

**Creation of a National Gallery for Jersey**  
**STRATEGIC PLAN**

## Creation of a National Gallery for Jersey Strategic Plan

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### Executive Summary

This report sets out a vision for a National Gallery for Jersey, examining the physical requirements in terms of space and facilities, the benefits of a gallery and the likely extent of financial support required to take the project forward.

It explores the value of a gallery as part of the cultural fabric of the Island, it considers its relevance to education, to our ideas of identity and to increasing the cultural offering for visitors.

Recognising that in the current financial climate, the States could not fund a project of this kind, the report addresses the level of private support that would be required to make it viable. It advocates creating an endowment of sufficient size to meet the operating costs so that the States would not face the prospect of an annual funding commitment. A foundation established to generate these funds would subsequently have a continuing existence to raise money for the purchase of works to build the public collection.

With regard to the capital costs, the group has been advised that some funds generated by percentage for art in the area may be pooled to form a contribution; the case may also be persuasively put to apply some funds resulting from the development of the area towards the capital costs. If there is a shortfall, further fund-raising may be required.

What is important is that securing of the necessary funding is a precondition of beginning work. The steering group is committed to avoiding the situation which has arisen at some facilities in the UK where relative ease of access to capital funding has allowed projects to proceed without proper provision having been made for ongoing costs. In such cases temporary exhibitions are likely to be the first thing to be cut back, threatening the *raison d'être* of the gallery and inevitably diminishing interest on the part of the public.

The report proceeds on the basis of the feasibility work undertaken on the Weighbridge site, and notes that this particular site provides both the ideal space for such a facility and a location which will maximise visits by the public. The steering group does not say that there is no alternative site which would be viable but it does advocate measuring any such alternatives against the criteria set out in the report.

Information provided in a report by Locum Consulting allows the gallery to be seen in the wider context of such facilities elsewhere and the relevance it has to tourism in the Island. Having identified a shortage of such facilities in its 'destination audit' conducted in 2006, Locum notes that a gallery makes a particularly positive contribution to the short-break market.

One important issue is access and the question of charging admission. The report proceeds on the assumption that the approach to charging admission will be consonant with the approach taken at other sites operated by the Jersey Heritage Trust.

However, it notes there are other places, including the UK and France, where free access to the 'national collection' is regarded as important. If this were to be desired in Jersey later, the option exists for government, or for a private sponsor, to facilitate such free access by replacing lost ticket revenues.

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## 1. Introduction

This plan sets out the case for a National Gallery of Jersey and the practical implications of establishing such a facility. It represents the vision of a steering group whose history and membership is set out below (at 3.4). The present report is the work of the current group but the members gratefully acknowledge those whose efforts have informed or contributed to the present work.

The group accepts that the costs of a gallery would be significant, and that in the present climate the funding for such a project could not realistically come from the States of Jersey: there would have to be very significant engagement with the private sector, both in terms of raising funds towards the running of the gallery, of securing loans of important pictures and, perhaps, of making provision towards capital costs. This plan sets out the vision for the project and the basis upon which funding could be secured to make it viable.

The report's purpose is, therefore, to set out the case and to invite engagement and support for the vision so that a fund-raising foundation can begin the task of raising a large amount of funding for an endowment: the foundation cannot begin its work without endorsement of the vision.

It must be clear, therefore, that the purpose of the report is not to seek approval for a funding commitment towards either the capital or the revenue costs; it is accepted that work on building a gallery cannot ultimately take place without such agreement. Moreover, experience elsewhere has reinforced the importance of not contemplating a project of this nature without making appropriate long-term provision for a realistic assessment of the revenue, as well as the capital, costs. But seeking such funding cannot begin without agreement on what it is that constitutes the vision.

In preparing the report, the steering group has been greatly assisted by the Economic Development Department and, in particular, by that department's commissioning, with the Waterfront Enterprise Board, of a report by Locum Consulting entitled "National Gallery of Jersey: Concept and Impact Assessment" which is published as a separate document. The production of the Locum study has itself been helpfully informed by the comments of the Economics Unit of the States of Jersey and the Managing Director of the Waterfront Enterprise Board. The steering group records its grateful thanks to all those who have assisted in this work.

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## 2. History

During the late 1990s the desirability of establishing a dedicated gallery for the Island's public collection and for loaned works was raised on a number of occasions publicly. The idea was not new; it had an interesting provenance. In December 1848 Her Majesty Queen Victoria and

HRH The Prince Albert agreed to become patrons of an appeal to establish a National Gallery in Jersey following the untimely death of one of the Island's best artists, Jean Le Capelain. Regrettably, the plan was to be abandoned. Since then ambitions have been more modest.

However, as a result of the interest shown ten years ago, a steering group was set up under the aegis of the Jersey Heritage Trust which met for the first time in early 2000. Since then the group has sought to develop the concept and has looked at a number of sites which might accommodate a gallery – the gateway to the Waterfront, West of Albert, the former Odeon cinema and the Island site. Illustrative plans were produced for both the former Odeon and the Island site schemes. Neither was ultimately progressed.

The present work results from a more recent suggestion; that a central site, integrated into the new Weighbridge public space as part of the 'Hopkins Master-plan', could be made available for a gallery. The benefits of this site compared with other possible sites which have been suggested are considered below at 9.

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## **3. Background**

### **3.1**

Jersey has a number of galleries, public and commercial, but none has the facilities in terms of hanging space, environmental controls or security to show the best paintings which belong to the Island, to attract the loan of works of international standing from private collections within the Island, and to present exhibitions borrowed from public and private institutions in the UK and abroad. A National Gallery achieves this for the benefit of the community as a whole; it takes art enjoyed by the few and shows it for the benefit of all, whether islanders or visitors; and it brings to Jersey exhibitions connecting the Island culturally with the wider world.

### **3.2**

Since the mid-1980s there has been a rapid development in the Island's cultural infrastructure with the creation of the Jersey Heritage Trust and the development of a range of sites including the Jersey Museum, the opening of the Jersey Arts Centre, the establishing of the Jersey Arts Trust and the refurbishment of the Jersey Opera House. But the place of the visual arts within this cultural renaissance has been a minor one: the Island's public collection cannot be displayed properly at the museum; private owners are only rarely persuaded to lend works of art for the benefit of the wider community; all but the smallest of touring exhibitions (those least dependent on suitable facilities) can be shown in Jersey; and, looking to the future, it is difficult to imagine legacies of important work being left to the people of Jersey if there is nowhere appropriate where the works can be shown.

### **3.3**

A National Gallery does more than provide a facility to address these shortcomings. The notion of establishing a 'national' facility points to the importance of the gallery in defining a strand of our cultural heritage, and of enabling the Island with confidence to relate itself to the wider world by lending and receiving pictures which illuminate that sense of cultural identity.

### **3.4**

Over the past eight years considerable work has been undertaken by the steering group chaired by the Bailiff and comprising representatives of the States, cultural organisations, artists, and the private sector involved in the fine arts. The group has drawn its membership from a number of different individuals and organisations who are recorded at Appendix A and whose input is gratefully acknowledged. The current members are: the Chairman of the Jersey Heritage Trust Jurat John de Veulle OBE, the Deputy of Grouville Carolyn Labey, the Connétable of St Helier Simon Crowcroft, the Director of the Jersey Heritage Trust Mr Jon Carter, Mrs Melissa Bonn, Mrs Susie Pinel, Mr Jonathan Voak, Mr Robert Tilling, RI, MBE, Mr Ray Banks FRSA, the Curator of Art of the Jersey Heritage Trust Ms Louise Downie and the Cultural Development Officer Mr Rod McLoughlin.

### **3.5**

A series of meetings has taken place with collectors to gauge their interest in lending works for public enjoyment; meetings have been held with leading national institutions to forge connections outside the Island that would be helpful in borrowing on a wider scale. Both the private collectors and the national organisations have agreed to lend works to a National Gallery of Jersey for the enjoyment of the public. (See 8.2.6 below)

### **3.6**

The redevelopment of the Waterfront and the Weighbridge has given new impetus to these plans, bringing together a number of elements relevant to the success of the project. The Weighbridge provides a potential site for the National Gallery which is both close to the Jersey Museum and occupies a position of symbolic importance linking the redesigned Waterfront and the traditional heart of St Helier; the introduction by the Planning and Environment Department of the percentage for art policy provides for the generation of funds for public art, some of which might be channelled towards a shared facility for the benefit not only of the immediate area but the Island as a whole; and the adoption of broad design principles in the 'Hopkins master-plan' provides for the integration of a major cultural facility into the fabric of the area.

### **3.7**

This report sets out the strategic case for the National Gallery: what it would contain; how it would operate through the relationship with the Jersey Heritage Trust; what size building is required; what order of capital and revenue costs might be needed; and how the project will be advanced.

