traditional crafts. "What's in the north? In the south? On the coast?" he asks. "I can tell the story of our country through an artisanal object, a photograph, a piece of art."

The store also works with non-profit organisations such as Rewilding Argentina, which promotes the wellbeing of native communities, and Emprendedores por Naturaleza, a cooperative of more than 60 families from El Impenetrable National Park in the Chaco province. They produce

items such as hand-carved *palo santo* wooden pestles and mortars (\$25) and wool tapestries (starting from \$40), handwoven on a loom by the women of the Qomle'ec community and dyed using leaves, fruits and vegetables. "It's a win-win scenario," Bustamante says. "I have an incredible product from a place that's nearly impossible to access. We promote it, and tell our clients about its origins and who makes it."

"I CAN TELL THE STORY IN OF OUR COUNTRY IN AN OBJECT"

Facon is one of Bustamante's nicknames, but it also refers to the Argentinian cowboy's most prized possession, his *facón*, a fighting and utility knife known for its embossed metal hilt, sheath and large heavy blade. Accordingly, Facon stocks handmade knives, the wooden handles carved to resemble wolves and eagles. Meanwhile Máscaras de Chané – hand-carved wooden puma, fox condor, owl and capybara masks – line the store's walls. Sourced in Salta, a province in northern Argentina, the masks (starting at \$25) pay homage to the many animals that died when roads were built to inhabit the region. The Chané people began carving them out of *palo borracho* wood (silk floss tree) and decorating them with natural pigments, in order to keep the animals' spirits alive.

Other bestselling pieces include handmade rugs, which can be custom-designed, from provinces like Salta, Catamarca, and Santiago del Estero (starting at \$200, up to \$1,000); porcelain plates

hand-painted with indigenous Argentinian animals such as jaguars, and Hornero birds (\$45); and intricately hand-carved carob wooden spoons (\$10). Bustamante recently began a new project, Che Poncho, which was inspired by Andean mountain culture. These unisex ponchos (starting at \$100) can be tailor-made from sheep, llama or alpaca wool.

"Facon is a lot more than a rug, wooden mask or ceramic mug," concludes Bustamante. "Behind each piece is a story. There's a craftsman, there's a climate, there's a mountain, there's a landscape, and it's a story I love telling." ■HTSI

PHOTOGRAPH: MARTA TUCCI



PACHAMAMA DEL NORTE, \$80



*Château
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A gold and enamelled necklace depicting a Lady and her Knight by René Lalique. Paris, c. 1905. POA



A brooch in the form of suspended diamond-set lily of the valley. French, c.1900. £10,500



An 18ct gold and enamelled 'Ace of Hearts' Love Token. £2,500



An enamelled gold necklace by Lucien Hirtz. Paris, c.1906. £22,500



A brooch in the form of a crab set with a tiger's eye, diamonds and rubies. English, c.1890. £6,000



A pair of gold devil masks cufflinks. French, c.1900. £9,500



A platinum baguette and brilliant cut diamond-set brooch. French, c.1925. £16,500



A brooch in the form of gem-set money bag by Paul Flato. American, c.1945. £26,500



A pair of gold-mounted multi-gem cabochon cufflinks. £3,600



A red and green reeded gold cigarette case by Carl Fabergé. Moscow, 1896-1898. £18,000



A platinum and diamond set triple triangular brooch. £11,750



An Imperial frame by Carl Fabergé. St. Petersburg, c.1890. POA



A gold mounted multi-coloured sapphire necklace, c.1900. £22,000



A diamond set 'Apple of my Eye' ring set with chrysoprase. £6,000



A sapphire and diamond marquise ring with diamond surround. £12,000

All shown life size

DRINKING

The game changer

Dwyane Wade won every accolade in basketball. Now he's shooting for greater diversity in the wine biz. By *Alice Lascelles*



It was while drinking a Flowers Pinot Noir that the three-time NBA champion and Olympic gold medalist Dwyane Wade had his lightbulb moment: “Up to that point I’d never been exposed that much to people drinking wine,” says the former Miami Heat shooting guard. “I remember thinking I really love the energy in this room and the way the wine is bringing people together. It just seemed different to the rooms where tequila’s being poured, or vodka. It felt like a room I wanted to be in and wanted to know about.”

Spurred on by his wine-loving teammates Chris Bosh and LeBron James, Wade started amassing a cellar. In 2014, he launched a Napa wine label, Wade Cellars, in partnership with the Californian winemaker Jayson Pahlmeyer. But he hasn’t forgotten what it feels like to be an outsider. So when the world’s top-rated research institute for viticulture and oenology, UC Davis, asked him to join the board in a bid to boost minority enrolments, it didn’t take him long to say yes.



