

■ 5.4 Cultural Events

The impact of prestigious cultural events on local communities, artists and visitors can be great as demonstrated by Liverpool's recent success as European City of Culture 2008. Such events can make a statement both inward to local communities, and outward through cultural tourism, promotion and publicity that can assist in changing the perceived perspective of a place.

Demonstrating the impact that real financial and cultural commitment can have on locations outside London, the UK Culture Secretary Andy Burnham announced in January 2009 the creation of a permanent British City of Culture prize that may run on a four-year cycle. Although at this stage just a proposal (a new panel is established to consider its feasibility, beginning in 2011), the announcement has already caught the interest of cities across the UK. Public art has a prominent role to play in cultural events.

In Jersey, the Minister for Planning and Environment has already introduced highly successful architecture awards which recognise the achievement of Jersey architects. The introduction of an award for public art, perhaps within the context of the very successful Architecture Week programme, would further increase the profile of public art and provide additional stimulus and recognition for architects and their clients seeking to engage with the local community.

Recommendation:

In conjunction with the Minister for Planning and Environment, the introduction of a prize for public art should be explored.

5.4.1 The Jersey Biennial

The agenda for festival exhibitions still has its roots in the large-scale international exhibitions of the 19th century. More recently, these have become a recognised model for the display and commissioning of contemporary art and have played an important part in 'cultural tourism'. Their frequency varies but the biennial model has been popular. The largest, such as the Venice Biennale, and the travelling British Art Fairs and Frieze Art Fair, London draw large numbers of visitors, in addition to attracting wide media coverage.



Tacita Dean | 'Amadeus' film commissioned for the Folkestone Triennial 2008



Linking directly with economic development and tourism, a high profile international temporary exhibitions programme using the standard biennial/triennial model could enhance the Island's cultural offering for visitors and attract positive coverage from the international art press.

One of the most important annual events in the international contemporary art calendar has been generated through a partnership between Art Basel and UBS. Since 1999, UBS has sponsored Art Unlimited, a strand of the Art Fair



that provides artists with an additional space to exhibit their work which could not be presented at regular stands due to technical reasons. This has quickly proved to be one of the most popular aspects of these fairs, taking place originally in Switzerland and also now at the newer Art Based Miami Beach.

The most recent UK additions to the international stage have been the hugely successful Liverpool Biennial and the Folkestone Triennial, 2008. In addition to running a successful event, the Liverpool Biennial organisation has also commissioned over 100 new works, many of which can be seen in the streets of the city. The Folkestone Triennial provided a vivid example of the way in which a temporary exhibition can contribute to regeneration and simultaneously generate positive national publicity for a place not hitherto associated with the visual arts.

Jeremy Deller 'Risk Assesment' commissioned for the Folkestone Triennial 2008

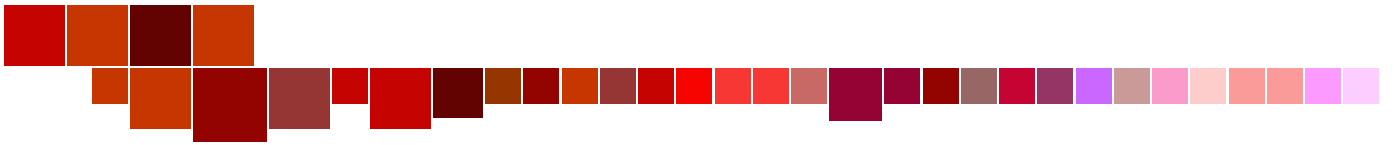
Recommendations:

- It is strongly recommended that the Public Art Panel considers establishing a Jersey Biennial/Triennial.
- A high profile international marketing and PR campaign should be established both prior to and during the event.

5.4.2 Existing Cultural Events

Jersey has a number of quality cultural events that could benefit from close working with artists. These include Liberation Day, Battle of Flowers, Fete de Noué, celebrations to mark Portugal and Madeira Days, the Spring and Autumn Eisteddfod festivals and, perhaps, Holocaust Memorial Day which has a special resonance in Jersey because of the experience of the Occupation.