### **3.8**

Throughout, the expression 'National Gallery' is unashamedly employed. It is preferred to 'States' gallery or 'Jersey' gallery partly because the ambitions in terms of bringing the visual arts to the wider public are better conveyed by a 'National' Gallery but, more importantly, because it embodies the aspirations of the Island to define itself and its relationship with the wider world in terms which are self-confident, outward-looking and which reflect the increasing responsibility which the Island takes for its own affairs on the world stage. (The cultural implications of this are dealt with at 13, below).

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## 4. The National Gallery and States Policies

### 4.1

Although the States has not been asked to consider whether a National Gallery would be a worthwhile addition to the Island's cultural infrastructure, the idea is not a new one for government; it was referred to positively in the Cultural Strategy of 2005; it features prominently in Locum Consulting's evaluation of tourism in Jersey, commissioned by the Economic Development Department in 2006; access to inspiring works of art is an important element in the National Curriculum; and the project is also consistent with the cultural aspirations of the States Strategic Plan.

#### 4.1.1

Two commitments in the Island's Strategic Plan are directly relevant to the gallery: to create the environment in which everyone in Jersey has the opportunity to enjoy a good quality of life (defined at 2.8 as including "an active programme of cultural development"), and to create a strong, recognised identity for Jersey and promote a real sense of belonging (defined at 5.1 as "creating a stronger sense of citizenship and community").

#### 4.1.2

The States Cultural Strategy, adopted in September 2005, recognises that "the [cultural] sector has to address issues of gaps and duplications in the present provision and organisation of culture in Jersey...The Education, Sport and Culture Committee would support such a project." It goes on to recognise the committee's position, consistent with that of the present ESC Minister, as being concerned to avoid a situation in which inadequate long-term revenue funding "would merely add to the problems of sustainability in the cultural estate". Such concerns underlie the steering group's belief that sources of funding independent of government need to be identified before the project becomes practical.

#### 4.1.3

In November 2006 the Economic Development Department published Locum Consulting's report "Jersey Destination Audit" which analysed the strengths and weaknesses of what the Island offers to those segments of the tourism market to which it now appeals. In relation to the visual arts, the report stated:

"On balance, the offer is relatively weak and is probably a strong candidate for investment. A quality arts facility would help attract the cosmopolitan segment and be a good fit with the new quality accommodation offer in St Helier".

#### 4.1.4

The creation of a National Gallery is consistent with the Jersey curriculum both in terms of the importance placed on the visual arts at Primary and Secondary level, and also in terms of developing a sense of belonging to the Island through the ambitions of the citizenship programme. As it set out in Appendix B on the relevance of the project to Education, providing young people with access to works of art to provide inspiration, to develop creative skills and to enhance understanding across subject divides is very important within the curriculum. At present opportunities in Jersey are limited.

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## 5. Aims

### 5.1

The aims of creating a National Gallery are:

..... To help us understand our Island culture and its continuing development through the visual arts by making public the best work of Jersey artists to which the Island has access.

..... To illuminate their work by placing and interpreting it in the context of work loaned from other galleries and private collections.

..... To encourage a wider understanding of Jersey's identity by curating exhibitions of work produced in Jersey for loan abroad.

..... To show work of international stature, whether borrowed from local collectors or from galleries and museums outside the Island.

..... To provide a high-quality supporting educational programme.

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## 6. Objectives

### 6.1

The creation of a National Gallery on the Weighbridge will achieve the following objectives:

..... Provide a resource to make the visual arts available to Jersey residents.

..... Help consolidate the sense of cultural pride which the Island rightly possesses.

..... Add to the cultural facilities which enhance the Island's appeal to visitors.

..... Contribute positively to the regeneration of an historic area of St Helier.

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## 7. Galleries in Jersey

### 7.1

Jersey has a number of privately owned galleries exhibiting a range of different work by local artists and by artists from outside the Island, most of which is for sale. Some have a policy to stage occasional exhibitions by young artists or by students. In recent years other gallery spaces have opened which tend to cater more specifically for local, and often younger, artists – for example, the Harbour Gallery in St Aubin and the Sir John Cheshire Gallery at St Thomas' Welcome Centre. In addition, Highlands College regularly stages exhibitions of student work in its studios at the former d'Hautrée School on St Saviour's Hill. There are also a number of less formal spaces – including the bar areas at the Arts Centre and Opera House and a gallery at the Jersey Pottery in Gorey, the latter likely to be available only in the short-term pending redevelopment.

7.2 There are three galleries which are public in the sense of being partly funded by the States within larger cultural institutions; the Barreau Le Maistre at the Jersey Museum, the Sir Francis

Cook Gallery (operated by the Jersey Heritage Trust), and the Berni Gallery at the Jersey Arts Centre. The former has an effective hanging area of approximately 300 square metres and is currently used to display a small selection of the 7000 works that comprise the Island's public collection.

The recent successful exhibition of works from the Deutsche Bank collection required the space for the Island's public collection to be reduced further to accommodate the loaned work. The Sir Francis Cook Gallery is much smaller (90 square metres), and is only rarely used for public exhibitions because of its location in Trinity, compounded by restricted parking. At the Jersey Arts Centre, the Berni Gallery has a hanging area of approximately 80 square metres. It is limited not only by its size and shape but also by its function; it doubles as the foyer to the theatre. Although its policy is to show work from national touring collections with that by local and visiting artists, it can accommodate only Category C touring work, the least demanding in terms of display requirements. Paintings are also on show in public buildings whose function is not principally to display art, notably the Town Hall and the Royal Court and States building.

### **7.3**

Provision is, therefore, mixed. Practising artists and students have opportunities to show their work, and the commercial galleries allow the public to acquire pictures but it is difficult to fulfil the joint objectives of giving space to works owned by public bodies for the enjoyment of islanders, and simultaneously connecting Jersey with broader currents in the visual arts. This risks sending out two undesirable cultural messages; first, that Jersey has no confidence in the works of art which its artists have produced, or which the States has commissioned; secondly, that it does not wish to share in the cultural aspirations of those who seek to make the visual arts more generally available.

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## **8. The Proposed Solution – The National Gallery**

### **8.1**

#### **Facilities**

#### **8.1.1**

The existing display space in the Jersey Museum Gallery offers 300 square metres. To fulfil the ambitions of a National Gallery, display space of approximately 1,300 square metres is required, supported by a further 1,200 square metres of space to receive and store work, for office accommodation and for front of house areas, including a gallery shop and restaurant.

#### **8.1.2**

Approximately half the available display space would be devoted to the permanent collection and half to temporary exhibitions, increasing by 116% the space in which to display the permanent collection, while simultaneously allowing temporary exhibitions to be shown to stimulate and maintain public interest.

#### **8.1.3**

While it is important that the scale of the gallery is appropriate to the work it will display, there are practical constraints. Facilities are also required to support an exhibition programme, and for the visiting public. Accepting that an appropriate balance must be found between the

extent of the gallery's features and its size, other existing facilities (lecture theatre, supporting educational resources) will be provided at the Jersey Museum. (See 8.1.5 and 12.3.2)

#### 8.1.4

Appendix B considers interest in the National Gallery from the perspective of formal education and refers briefly to experience in three UK galleries with regard to provision of educational resources. It suggests that much of the most valuable education work takes place in galleries in front of the works rather than in supporting classrooms. Indeed, what might be described as the 'frisson' provided by the physical presence of the works is what distinguishes the business of gallery-going from experiencing art in books or on the internet. While flexible partitioning of the space will allow distinct areas to be created if required for specific purposes, most teaching is likely to be in the galleries before the works themselves, consolidated by the audio visual theatre in the Jersey Museum. In this way precious space can be maximised for works of art.

#### 8.1.5

The design brief for the development of the gallery must incorporate the following facilities which are judged to be essential:

..... Display space of 1300 sq metres to show the permanent collection and temporary exhibitions. (The space should be flexible to allow different exhibition configuration.)

..... External areas suitable for sculpture

..... Reference area with internet access.

..... A restaurant. (For the purposes of the operating model prepared by the JHT, it is assumed that it will be run by an outside caterer and will produce annual revenue of £20,000. It may be that there is scope to design a facility which could produce a larger revenue stream – this is supported by the Locum report.)

..... Reception area combining gallery shop.

..... Facilities to receive deliveries by lorry of works of art with appropriate access to upper floor(s).

..... Toilets.

..... Environmental controls/plant sufficient to meet standards for the display of valuable works of art.

..... Staff room.

..... Suitable cloakroom facilities for school groups

NB Lecture theatre to be shared with Jersey Museum (see also 8.1.3 and 12.3.2)

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## 8.2 Content

### 8.2.1

The National Gallery will contain a permanent collection based on the paintings in public ownership, some of which are exhibited in the Jersey Museum. The collection comprises some 7,000 works, of which some 90 (1.3%) are on show to the public in the museum. A smaller number of important pieces are displayed elsewhere, often in circumstances which militate against easy public access. For instance, the Royal Court houses the States' Gainsborough portrait of Field Marshal Conway, Governor of Jersey in the late C18th, the Holyoake copy of Copley's "Death of Major Peirson" and Philippe Jean's portrait of King George III. While it accepted that a significant proportion of the total collection may not merit permanent display, nonetheless a considerable number of works which contribute strongly to an understanding of our community and its history are effectively hidden from view at present.