WADE CELLARS
“THREE BY
WADE” CHENIN
BLANC

“When I got into the wine space I didn’t just do it to drink wine and make great wine. I got into it to make sure that wine could be accessible to the community that I come from,” he says. “I got into it to be a voice for the black winemakers and vineyard owners; to show how wine can be a gateway to careers that have never been presented as a real option in the community of colour.”

Less than one per cent of wineries in the US are currently black-owned – a shortfall that’s been highlighted by the work of diversity campaigners including wine writer Julia Coney, founder of Black Wine Professionals, and Mexico-born Miguel Luna – both of whom now also sit on the UC Davis board. With his 18.1m Instagram followers, Wade has a bigger platform than most. But it’s not necessary to be a high-profile figure, he insists, to bring about meaningful change. “You can give money or time to a cause, but the most important thing to give is the respect that’s due to [the issue one is addressing] – educate yourself about what it is you’re trying to make change about.”

Wade retired from basketball in 2019, but remains a busy man, with a portfolio of business interests and a charitable foundation, The Wade Family Foundation, to run. His photo-memoir *Dwyane* was published last month. And when we speak he’s just returned from Napa where he was assessing his latest release, the top-end Wade Cabernet Sauvignon 2019 (\$115) – there’s an entry-level range, Three by Wade (from \$15), as well. He also spent time earlier this year in Europe, visiting some of his favourite domaines in Burgundy. “This is just the beginning,” he says. “So far it’s been a dope ride, but we still have so much more to learn.” ■HTSI

Instagram: @alicelascelles



WADE
CABERNET
SAUVIGNON
2019

Right: a student from the World Central Kitchen’s Ecole des Chefs in Haiti prepares a meal following the August earthquake. Bottom: WCK founder José Andrés above Haiti



FOOD & DRINK

EATING

Chefs sans frontières

How do you feed 10,000 in the midst of a disaster zone? *Ajesh Patalay* finds out

Has there ever been a more urgent need for the World Central Kitchen? The not-for-profit was founded in 2010 by Spanish-born chef José Andrés in response to the earthquake that devastated Haiti. Among its initiatives, the organisation provides meals to communities hit by natural disasters and humanitarian crises. Both are on the rise. Even in the short time since CEO Nate Mook joined World Central Kitchen (WCK) four years ago, he’s seen the escalation. “2017 was a turning point for the planet,” he says. “Three major hurricanes hit the US. That used to be a challenge we faced once a decade. Now it is multiple times a year. It’s not just frequency but speed and intensity. After Hurricane Katrina, New Orleans developed an evacuation plan that takes 72 hours to execute. Now that plan has to be overhauled because storms hit harder and faster.” The pandemic has intensified the need for the relief, as have recent humanitarian crises such as Haitian asylum seekers amassing at the US-Mexico border, where WCK has been feeding thousands.

The current model for what WCK does was forged in Puerto Rico in 2017 after Hurricane Maria. The island was especially vulnerable when supply chains were hit because 85 per cent of its food was being imported. Andrés and the WCK team saw the value in mobilising a local network of chefs, food producers and distributors to provide fresh meals, instead of having to rely on imported resources or unhealthy pre-packed MREs (Meals Ready to Eat) shipped in by the military. For WCK it’s also not simply about nutrition, it’s about empathy. “A hot meal is much more than just calories,” says Mook. “It’s a message that during this difficult time somebody is thinking about you.”

It’s also crucial to make sure meals are culturally appropriate. Afghan refugees coming off a plane in Virginia were greeted with halal dishes organised by WCK from local Afghan and Middle Eastern restaurants.

“We think of it as comfort food,” says WCK’s chief programme officer Alexandra Garcia. “A meal [they might] make at home.” Mook recalls being in Florida in 2018 after Hurricane Michael and distributing Southern meals of barbecued pork, mashed potatoes, Brussels sprouts and cauliflower to a family whose mobile home had been obliterated. “It was a miracle they survived,” he says. “You really see the impact a plate of food has on people to lift their spirits and give them hope.”

The rise in global disasters has certainly made WCK’s work more challenging. “But,” says Mook, “we’ve never not been able to be anywhere because of being stretched thin. We scale up to meet the need.” Over the past 18 months, donations actually increased to drive WCK’s efforts to tackle food insecurity caused by the pandemic. Given the organisation’s funding model (“We don’t rely on government contracts and more than half of our funding comes from individuals, primarily in the US,” says Mook), WCK is now focused on building a “real community of supporters” around the world. The team recently opened a European headquarters in Madrid. As well as disaster relief, donations go towards financing WCK’s longer-term resilience programmes. The Duke and Duchess of Sussex are among those who have partnered with WCK to fund relief centres in Puerto Rico, India and Dominica, which double as community/education centres when natural disasters aren’t happening.