Artists engaged to collaborate on these programmes can bring a diverse approach to engagement and to media. There is a wealth of opportunity for the people of Jersey to enjoy and participate in public art projects attached to these cultural events. Diverse communities like Jersey's can be involved, as both participant and audience, in a variety of ways as demonstrated by the following project examples:



Patti Smith, Tony Oursler, Shaad Ali & United Visual Artists | Nuit Blanche



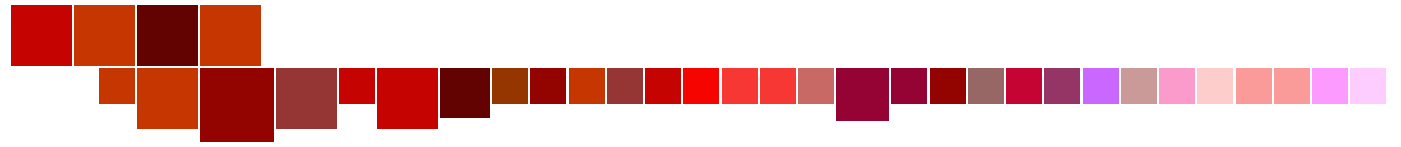
NVA & Monica Bonvicini | GLOW (Not For You)



Yvonne Buchheim | Song for Newtown

Recommendation

- The Public Art Panel should encourage existing event organisers to consider ways in which public art might enhance their events and work with them to that end.



■ 5.5 Artists Engaging Local Citizens

Every public art project is an opportunity for inclusion, consultation, education and audience development. There is no reason why a major infrastructure project or any other such project cannot be structured to maximise the opportunity for such initiatives.

Communities are best included, facilitated, supported and enhanced through real partnerships and many examples exist where communities have been able to address economic, social, health and environmental issues and have a direct impact on their environment and their quality of life.

The social and educational benefits of public art projects can be maximised through a variety of temporary participatory projects such as: artist residencies, carnivals, performance workshops and events, multi-artform workshop activities, visual arts workshops, exhibitions and installations.

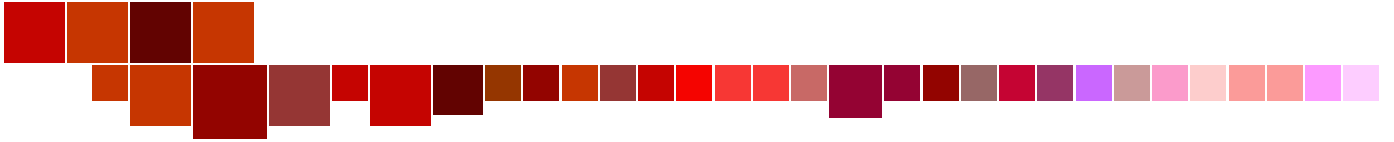
What is important is to be clear from the outset why people's skills and opinions are being sought, who the audience is, and what outcomes are sought in order to tailor each engagement opportunity. For example:

- Process based artists often work with local people as a rule rather than the exception with the work produced during the collaborative process becoming an integral part of the artists' work.
- Engagement can be undertaken at the outset of a project as part of research and in order to understand a site and its resident community.
- Artists' ideas can be 'tested' on community members at the design stage, prior to submission for planning approval.
- Designs can be developed as part of a participative process where artists act as facilitators, interpreting the community's ideas.
- A series of lectures and education events can be developed around the commissioned artist's work for site and previous projects.



Antony Gormley | One And Other





Agnes Denes | Wheatfield - A Confrontation



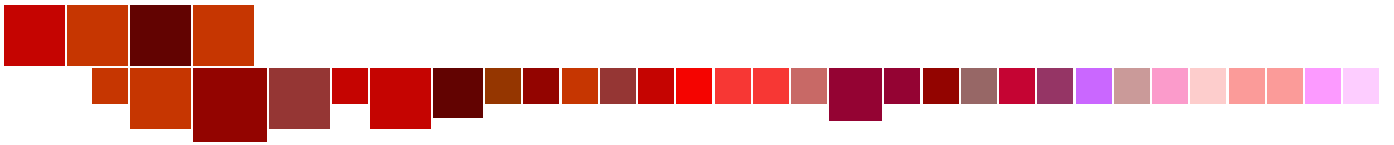
Jennie Savage | STAR Radio



Francis Alys | When Faith Moves Mountains

Recommendations:

- It is recommended that “community art projects” are properly initiated, structured and managed by the Jersey Arts Trust, with the co-operation of JPST, to provide an effective opportunity for the direct involvement of citizens on temporary or permanent public art projects.