### 8.2.2

Jersey's pictorial tradition is dominated by a series of artists who, though not of international significance, are nonetheless important figures who form part of, or relate to, wider movements. Their work helps define the way we see the Island. Examples are, for instance, Le Capelain (much admired by Queen Victoria), P.J. Oules and Blampied. Of the 576 works by Le Capelain (including sketches, drawings and prints, as well as paintings) forming part of the public collection, seven are currently available in the museum; the same number of paintings by Oules is shown from a collection of 765 works; and eight pictures by Edmund Blampied are on show from the 300 which are held for the public. Many of these 'hidden' works demonstrate aspects of the artists' technical skill, illustrate their development towards maturity, or show some aspect of Island life otherwise lost to us today; others are excellent pictures which should be enjoyed in their own right. We have not given the work of Jersey's best artists the attention it deserves for lack of suitable space to show it. Seeing our Island from the C19th perspective of Oules and Le Capelain or from the viewpoint of Blampied in the early and mid C20th helps shape the way we think of our past and its relationship to the present. It is central to an understanding of identity which has rightly been given prominence in the States Strategic Plan (Commitment Five: We will create a strong, recognised identity for Jersey and promote a real sense of belonging). There is, therefore, considerable scope to illuminate the work of significant Island artists of the past and to develop an understanding of their contribution to our cultural tradition.

### 8.2.3

Equally, works by artists with strong connections to the Island might be available for loan or purchase, and the prospects of acquiring such work on a temporary or permanent basis are likely to be enhanced by the existence of a recognised National Gallery with an acquisitions policy based on public appeal. The Jersey Heritage Trust holds, for instance, 13 works by Sir John Everett Millais (the majority of which are prints), a significant artist from a Jersey family whose work is of especial interest to the Island. 'A Jersey Lily' was lent by the Jersey Museum to Tate Britain in Autumn 2007 for a major retrospective of the artist's work. The Jersey Heritage Trust has secured in principle agreement from Tate Britain for the loan of the original version of 'The Death of Major Peirson' which the States tried unsuccessfully to purchase at auction in 1864.

#### **8.2.4**

In considering the Island's collection of work by local artists, one should not lose sight of the fact that this is a collection which is continuously evolving. The best of our contemporary artists are contributing to what is a 'living' tradition so that, while the purpose of the gallery is not principally to show the work of contemporary artists who have opportunities elsewhere, the gallery will nonetheless benefit the Island's best artists because their work will feature in exhibitions from the collection. One of the most significant additions to the collection by a living Jersey artist is the Jason Martin purchased following an exhibition in Jersey in the 1990s. His work is now also held in public collections in the UK, USA, France, Belgium, Spain, Italy, Austria and Germany. Enhancing the status and presentation of the collection will be of benefit to our best artists because it will further encourage the acquisition of their best work. At present, much art being added to the collection has a limited, and perhaps indeed diminishing, prospect of being seen by the public.

#### **8.2.5**

The Jersey Heritage Trust has important links with institutions outside the Island. Some works in the public collection are of interest in the context of exhibition planning at these galleries. Engagement with them raises the possibility of reciprocal loans of work which would enhance understanding of Jersey's public collection. For instance, recent interest in the work of the French photographer Claude Cahun, resident in Jersey from 1937 to 1954, has led to works from Jersey being loaned to galleries in Spain, Japan, Australia, the USA, Sweden and the UK. Jersey Heritage Trust has collaborated with the publishing wing of the Tate Gallery to produce a definitive catalogue of Cahun's work. The placing of Cahun in the context of surrealist photography in the first half of the C20th is likely to provide potential for a significant exhibition in Jersey. Given international interest in her work in some of the world's major cities, it is to be noted that the museum is currently able to show in Jersey seven photographs out of 344 items held, around 2% of its collection.

#### **8.2.6**

Members of the steering group are very grateful to a number of local collectors with whom they have had discussions who have indicated a willingness to loan works from their own collections to the National Gallery, augmenting the relatively small stock of work of international significance currently held. It will be remembered that the enthusiasm of collectors in the early 1990s allowed the Jersey Heritage Trust to hold two exhibitions of such 'treasures' based on private collections held locally. The steering group gratefully acknowledges the encouragement given by collectors to the present proposal to establish a National Gallery. Many pictures in private collections are highly significant works of art, and while collections will inevitably not remain static, the inquiries of the steering group suggest that it is probable that works worth at least £30m are potentially available for display in the gallery at present. They include works by Dürer, Bruegel, Van Dyck, Kneller, Reynolds, Corot, Renoir, Monet, Pissarro, Gauguin, Picasso and Miró.

#### **8.2.7**

In addition to private collectors, corporate bodies based in Jersey hold significant collections outside the Island and have been prepared to loan them for the purposes of public display. Recent examples include the 'Beyond Sensation' exhibition from the Deutsche Bank Art collection, and Scottish paintings owned by Flemings. (It might be noted that Deutsche Bank exhibition, which was augmented by the JHT's Jason Martin painting, itself contains two

works by the Jersey-born Martin who has achieved international standing in the past 15 years.) Many institutions have a policy to collect art, employ professional curators and have an active programme of touring exhibitions. Such corporate collections are also likely to be an important element in the gallery programme and they afford the opportunity of direct and very positive cultural links between the finance industry and the Island as a whole.

#### **8.2.8**

A very significant source of work for the National Gallery will be touring exhibitions. They are important for two reasons; first, by their nature they are temporary and change regularly to offer a fresh experience and encourage return visits to the gallery; secondly, they offer the opportunity to enjoy major works held in larger national collections elsewhere. Their appeal lies not in a direct connection with the Island but the fact that they are shown locally provides inspiration and enjoyment that would otherwise only be available by travelling abroad. Appendix C is an extract from a sample temporary exhibitions programme for the National Gallery prepared by a sub-group of the steering group. It illustrates the sort of exhibitions which would complement the permanent collection. It is to be noted that the two Hayward Gallery exhibitions which are currently on tour and which could be accommodated in the National Gallery ('From Matisse to Freud' and 'Rembrandt as Printmaker') require between 100 and 150 metres of linear hanging space. The present museum gallery affords approximately 120 metres of linear space so that such exhibitions could only be shown if all the existing pictures in the gallery were removed. (NB The Berni Gallery in the Arts Centre provides 33 linear metres.) Although the examples of touring exhibitions have been taken from UK sources, it should be noted that the potential for borrowing from France has been identified during discussions. It is to be remembered that a collection of work from Normandy (Peindre en Normandie), including works by Corot, Vuillard and Dufy, was borrowed from the Fédération Régionale pour l'Action Culturelle in Basse Normandie in the mid 1990s and shown in the Sir Francis Cook Gallery.

#### **8.2.9**

The flexibility of the building will allow a variety of different media to be displayed. In particular, it is important that due account is taken in the gallery's design of the desire to exhibit three dimensional work, in particular sculpture, both in the gallery and in its immediate environs.

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### **8.3 The Building**

In developing the concept of a National Gallery, considerable importance has been attached to the building not only as a facility to store art but also as a work of art in its own right, making a positive contribution to the townscape of St Helier. The expression 'icon building' has been employed to convey this but it risks introducing a degree of confusion. Other recently constructed galleries, most famously the Museo Guggenheim in Bilbao, have become known as 'icon buildings'. What is meant by this is that the building is internationally known and recognised as a piece of architecture not merely as a place in which to display art; indeed, the buildings themselves are often better known than their contents. While the working party would clearly not wish to rule out a design that achieved such impact, it would equally not want to stipulate that international recognition of this sort was a requirement for the National Gallery. Rather, it would wish to make the following observations.

### **8.3.1**

Since one of the objectives of the project is to consolidate the sense of pride rightly felt in the Island, the building needs to embody that sense of pride, contributing a sense confidence to its environment. The relevance of the designation of 'National' in the building's title is dealt with at section 9.2. The building's design must take account of the Island's wider social, cultural and political aspirations.

### **8.3.2**

The present site lies at the heart of the Waterfront/Weighbridge redevelopment, acting as a hub for the radiating boulevards of the Esplanade and the re-modelled Route de la Libération. The National Gallery footprint commands a position on the new public space created as a result of moving the bus station. It is a key site in St Helier and a building on such a site must be of appropriate quality and design, particularly one which celebrates such virtues in art.

### **8.3.3**

It has been noted that a benefit of providing a high quality building in this location will also be to help define the new public space, providing an end stop to the space and helping contain it and shield it from the traffic flow into the tunnel. The value of a cultural building in this location inheres not only in its intrinsic quality but also in the way that it helps to 'create', with other key buildings, the public space. By analogy, our sense of the Royal Square, for example, is dependent not only on its open space but also on the quality of the buildings which enclose it. The addition of the gallery building must, therefore, have the effect of raising the quality of the whole environment of the Weighbridge and its public space rather than being seen to compromise a potentially larger space.