Earlier this year, the organisation also launched its Chef Relief Training programme in order to share knowledge on how to run relief kitchens globally. “We want everybody to be able to do what we do,” says Mook. The training covers everything from how to source ingredients to feed 10,000 people to how to use large-scale equipment such as tilt skillets and steam kettles, which hold 60 gallons. Chefs are taught shortcuts, such as using parboiled rice (which cooks faster) and pre-cooked proteins (to avoid the hazards of raw meat). They also learn how to cook large quantities of paella (one of many rice dishes suited to feeding thousands) and mass produce sandwiches (what Andrés calls “fresh MREs”). This includes the team’s trademark “ham, cheese and more mayo” sandwich – “more mayo” because, as Andrés puts it, mayo has calories, it’s delicious and keeps bread moist but not soggy.

“It’s about food that can be done at scale but with dignity,” says Mook. “Many of our chefs come from restaurants. They want to be proud of what’s coming out of the kitchen. We want it not to look like prison slop.” He adds: “We like to say that the reason chefs are perfect for this work is because restaurants are controlled chaos every day. There is a camaraderie that comes out of that. Food naturally brings people together.” To donate, visit wck.org ■HTSI

Instagram: @ajesh34



HOW I SPEND IT



COURTNEY LOVE
ON
**FINANCIAL
LITERACY**

ILLUSTRATION BY CELINA PEREIRA

My family has been the victim of every single financial crime there is. I don't want anybody to feel sorry for us, but some really horrible things have happened – we've had millions taken from us. It started a few years before Kurt's death, in the early 1990s, and only got worse after he died. Recently my manager and an attorney discovered five forged wills of mine, 67 bank accounts, 102 Mastercards and Visas. There were Centurion cards with million-dollar credit lines – I found one that was being used in 2005 by someone I had fired in 1999! Basically, they stole every single cent. I was writing Tweets the other day about it all, but I didn't publish them: each one sounded like a line of dialogue from *Succession*.

I started realising all this was happening in 2002, and the FBI did a big investigation into it in 2006; but the point at which I realise how fucking stupid I was is an ongoing process. At its worst, we had lawyers and agents trying to colonise our estate, and they froze my assets. From April to November 2011 I spent a lot of time living in

a squat in Hackney. I didn't even have the Tube fare – but I know how to be poor, because I come from punk.

So when I saw the *Financial Times* was advocating financial literacy as its charitable cause last September, I was so pleased, because I could really do with being financially literate myself. I tried the quiz on the article and I got a basic answer wrong; just the other day, my assistant and I were negotiating a multimillion-dollar deal, trying to figure out a percentile on a calculator – and we couldn't! Financial literacy is one of the most critical things an artist can have. But it seems scary. It's scary understanding my fault in all this – in acknowledging my overspending.

It isn't a big secret that I suffer from the disease of addiction – in particular, financial stress tends to make me go cuckoo-bananas if I'm triggered by it. A lot of musicians and poets are afflicted with addiction. There are ones that aren't, and I'm going to name a few I know personally: Lenny Kravitz, Bono, Dave Grohl, Chris Martin. These are four dudes who are just not addicts. They're able to hustle and handle their business. But they're in the minority.

I remember, at the height of being a rock star, I was able to buy a property in Manhattan and I was so proud – and it turned out that Lenny had bought the penthouse. I was like: "How come I'm buying this, which is a ninth of what he can afford?" So I grilled him for hours. It turns out he pays a very small amount a month to pretty much the only honest firm in town – in LA anyway. And he enjoyed going through his receipts. And there's me – how many years have I said, "No, I don't need the receipt." Take the receipt! It's just holistic.

I don't think artists should be expected to be billionaires. We're all now meant to be so smart and have side hustles – have a fund and a rosé business and be a tech bro. But I think artists should get what we call "right-sized"

about what to expect from their careers. I'm a really good poet – that's what I am. I don't need a second home!

I was never taught much financial literacy as a child. People assume I grew up in a trailer park, but I didn't: I was a child of the Californian counterculture. My mother inherited millions of dollars at one point, but she was so traumatised by the abuse she had suffered as a child that she

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spent it all really, really fast – so we went from having millions to being broke a few years later. The only guy who taught me about money was a lovely stepfather: he was a teacher who did his books meticulously and never accepted a penny off my mother.