■ 5.6 Memorialising Events / People

Historically forming the majority of artworks commissioned in the public realm and including many commissioned through public subscription, memorials to people and events still form an important aspect of contemporary public art practice with good examples in Jersey including Philip Jackson's 1995 'Liberation Sculpture'.

It demonstrated the value of consultation with the public and indeed the impact that the public can have on the design of a work, particularly where its subject is an emotive one. Commissions of this kind have, therefore, to be developed carefully with due attention paid to securing public support.

Nevertheless, there have been some interesting examples of approaches and subjects elsewhere: the following show how the opportunity to memorialise an event or person/s can manifest itself in imaginative, often quirky and engaging artworks.



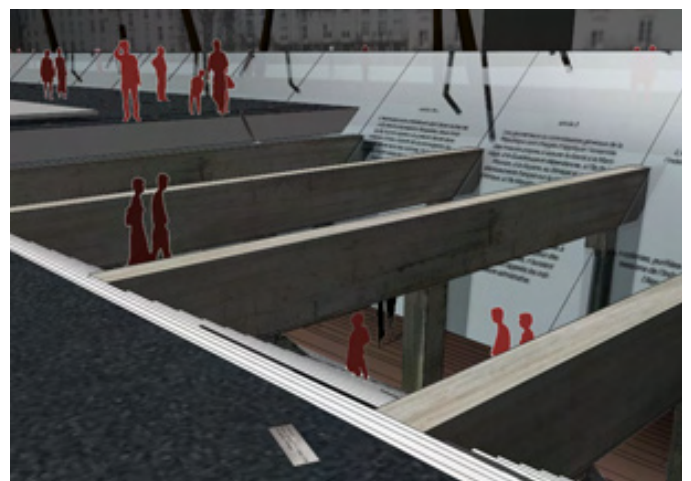
Shimabuku | The Swansea Jack Memorial Dog Swimming



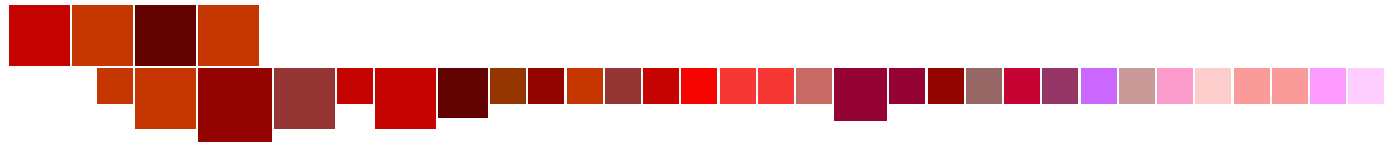
Richard Higlett | A Song For Jack



Jeremy Deller | The Battle Of Orgreave



Krzysztof Wodiczko | Nantes Memorial To The Abolition Of Slavery



■ 5.7 Developing the Local Artist Community

Approaches to procurement should be designed to attract artists of appropriate quality and experience: it would be naïve to suppose that such experience always exists currently within the Island. Nevertheless, it is important that Jersey-based artists have opportunities to develop their skills and experience so that they can participate fully in the process.

Some are already undertaking public art projects and have established good links with the Association of Jersey Architects. Consultation did, however, highlight a perceived gulf between local artists and opportunities to seek involvement with larger public art programmes.

It is essential that the indigenous artistic community is encouraged with the long-term vision of creating a thriving community of artists of various disciplines equipped with skills to enable them to undertake small, medium and large-scale public commissions on the Island and export their skills off-Island. This is not simply a matter of developing individuals' skills. There is an economic aspect to developing this segment of the creative industries and a potential long-term benefit for the visitor economy when linked to exhibitions programmes and the sort of open studios initiatives recently developed by the Jersey Arts Trust.