### **8.3.4**

The building needs to combine form and function in a way which is interesting and imaginative. The purpose of the building is to show works of art but it itself should, whatever its style, have the qualities of a work of art itself.

### **8.3.5**

The building needs to be constructed to the highest standards with regard to environmental controls and lighting to ensure that the highest curatorial standards can be met. The MLA accreditation, enjoyed by existing JHT buildings including the Jersey Museum, will allow JHT to borrow valuable work and will dictate the standards to be applied.

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## **9. Alternative Locations**

### **9.1**

During the eight-year life of the steering group a number of different sites have been suggested as potential locations for the National Gallery. Such suggestions have been both specific (the former Odeon and the Island site, for example) and general (a new building – or floors within a new building - on the Waterfront and premises belonging to a bank in the environs of the Royal Square). The steering group has identified the following vital attributes of a National Gallery whatever its precise location.

It must have the appearance and status appropriate to a 'National' institution to reflect the values set out in the strategy document.

..... It must be of sufficient size to accommodate an enlarged permanent collection and touring exhibitions which will maintain interest for visitors.

..... It must be situated in as central a location as possible with strong 'visibility' to encourage the range of visitors envisaged. (The Locum Report emphasises the importance of this with regard to visitor figure estimates; the notion of being able to 'drop in' to the gallery will affect numbers and revenues. Locum cites among reasons for optimism the fact that "the gallery [at the Weighbridge] would be in a highly visible and accessible location".)

A further consideration is the relationship between the National Gallery and the Jersey Heritage Trust's home at the Jersey Museum. A relationship which is physically close may result in some minor cost savings and sharing of facilities, though such considerations are secondary. However, additional benefits in terms of promoting the National Gallery and what amounts, by the same token to, the 'National Museum' may well accrue from a physically close relationship. This is defined in the EDAW report on St Helier as a 'cultural node'.

The purpose of this report is not to evaluate exhaustively the benefits of rival sites to the one at the Weighbridge, not least because there is a danger that this can become an unending task with any substantial building or site which becomes available constituting potential for evaluation. It should also be remembered that many alternative sites are not in public ownership and where they are available for purchase might entail very considerable conversion costs even where the building or site was intrinsically suitable. It has been suggested that an alternative site close to the Weighbridge might be more appropriate than the one considered in the feasibility work undertaken. Conscious that the availability of sites is affected by much wider issues of policy, the steering group wishes to concentrate on the principle of the gallery. Having addressed that principle, what remains important is that any existing building, or alternative site, is properly considered against the criteria set out to ensure that it does indeed provide the appropriate spaces in a suitable location. To provide further insight into the qualities that are required, the steering group does wish to offer some brief comments on sites already considered or suggested.

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### **9.2.1 The Waterfront**

In 2005 it was suggested that the National Gallery could be incorporated into a much larger multi-floored building, occupying a floor, or floors, in that building. This raised a number of practical issues (including access, security and physical layout); it also failed to provide an appropriate environment to promote Jersey's cultural identity. The steering group found it difficult to envisage how a national institution reflecting the cultural ambitions of the Island could be created within a relatively small part of a tower block.

It has also been suggested that alternative sites might be available around the harbour or elsewhere on land administered by WEB. No such sites have, however, been proposed formally but if they were to be offered, they should be given proper consideration. It should be noted that the perception of proximity to the 'old town' diminishes the further the focus moves to the south and west of the Weighbridge.

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### 9.2.2 The Island Site

Proposals were drawn up for a gallery on the Island site to be supported by a private benefactor and run by an independently created organisation. Ultimately, the funding could not be secured but it is to be noted that the available display space fell below what would have been required to produce a National Gallery, allowing for the simultaneous display of a permanent collection and touring exhibitions. Although the Island site is an interesting one both culturally and architecturally, it is important to ensure that the nature of the space provided (not merely its extent) is suitable for the display of the sort of work envisaged in a National Gallery. The research undertaken valuably confirmed that the forecast staffing requirements of an independently created organisation exceeded those envisaged by operating the gallery within the structure of the Jersey Heritage Trust.

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### 9.2.3 The former Odeon cinema

The former Odeon cinema provides the attraction of spreading the cultural assets across the town and contributing to urban regeneration in an area which will also enjoy the benefits of the Town Park. The steering group recognises the attraction of reinvigorating what is an interesting and indeed historic part of St Helier. However, although a location towards the northern end of Bath Street is not so far removed from the heart of the town as to deter visitors from attending specific exhibitions which they wish to enjoy, it is unlikely to capitalise on the 'passing trade' generated by the social and economic activity which takes place more centrally. It is clear from the Locum report that a significant number of visitors to the National Gallery will be attracted by what is describes as "the visible location of the gallery building". A gallery in such a location, and even one supported by the creation of a park nearby, is unlikely to prove as attractive to the prospective visitor.

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## 9.5 Existing buildings

A range of suggestions have been made with regard to existing buildings, including at least two former bank premises in the environs of the Royal Square. Galleries require, in general, both additional ceiling height to accommodate often large exhibits and extensive 'open' space. Moreover, what may appear to be a 'large' building from its facade, can actually be deceptively small when considered as a potential art gallery. By way of example, the building currently occupied by HSBC in Library Place was drawn to the attention of the steering group when advertised locally. Setting aside its unusual shape, the floor space is only 7,683 square feet or 714 square metres, some 28.5% of the space actually required.

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## 9.6 Applying the Appropriate Criteria

While the steering group would not wish to assert that there is no existing building, or indeed alternative site, which could fulfil the ambitions of the National Gallery, it does wish to be clear that any prospective alternative site must be measured against criteria satisfied by the Weighbridge site. To put it more succinctly, the Weighbridge site appears, by some way, to be the best option currently suggested.

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## **10 The relationship with the Jersey Heritage Trust**

### **10.1**

The Jersey Heritage Trust will operate the National Gallery for the benefit of the Island. There are a number of reasons for this:

#### **10.1.1**

The Jersey Heritage Trust's core business is to administer facilities which present the Island's cultural heritage to the public, whether resident or visiting. The organisation has, therefore, considerable experience in all the public-facing functions required to make such facilities attractive to the public. The mission statement of the Jersey Heritage Trust is as follows: "Jersey's heritage and culture is special. The purpose of the Jersey Heritage Trust is to care for it, promote wide access to it, act as advocates on its behalf and bring imagination to telling its stories so that we inspire people to create a better island for everyone." Providing access to the Island's National Gallery collection is consistent with the mission of the Trust. It is also entirely compatible with showing work from other collections as part of the vision of the gallery.

#### **10.1.2**

The Trust already has care of the Island's permanent collection which is largely in storage with a number of significant items on show at the museum. The JHT would show the collection as a key element in the gallery programme.

#### **10.1.3**

JHT is accredited under the Museums Accreditation Scheme of the UK Museums Libraries and Archives Council. Organisations wishing to borrow valuable works of art require such accreditation: JHT already has the credentials to discuss loans with establishments like Tate Britain with which it already has a good relationship.

#### **10.1.4**

The Trust employs key curatorial and conservational staff essential to the operation of such a gallery and the care of paintings which it will show so that there will be economies of scale resulting from the Trust's operating the National Gallery.

#### **10.1.5**

Inclusion of the gallery in the portfolio of sites operated by the Trust will make joint marketing easier, and will help address any concerns that visitors to the current sites might be 'displaced' by the gallery.

### **10.2**

To ensure provision of appropriate specialist advice, in relation to the acquisition of works of art, the securing of loaned works and exhibitions policy, the JHT will appoint an advisory panel, accountable to the Trust, comprising appropriately experienced individuals from both within and outside the Island as appropriate. The Trust would also seek one-off expert advice in appropriate circumstances.

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## 11. Economic Benefits

### 11.1

It is important to be clear about the scope of the economic benefits of a gallery which is expressed with admirable clarity by the Locum report.

*"The gallery is highly unlikely to have such a net economic impact that its construction could be justified on those grounds alone. In this, however, it is the same as most cultural projects. Its main objectives would be to enhance the quality of life of local people by filling an important gap in the cultural offer." [p.7]*

### 11.2

Although the value of a National Gallery is not founded on its economic role, it nonetheless fits well with the developing profile of the Island's tourism industry.

*"A significant factor in the potential of the gallery is the development of new hotel accommodation at the upper end of the market. Most of these new/newly refurbished hotels are within walking distance of the proposed site of the gallery...The gallery could play an important role in helping these hotels attract visitors, especially for weekend breaks." [p15]*

### 11.3

The conclusions of the Locum Report with regard to Economic Impact may be summarised as follows:

#### 11.3.1

The gallery would provide a building of quality in a key location. "It would be difficult to find an alternative use for the space that had as much potential to create a focal point and landmark of such quality." It could, therefore, have the effect of making St Helier more attractive as a destination and contribute positively to commercial activity in the area.