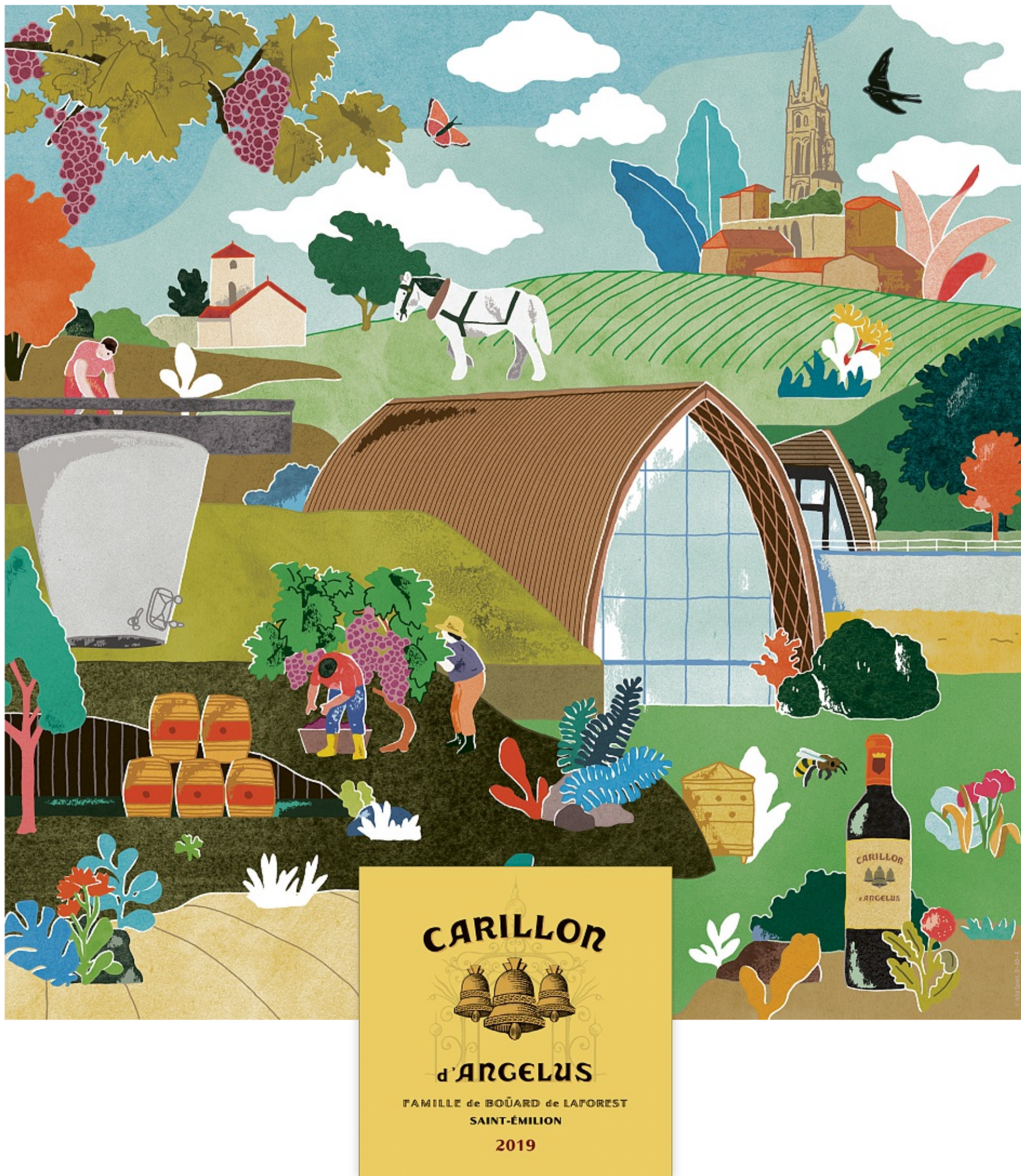
I learnt a lot from Frank about honour:

I shoplifted a few times as a kid, but he caught me twice and made me return the stuff.

Later on, I did a few minimum-wage jobs before making it with music. I used to work at strip clubs on Sunset Boulevard, and we made minimum wage by law, and got tips, but each week we had to sign our small cheques over to the family who owned the strip clubs. It's illegal, but it was done everywhere. I also picked strawberries in Oregon for \$1.25 a pound, but it was unsafe, and I only lasted about 10 days.

I'd been screaming my head off about Britney Spears's conservatorship for 13 years – ever since it began. I was the first to go after Harvey Weinstein publicly too. I was laughed at, derided and punished on both occasions, and I've had an existential crisis these past few years, asking: "What is the actual point of justice?" So seeing it come for my friends who were hit hard by Harvey felt nice. But seeing it with Britney? I've got to be honest: it feels fucking delicious! And if there is justice, really, I hope my family is next. ■HTSI

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