This can only be achieved through investment, access to opportunities and facilities and support. The Jersey Arts Trust fulfils the important role of providing support and advice for artists. In addition to offering strategic and practical support, it has the opportunity to develop a database to connect those artists with developers seeking to commission new work in the public realm and to champion their work.

Recommendations

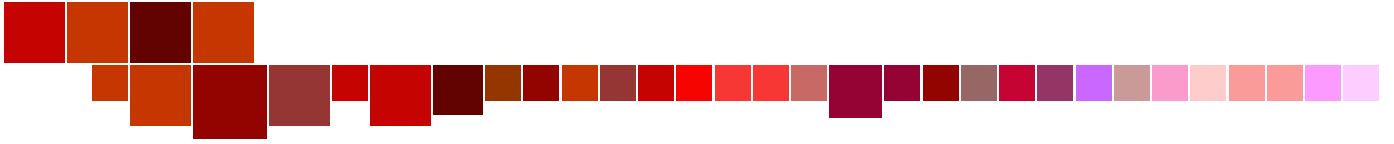
- The Jersey Arts Trust should act as a co-ordinating body for local artists interested in seeking commissions or in developing their skills and experience to that end.
- The Jersey Arts Trust should develop and maintain an artist database as a reference tool to which access could be available via the Trust's website.

5.7.1 Artist Studio Space

Working with limited resources, the Jersey Arts Trust has undertaken considerable work to develop the local artist community. From 2005, Westmount Studios and Gallery on Westmount Road, St Helier has been provided by the Parish of St Helier as a busy studio and exhibition space for up to 20 cross-discipline artists, run cooperatively and managed and supported by the Trust. Consultation revealed appreciation of the initiative and commitment to the project of the Connétable of St Helier.

It forms part of wider regeneration taking in the former quarry that has recently received planning approval which includes a Percentage for Art condition and in principle agreement to support a number of artists' studio spaces on the site.

There is significant evidence that investment in studio spaces, opportunities for showing and gaining commissions, collaborative working and increasing the profile of local artists can not only develop the skills of the artists involved but also create cultural attractions for residents and visitors.



Such evidence can be found at existing venues such as Spike Island in Bristol and the Sculpture Centre, Cork, Ireland.

Recommendations:

- The Jersey Arts Trust, with the support in cases like this of the Minister for Planning and Environment, should encourage the development of opportunities to create working spaces for artists.

5.7.2 Artist Mentoring Schemes

To bolster the local artist community, it is suggested that where appropriate major public art programmes include an artist mentoring scheme offered to local artists to participate.

Often the greatest barrier to artists inexperienced in delivering public works is a lack of confidence in their abilities on the part of the prospective commissioner, the product of that very lack of experience. A well managed artist mentoring scheme would enable Jersey-based artists to observe others, with more experience, deliver public works. It will help them understand the complex issues to be considered when working in the public realm, an important first step on the commissioning process.

Participating artists may be recent graduates, at the start of their career or experienced studio/gallery artists now wishing to deliver artworks in the public arena, for example:

Recommendations:

- The States of Jersey should seek to encourage Public Art commissioners to develop artists' mentoring schemes, working with local artists as standard within public art programmes. Monitoring, evaluation and promotion of such schemes should be undertaken in collaboration by the Jersey Public Sculpture Trust and the Jersey Arts Trust.

5.7.3 International Artist in Residence Programme

The Jersey Public Sculpture Trust and the Jersey Arts Trust are currently developing an International Artist in Residence programme, benefiting from experience developed in Guernsey. It will see an annual rolling programme of visiting international artists and include public lectures and seminars, workshops for sixth form arts students, more advanced workshops for established local artists and the production of a piece of public art. The programme will be developed with a number of partners including Highlands College, Jersey Heritage, and the Guernsey Arts agencies; the organisers will also seek to develop a relationship with the States' Economic Development Department.

Such programmes can provide tangible benefits to wider artist communities, as exemplified below.

Recommendations:

- A pilot artist in residence project has been developed in Jersey in 2009 and it is recommended that the experience be used to develop a regular programme.