#### 11.3.2

It would add to the critical mass of cultural provision in the Island, filling what has already been identified as a gap in the Destination Audit carried out in 2006.

#### 11.3.3

The profile of a National Gallery is consistent with the 'cosmopolitan' market to which the Island appeals. It may also contribute, through its ancillary facilities, to the appeal of the Island to the business and conferences markets.

#### 11.3.4

Although there is scope for debate about the potential effect of a gallery on other attractions which might compete for visitor attention, the view of Locum ultimately is that the addition of such a facility would be positive. "On balance, Locum's view is that it is more likely that other attractions would benefit from the additional critical mass...If Jersey does not refresh and expand its offer, it will inevitably stagnate as a destination. The Art Gallery should have a particularly positive impact in refreshing the offer not just by providing another attraction but because of the positive impact that it would have in making St Helier a more attractive place."

### **11.3.5**

The gallery provides no direct competition with other cultural facilities like the Arts Centre and Opera House although there will be increased competition for support from potential donors interested more generally in the arts.

### **11.3.6**

In the view of the Economics Unit the overall net economic impact is not likely to be significant, taking account of the Island's economic conditions. While there may be some room for discussion of some minor details of the analysis (for instance, the projected staffing levels are lower in the JHT model which is predicated on enjoying the benefits of the Trust's pre-existing administrative structure), the steering group accepts the Locum report's conclusion; that the argument for a gallery is not founded on its economic impact.

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## **12 Educational Benefits**

### **12.1**

An introductory paper (Appendix B) sought the views of the head of Evaluation and Standards at the Education, Sport and Culture Department and specialist art teachers in relation to the relevance of a National Gallery to primary and secondary schools respectively. Highlands College was also included in the exercise in relation to foundation and degree students. The response was unequivocally positive from all three sectors, and a number of matters are worthy of particular note.

#### **12.1.1**

Art and design forms an important part of Primary School learning at Key Stages 1 and 2, and is, therefore, of potential benefit to all children in the Island's primary schools. The schools all have a designated 'Art Week' and study the work of artists, largely on the basis of reproductions. At both Key Stages, visits to galleries and museums are recognised as an important source of learning. It follows, therefore, that the benefits of a gallery could make themselves felt across the primary sector (approximately 7,000 pupils). It is to be noted that one UK National Art Gallery begins its education work with children aged four; all three galleries consulted reported considerable interest from the primary sector in general.

#### **12.1.2**

In secondary schools at Key Stages 3 and 4 Art and Design continues to be of importance with specialist art teachers providing the inspiration for what, when GCSE and A levels are reached, is one of the most popular non-compulsory subjects in the curriculum. The number of students taking examinations in Art and Design over the last two years is impressive: 301 and 279 respectively (GCSE); 105 and 139 (A level); and 72 and 34 (AS level). Secondary schools regularly hold their own exhibitions, and students successfully take part in a variety of community events, including the annual student exhibitions at the Jersey Arts Centre and Falle Fine Art.

#### **12.1.3**

The Art Foundation course provides the stepping stone to degree courses at UK Art Colleges. It is available at Highlands College and in addition at the UK Colleges themselves. For those who elect to undertake the course in Jersey, access to high quality exhibitions would be

highly desirable; the absence of such easy access is cited as one of the principal reasons for leaving the Island for this course. For degree students in Jersey, the benefit would be similar.

#### **12.1.4**

It is important not to lose sight of the broader educational value of galleries of this sort, central as they are to the notion of lifelong learning. Public galleries attract visitors of all ages, from the very young to the elderly; they offer the experience of art equally to those whose experience is limited on the one hand to those who may be expert on the other; they provide the impetus for creativity across the population; and they encourage understanding of different cultural backgrounds and nationalities.

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### **12.2 Education and Gallery content**

#### **12.2.1**

The development of the local collection (see 8.2.1, 8.2.2 and 8.2.3, above) is of particular relevance to the Citizenship programme as it involves imparting an understanding of what it means to be a citizen of Jersey, taking account of our cultural heritage. There is an opportunity for children to recognise the work of key island artists, and better appreciate some of the defining moments of our history through pictures. (The copy of 'The Death of Major Peirson' is an obvious example though a number of works in the public collection cast light on, for instance, the constitutional position of the Island as it depends on the relationship with the Crown). Although valuable visits to the museum take place at present, the limited nature of the collection of art shown barely allows for such ambition.

#### **12.2.2**

The twin ambitions of showing work by major artists loaned from private collections and touring exhibitions is of value to all age groups but perhaps particularly to older students taking examination subjects or pre-degree and degree courses at Highlands. The Jersey Heritage Trust's recent exhibition 'Beyond Sensation', which included work by Damien Hurst, Tracey Emin, and Rachel Whiteread, demonstrated the interest created by works of art not normally accessible in Jersey. The limitations of the exhibition were partly its comparatively modest scale but also the extent to which, even a show of its size, required the permanent collection to be reduced even further and, temporarily, to be closed entirely to the public.

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### **12.3 Facilities**

#### **12.3.1**

It is clear that, at least on the basis of the three UK galleries consulted for the purposes of the Education paper, priority is often afforded to display space over provision for interpretation of exhibitions from an education perspective. The example of the Tate Gallery in St Ives is interesting. An inadequate exhibition room has been turned over to additional display space; however, the amount of education work taking place is impressive. Staff talked passionately about the importance and excitement of bringing young people into contact with real works of art rather than reproductions, and of the interest which lively work in a gallery creates not only for those young people but also for passing members of the public.

### 12.3.2

Equally, art teachers have expressed enthusiasm for a range of support facilities. In proposing that display space is compromised as little as possible by dedicated education facilities on site, three things should be noted; first, that the Jersey Heritage Trust will make available its lecture theatre at the Jersey Museum (located on the ground floor); secondly, that the flexible layout of the gallery is intended to allow creation of smaller spaces when required; these could be used for (non-wet) educational activities; thirdly, that art teachers placed considerable emphasis on educational resources in terms of access to online material, books and subscriptions. It is possible that some such resources could be provided in a number of different ways without requiring extensive physical space in the National Gallery itself.

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## 13 Cultural Benefits

13.1 Jersey has a thriving arts community, to which the number of exhibitions taking place in galleries and occasional spaces throughout the Island testifies. Given the vibrancy of this sector and of the support of specialist teachers in Jersey schools, it is curious that the visual arts enjoy so meagre a place within the portfolio of the funded cultural organisations. A National Gallery redresses the cultural balance but it provides something else: it goes to the heart of the very idea of a 'national' institution. Can Jersey properly describe itself employing the world 'nation', or perhaps 'small nation'? The question is no longer a straightforward one. It is worth noting that there have been significant changes of outlook in recent years which have affected the views that the Crown Dependencies have of their position in the modern world which is continuously evolving. Objective 5.2 of the States Strategic Plan is:

"[To achieve] continued development of the Island's international constitutional position and international profile."

### 13.2

The 2004 Conference organised by the Jersey Law Review, papers from which were subsequently published as *A Celebration of Autonomy*, demonstrates not only how the Island's constitutional position has evolved over the centuries but also how views of that position have altered in the very recent past. Ideas about what constitutes a 'nation' are often indeed 'ideas', the legitimacy of which depends on a community's understanding of its own past and its aspirations for the future. The Oxford English Dictionary definition of 'nation' as "a large aggregate of communities and individuals united by factors such as common descent, language, culture, history, or occupation of the same territory, so as to form a "distinct people" raises many interesting questions. How large does the aggregate have to be before it forms a distinct people? Is this partly, at least, a question of whether the people feel themselves to be distinct? From where do such ideas derive?

### 13.3

This is not a matter of making an assertion of separateness in some jingoistic or aggressive way, neither is it about 'nationalism' as a political movement. Rather, it is about encapsulating an understanding of identity as it is defined by shared heritage and culture. In an increasingly 'global' culture such notions become even more significant. A National Gallery serves both to give appropriate status to the cultural ambitions of the gallery but also to encourage us to value an understanding of the Island's position in the modern world. It should be noted that the content of the permanent collection is likely to provide a mirror in which to see a reflection of Jersey's place in the world.

### 13.4

In this connection it is worth observing that the Isle of Man quite unselfconsciously and entirely without hubris refers to 'Manx National Heritage', 'Manx National Week' and the "Manx National Youth Band" to give but a few examples. It vigorously dismisses any suggestion that its 'national day' lacks legitimacy. Neither is this purely a matter of semantics; it has been remarked upon that this sense of cultural confidence unites the community and readily communicates itself to visitors.

### 13.5

A further interesting example relates Bermuda where in 1992 the National Gallery of Bermuda opened to the public to show a permanent collection now augmented by temporary exhibitions and an extended education programme. The gallery presents "a richly diverse exhibition programme past and present, works by [Bermudian] and international artists that reflects Bermuda's varied artistic heritage and multicultural community." [Summer exhibitions programme, 2007.]

### 13.6

In this context a 'National Gallery' is an institution which emblematises the aspirations of the Island, using the visual arts both to help understand and define the past, and also to develop confidence to interact culturally and politically with the wider world. It is revealing that visiting Ambassadors and Ministers from other jurisdictions - whose official itineraries take them to the heart of the Island's autonomous institutions, the States and the Royal Court - are the most likely people, in the process, to be shown some of the Island's iconic paintings. In the process, it is assumed that this provides them with an insight into Jersey's culture and history. The aspiration of the National Gallery steering group is that these paintings should inform not just their view but the view that every Island citizen has of his, or her, home.

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## 14 Costs of the National Gallery

It must be understood that the details below are indicative costs. They are not intended as a definitive statement of the cost of the gallery. This must follow from the production of detailed drawings in the case of capital. Nonetheless, the indications are informed by the practical experience of the Jersey Heritage Trust which would operate the facility, by research into the costs of touring exhibitions and by the professional input of Locum Consulting which has considerable experience of assessing the impact of such facilities.

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### 14.1 Capital costs

#### 14.1.1

Estimates as to the capital costs of a building which would satisfy the requirements of a National Gallery vary. The steering group has had the benefit of information and guidance from a number of sources, the most significant of which are:

..... The feasibility design drawings and model produced by Hopkins Architects.

..... The professional advice of the Managing Director of WEB.

..... The broader comparators introduced by Locum in its report.

### 14.1.2

The advice received by the steering group ranges from the powerfully articulated view that a very tightly supervised contract could produce a suitable building for a capital cost of £5m to the view expressed in the Locum report that a more realistic assessment might be £8.5m with 15% added for fees and contingency, making a total cost of around £10m.

### 14.1.3

In the face of such divergent opinion, the view of the steering group is that the proper way to proceed is to obtain professional advice in order to estimate costs on the basis of a specific design for an agreed site. This assumes that, as is clear from the Locum report, the fund-raising target for the gallery will vary according to the final design. What is important is that the extent of these costs is known and planned for before any decision is taken to proceed.

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## 14.2 Revenue costs

### 14.2.1

Appendix D sets out a model produced by the Jersey Heritage Trust for the operation of the gallery. The model is based on an estimated revenue stream from visitors derived from the current experiences of the Trust in relation to their existing sites. The costs in terms of staffing, operating costs, allowance for on-going maintenance and the budget for exhibitions have been estimated on a similar basis. Appendix C, which contains specimen touring exhibitions, provides the basis for the estimate of touring exhibitions.

### 14.2.2

The model may be summarised as follows:

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<b>Income</b>		£'000
Admissions Income	_____	350
Other Income	_____	20
Sub-total	_____	370
<b>Expenditure</b>		
Staff costs	_____	280
Building maintenance	_____	85
Heat, light and water	_____	40
Environmental Controls	_____	20
Insurance and rates	_____	10
Systems support	_____	10
Collections insurance	_____	1
Temporary exhibitions	_____	250
Other overheads (contribution to JHT cost)	_____	35
Contingency	_____	30
<b>Total</b>	_____	<b>761</b>
Net subsidy required	_____	391

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The admissions income is derived from the model of Mont Orgueil Castle, a site administered by JHT on the basis of a £9 admission ticket and 65,000 visitors annually, with the resulting figure of £585,000 adjusted to take account of the number of free admissions whether school children, senior citizens or others entitled to free entry. This yields the income model of £350,000 which, in turn, produces a required subsidy of £391,000 based on the projected costs above and set out in further detail in Appendix D.

### 14.2.3

The steering group has been concerned to ensure that appropriate allowance is made for the ongoing maintenance of the building. The annualised figure of £85,000 included above is derived from Building Cost Information Service figures provided by Property Holdings, adjusted to take account of local factors. Self-evidently, a new building will not require £85,000 of maintenance in early years of operation; however, this annualised figure ensures that appropriate allowance is built in to the annual running costs. It should be noted that this does not purport to be an exact figure but it is based on a building of this type and size.

### 14.2.4

In discussions with Locum Consulting much attention has focussed on the revenue likely to be produced from gallery admissions based on the approach taken to charging. Although the permanent collections of many galleries in the UK are free, the practice locally has been to charge admission to local cultural sites but to compensate through extensive concessionary (and often free) entry. Section 5 of the Locum report sets out the various charging options, favouring finally separate charges for the permanent collection and touring exhibitions with a joint ticket which maintains the current JHT policy with regard to concessionary entry. It should be noted that OAPs and school children currently have free access to JHT sites. This has the benefit of avoiding putting access to the gallery on a different footing from access to, for instance, the museum and castles. Unsurprisingly, taking this approach, Locum's estimated annual income from admissions and visitor spend is broadly consistent with the estimate of the Jersey Heritage Trust based on current experience; it projects income of £389,000 and then allows flexibility in the model based both on 25% decrease and increase in figures; this produces a spread of available income between £295,000 to £509,000.

### 14.2.5

Taking the JHT model of costs and applying the revenue figures estimated by Locum, provides the following estimates of annual funding required to operate the gallery.

Projected income from admissions/visitor spend	Operating costs	Additional funding required
295k	761k	466k
389k	761k	372k
509k	761k	252k

### 14.2.6

With regard to the cost of the temporary exhibition programme, the Locum report suggests that it would be desirable to invest more than the £250,000 allowed in the JHT forecast, given that the attraction of visitors (and particularly return visitors) is closely related to investment in an appealing programme of temporary exhibitions. Locum advocates an annual budget of £500,000 for this purpose. Although the sample JHT programme at Appendix C is costed on the basis of a budget of £250,000, it should be noted that Locum believes additional

investment is desirable. Such additional investment may be partly recoverable from sponsorship sources, given that it implies higher profile exhibitions. In the absence of additional resources for temporary exhibitions, the Locum report suggests that a single entrance charge might be appropriate rather than separate charges for the permanent collection and temporary exhibitions, producing slightly lower income. Using model 1 in the Locum report, a single admissions charge of £8 produces income of £253,000, £345,000 and £449,000 which, in turn, yields a required subsidy of £508,000, £416,000 and £312,000, depending on visitor numbers.

#### **14.2.7**

These are illustrative figures: the purpose of these projections is to give an indication of the likely revenue costs. The steering group believes, taking account both of the difficulty of forecasting visitor income precisely and the desirability of enhancing the temporary programme that it would be prudent to set the funding required from the endowment at annual sum of £500,000 to meet the operating costs of the gallery.

#### **14.2.8**

The steering group is sympathetic to the view that access to a National collection should ideally, following many examples in the United Kingdom, be free to the public. The model above is based upon a policy of charging for access to the gallery and, as has been stated, this is currently the approach adopted with the Jersey Museum albeit that significant numbers of people qualify for free admission, including school children. It should be noted, however, that it would be open to the States at a time in the future, if it judged it appropriate, to provide the support necessary to allow free access to the permanent collection. Alternatively, there are cultural institutions elsewhere which have offered such access through support provided by a sponsor. For the purposes of this report it is assumed that a charging policy similar to that in operation for the Jersey Museum will apply at the National Gallery. Nonetheless, the steering group endorses the principle of free access to the permanent collection and a charging policy for temporary exhibitions.

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## **15. Funding**

### **15.1**

Experience in other places, particularly where sources of capital funding have been more easily available than revenue, reinforces the importance of making proper provision operational costs; particularly to avoid being forced into making inroads into the temporary exhibitions budget. Consequently, it is proposed that the funding of the National Gallery is undertaken as two distinct exercises in providing capital and revenue, provision of the capital being contingent on an endowment being created to provide annual operating costs. The steering group accepts that very significant engagement with private donors will be required in order to advance the project.

An endowment sufficient to yield the £500,000 required to operate the gallery and to make provision to retain its real terms value is likely to require around £15m in capital according to the figure provided by Locum [Locum p.6]. It is accepted that there would have to be detailed discussions about the amount required for the endowment, balancing the capital sum required with the investment policy as it relates to risk. The principle is accepted that this sum will be raised by fund-raising.

## 15.2

An indication has been given by the Minister for Planning and Environment that the percentage for art policy which the department has introduced may be applied in the case of new buildings in the vicinity of the gallery towards the capital cost. The Supplementary Planning Guidance states:

*"It is possible that, where appropriate, all or some of the agreed funds may, through negotiation and agreement, be pooled and held in a restricted account for specified future public art opportunities initiatives."*

The Minister has indicated that he would be sympathetic to contributions to the National Gallery being made in lieu of an on-site contribution to public art, in line with the spirit of the policy. The exact amount of this contribution is not known but the steering group has been advised that it is estimated to be in the region of £3m.

## 15.3

The balance of capital funding may be addressed from private funds or by engaging in discussion with WEB as to the use of some funds generated for the States by the new Waterfront development, accepting that this would require the approval of the States, or by a combination of both sources.

## 15.4

It is clear that any such discussion would be dependent upon the prior assurance that funding was in place to provide the endowment so that ongoing revenue costs were addressed.

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## 16. The National Gallery Foundation

A National Gallery Foundation will be established to undertake the fund-raising for the endowment in the first instance. These funds would be ring-fenced and applied only to the National Gallery of Jersey. The foundation will be an independent organisation, the object of which will be to raise funds to endow the operating costs of the gallery. It will also be constituted to allow funds to be raised for acquisitions in the longer term. The independence of the foundation is important in order to clarify the specific purpose to which the funds will be applied.

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## 17. Next Steps

Jersey's National Gallery can only be created if there is real engagement in the work of the foundation. It is an ambitious project. The Locum Report notes that if the gallery were to be built without capital and funding support from private funds, "it would be unlike almost every other national gallery or public gallery project". An endowment of around £15m is a very significant amount to raise towards the running costs. However, if the work of the foundation is successful the Island would have significant annual resources to operate a gallery that would be wide public benefit. It already has a permanent collection, the majority of which is currently dispersed or in storage, and it would have the resources to supplement this with touring exhibitions. It also has the organisational expertise to run the gallery under the umbrella of the Jersey Heritage Trust and it would have the fund-raising experience to assist in the purchase of works to add to the public collection. Private collectors would be encouraged to lend work for the benefit of the public. The project would still require

engagement with WEB and the States to address what remained of the capital costs but such engagement would take place in the context of private support to the value of at least £15m having been forthcoming.

**The following steps are proposed to advance the project:**

..... The final draft version of the steering group's report should be sent to the Minister for ESC who should be invited to make the document available for public comment.

..... The steering group should be invited to take account of those comments in a final version which the Minister should be invited to consider taking the States.

..... The States should be invited to support the vision without financial commitment at this stage but noting that the application of some funds resulting from the new Waterfront development is likely to be required if the fund-raising campaign for the endowment is successful.

..... Further work should be carried out to confirm the capital costs of the development.

..... The Jersey Heritage Trust should be invited to develop exhibitions programme consonant with the vision for the National Gallery\*.

\*It is accepted that the limitation of current facilities will preclude delivery of extensive programmes. However, adoption of the National Gallery brand will focus attention on the aims of presenting the permanent collection creatively, developing links with institutions outside the Island and making provision for innovative exhibitions. It is likely that this will provide a focus to help the foundation.





## **APPENDIX A**

### **Members of the National Gallery Steering Group**

The National Gallery Steering Group first met in February 2000. The current members are:

The Bailiff, Sir Philip Bailhache (chairman)

Mr Ray Banks FRSA

Mrs Melissa Bonn

Mr Jon Carter, Director of the Jersey Heritage Trust

The Connétable of St Helier Simon Crowcroft,

Jurat John de Veulle OBE, Chairman of the Jersey Heritage Trust

Ms Louise Downie, Curator of Art of the Jersey Heritage Trust

The Deputy of Grouville Carolyn Labey

Mr Rod McLoughlin, the Cultural Development Officer

Mrs Susie Pinel

Mr Robert Tilling, RI, MBE

Mr Jonathan Voak

Secretary: David Filipponi, Chief Officer, Bailiff's Chambers.

### **Previous members who have served on the group are:**

Mr Daniel Austin, Director, Jersey Arts Centre

Mr Martyn Chambers, Jersey Arts Trust

Mr Chris Clifford, Jersey Arts Trust

Senator Freddie Cohen

Sir Peter Crill KBE, Jersey Arts Trust

Mr Michael Day, Jersey Heritage Trust

Mr Don Filleul, OBE, Jersey Heritage Trust

Mr Colin Perchard, CVO, OBE, Jersey Arts Trust

Mrs Pat Robson, Art in the Frame

Mrs Katie Taylor, Jersey Arts Trust

Mr Ian Thomas, Jersey Arts Centre

## APPENDIX B

### THE NATIONAL GALLERY AND FORMAL EDUCATION

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#### Executive Summary

A National Gallery is regarded as a highly desirable resource both by the Education Department and by specialist teachers employed in the Island who have drawn attention to the extent to which students in Jersey are, in their study of the visual arts in all forms including sculpture, disadvantaged by not having regular access to high quality exhibitions within the Island.

Emphasis is placed on having high quality exhibitions consistent with the aspirations of a 'National Gallery' but also of ensuring that there is a 'modern' element to the content rather than a purely 'historical' one. (Photography and new media are identified as being especially appropriate to the Highlands curriculum.) Simultaneously, attention is drawn by teachers to the desirability of having spaces to display students' own work: there may be ways of complementing formal exhibition galleries with less formal display areas.

The brief consideration of the facilities teachers would like included in the gallery and those provided elsewhere reveals no clear consensus on the instruction that might be given to an architect designing the gallery. However, the example of the Tate St Ives suggests that considerable very stimulating work can be done with minimal physical (though not human) resources. This suggests that the immediate priority is the display of the collections themselves, and that additional facilities should be considered carefully against available resources and the facilities available in schools.

It may also be the case that the relatively short distances that students would travel in Jersey to the gallery compared with counterparts in the UK mean that practical issues like facilities for sandwich lunches and personal storage areas assume less significance. Nonetheless, the preoccupation shown by all those consulted suggests that this should not be overlooked.

The following list of facilities identified by the specialist art teachers gives an indication of their view of the teaching potential of the facility.

- ..... Opportunities to support exhibitions with expert lectures
- ..... Online research facilities and subscriptions to appropriate resources
- ..... Interactive links to other collections
- ..... Lecture theatre facility
- ..... Studio spaces for practical work
- ..... Work spaces for students
- ..... Publications library
- ..... Classroom space with interactive whiteboard facility
- ..... Artist in residence programme

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## 1. Introduction

This paper considers the provision which might be made for formal education within the National Gallery, looking at the importance of gallery visits within the curriculum at Primary and Secondary level, at the sort of provision made elsewhere in galleries and at the reactions of secondary art teachers to the notion that such a resource might be available in the Island. It will be clear that one cannot be prescriptive about the nature of facilities that might be incorporated into the gallery. They will depend upon many factors: the size and scope of the gallery, funds available for such resources, the nature of the collections and touring exhibitions displayed, and the strategy adopted for education and learning by JHT. Nonetheless, practice elsewhere and the aspirations of teachers locally provide some helpful guidance.

For the purposes of this paper, the assumption is made that the gallery will be used to show:

..... A permanent collection (comprising largely the works on show in the present museum gallery).

..... Works loaned from local collectors which will include works by artists of international significance.

..... Temporary exhibitions of the kind detailed in the note produced by the programming group.

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## 2. The Curriculum

The Jersey Curriculum follows the UK National Curriculum in most areas, departing from it only for subjects with an obvious local dimension like History, Geography and French. Art and Design, one of those subjects inherited from the UK curriculum, is defined as follows:

“Art and design stimulates creativity and imagination. It provides visual, tactile and sensory experiences and a unique way of understanding and responding to the world. Pupils use colour, form, texture, pattern and different materials and processes to communicate what they see, feel and think. Through art and design activities, they learn to make informed value judgements and aesthetic and practical decisions, becoming actively involved in shaping environments. They explore ideas and meanings in the work of artists, craftspeople and designers. They learn about the diverse roles and functions of art, craft and design in contemporary life, and in different times and cultures. Understanding, appreciation and enjoyment of the visual arts have the power to enrich our personal and public lives.”

At all Key Stages the concept of studying the similarities and differences between different artists and different historical periods is a requirement of the curriculum.

KS1 Pupils should be taught about: differences and similarities in the work of artists, craftspeople and designers in different times and cultures.

KS2 Pupils should be taught about: the roles and purposes of artists, craftspeople and designers working in different times and cultures.

KS3 Pupils should be taught about: continuity and change in the purposes and audiences of artists, craftspeople and designers from Western Europe and the wider world.

At all three stages a means of introducing children to different kinds of art is identified as the use of original material and reproduction "...during visits to museums, galleries and sites..."

At Key Stage 4 the arts are one of four 'entitlement areas' (comprising also design and technology, the humanities and modern foreign languages). Schools must provide access to a minimum of one course in each of the entitlement areas.

The arts area:

"involves students in making, sharing and responding to works of art as a dynamic part of culture past and present. This includes all art forms; for example, paintings, sculpture, theatre, films and musicals. [It] is met by the existing arts curriculum disciplines of art and design, music, dance, drama and media arts. It does not include literature, as opportunities already exist for this area within English."

Schools can fulfil the entitlement by providing access to courses that:

"focus on separate disciplines within the areas of media arts, performing arts and visual arts. Focus on the development of critical appreciation and understanding across a range of arts disciplines."

*[source: The National Curriculum online]*

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### **3. The Jersey Context**

Art is a significant subject in island schools at primary and secondary levels with high levels to achievement to testify to the considerable professional investment of time and skill made by teachers and pupils. To the extent that experiencing works of art, responding to them and using them as the basis for developing creative skills is important, the role of a National Gallery is regarded very positively by the Education Department. Comments from Mr Cliff Chipperfield, head of Evaluation and Standards, confirm the value of such a resource to schools. (It must be noted, from the ESC perspective as the department responsible for funding cultural activity in the Island, that the question of how the gallery is to be financed both in capital and revenue terms has to be addressed very carefully and as a separate issue.)

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#### **3.1 Art and Design in Primary Schools**

All Jersey Primary schools have designated art co-ordinators who lead the study of art in schools. The emphasis is placed on the work of specific artists whose lives and work is studied, with children encouraged to copy or adapt the style of the featured artist to their own work. The schools also have a designated 'art week' at which work by the children is shown and which is used to celebrate the skills and knowledge which they have acquired.

Visits to galleries and museums are already regarded as important, and the Education Department believes that a dedicated gallery showing work of the kind proposed would be of considerable value to children of Primary age. It is considered important both to assist in delivering the Art and Design curriculum, and also as part of the developing Citizenship programme.

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### 3.1.1 Temporary exhibitions

While touring exhibitions in general are likely to be of potential interest to the Primary sector, attention has been drawn to:

..... The importance of making Primary schools aware of the content of the exhibition programme well in advance. (To capitalise on exhibitions, the schools should ideally be aware of the programme a year ahead because there is sufficient flexibility to use the exhibition as inspiration for classroom activities rather than simply regarding a visit as an end in itself.)

..... The additional value of exhibitions which explore different cultures and which connect with other subjects like history and geography.

..... The importance of educational materials associated with exhibitions to support teachers. These should be available online and may include references to other relevant sites.

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### 3.1.2 The permanent collection and the Citizenship programme

As part of the developing Citizenship programme, the teaching of Jersey's culture has assumed greater importance within the Primary sector. More significantly, the importance of establishing a core mini-curriculum which schools would be expected to teach is recognised. A part of such a curriculum is recognition of a canon of significant Jersey artists, and identification of key works to which children should be introduced. It is intended to make reproductions of these works available so that, for instance, all Primary children will recognise Millais' portrait of Lily Langtry and other major pieces.

The permanent collection affords the opportunity to connect with this Citizenship work; moreover, as JHT has already demonstrated in some displays in the museum, there is additional value to be derived from linking works of art with the interpretation of historical and cultural events which are themselves central to an understanding of local identity. It should be noted, therefore, that art provides a clear link to other segments of the curriculum. This is set out in more detail on the National Gallery Take One Picture website at:

*[www.takeonepicture.org/ac/index](http://www.takeonepicture.org/ac/index)*

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## 3.2 Secondary Schools and Highlands College

Considerable emphasis is placed on the teaching of art in secondary schools with specialist art and design departments, and the Island has a strong record in terms of work produced at secondary schools.

The number of students taking examination subjects in Art and Design over the last two years is impressive for a non-compulsory subject; GCSE: 301 and 279 respectively; A level: 105 and 139; and AS level: 72 and 34. This places Art and Design subjects among the most popular non-compulsory examination subjects in the Island.

Schools regularly hold their own exhibitions, and students successfully take part in a variety of community events, including the annual student exhibitions at the Jersey Arts Centre and Falle Fine Art.

The Art Foundation course provides the stepping stone to degree courses at UK Art Colleges. It is available at Highlands College and in addition at the UK Colleges themselves. For those who do elect to undertake the course in Jersey, access to high quality exhibitions would be highly desirable; the absence of such easy access is cited as one of the principal reasons for leaving the Island for this course. For degree students in Jersey, the benefit would be similar.

To obtain an indication of the potential value of the gallery educationally and to gauge the sort of facilities which would be useful, specialist art teachers were asked to respond briefly to a series of simple questions about the gallery. The assumption was that the gallery would show work consistent with the outline above at 1. The responses are collated below:

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### 3.3 Response of secondary/Highlands art teachers

#### *If a National Gallery were established, what use of it would you make from an educational perspective?*

"It would be very useful – particularly for A level. For the past few years, we have made a more concerted effort to use the museum's permanent collection and its various exhibitions along with the Arts Centre's exhibitions. This has proved worthwhile because it enables students to engage with work of art directly (a requirement of the course) and acts as a springboard for researching work beyond the Island."

"AS and A2 personal study is worth 60% of the course demand that student see work first-hand in order to study the artist. The gallery would provide that but, as important, it could become a central resource for text, research and up to date information they can research. The students have to make art work alongside a 4,000 word essay. I would like my students to visit the gallery to experience the work first hand; talk to an expert about issues concerning the paintings; access a library for added input; and then produce art work in adjoining rooms. At present we have 84 AS and A2 art students that this would benefit and numbers look like increasing every year. The Gallery could become a vital resource for our students who at present are restricted in the choice of artists they can study because they have to see the work. As part of the students practical work they have to make connections with the work of others, set in context and show how their understanding of an artist can inform their own practice. It would be brilliant if the Gallery could have individual work spaces a student could book to allow them to work after school on their coursework projects. Hautlieu is currently seeing if we can offer the international baccalaureate if we do, then having a national gallery would play a major part in our ability to run an internationally diverse Art course. We also have approximately 120 year 10 and 11 students studying GCSE. The GCSE course comprise of 3 units and an exam. All students need two Artist references for each unit therefore 120 students need 480 art experiences they can write up and practically respond to. Again we would ideally like a mixture of seeing the work and having the resource for the students to produce practical work on site."

"Bring groups of students to experience art first hand. As a starting point for projects. To put ideas and concepts into context. KS3 give them gallery experience."

"It would very much depend on the amount and quality of artwork suitable to tie in with our curriculum. If there was an exhibition of a particular genre of work, this could be great, but one or two paintings which might inspire does not make a great day out!"

"Assuming the gallery has a lecture theatre, I would seek to timetable the degree programme's 'Contextual and Aesthetics' lectures there (at no cost to Highlands of course!). Then it would be easy to tap into any research facilities available on site. With the professional networks that such galleries develop I can see students could be put in touch with people in other establishments to enable them to draw specialist expertise for their dissertations." (Highlands College)

***What age groups would you bring to the gallery, how often and what activities would you want them to take part in?***

"I would be open to taking all year groups, although in reality it is much easier to go with the older students."

"GCSE in year 10, approximately 60 students three times a year, roughly once a term. Year 11 approximately 60 students three times a year once in October, once in February and once in March. Year 12 and 13 need to produce their personal studies by 30th November so they will need access over the summer holidays. We have 84 students now but this might rise. Year 12 we need to bring them four times a year minimum. They have two units of practical work each needing two artists references and a personal study. We would bring them in October, November, January and March. We would also like to bring the new year 12 in their induction programme in June approximately 100 students. Year 13 again for personal study two times in the winter term and two in the spring."

"Mainly KS4 but if possible (timing and funding KS3 as well) once a term to see each new exhibition. 'Looking at and talking about art' activities to creating art work in response to works."

"Being the only major school outside of town, cost of travel will be a factor for us. Activities would again depend on what was exhibited, but I would like the opportunity for every child at KS3 to go at least once every academic year. KS4 whenever deemed appropriate for research and inspiration."

"We have three groups of 16 – 19 year olds plus two groups of 18+ students in Art and Design. It is conceivable that if there was photography and video on display that would attract the interest of our three groups of Media students. I would expect the Art and Design students to visit each of the touring exhibitions with further visits by individuals depending on the research they were doing to support a current project. We would attend lecturers given by contemporary artists or other specialist speakers." (Highlands College)

***What resources would you want the gallery to contain for educational purposes (beyond the exhibitions themselves)?***

"What about having interactive links with other collections so such connections could be made easily? More practically - an empty space which could be used for practical activities. In addition a rolling programme of artists in residence who utilise the collection – like the National Gallery?"

"Access via internet to ask questions of the Art Historian about current exhibitions. Web links to artist studios or agents. A bank of up to date publications about art and the exhibitions on show. A quiet area to read and study with printer, computer and photocopy facilities. Workshop space for practical work with sinks and printing press. Moveable wall with the possibility of having a open large space for group work. Smaller individual work spaces which can be booked for practical work on an individual basis. Hanging facilities in this teaching space could also be turned into a temporary gallery for students work. Work on display is a response to Gallery exhibition. Themed exhibitions i.e. Power or Women in Art as well as time based exhibitions."

"A working classroom/ teaching space, high desks, sinks, computer points projector, resource books etc."

"A teaching room with interactive whiteboard which would have access to the works in the gallery."

"It would be useful for the gallery to have a well stocked reference book section which extended the range of books our students could access. If there is internet access to collections in worldwide museums that require subscription it would provide a strong reason to draw students in."

***How would work undertaken in the gallery relate to your teaching back at school?***

"This depends on the content – one artist or even one painting could inspire a project."

"Directly, all work would be part of either the GCSE, AS, A2 or IB programme."

"Directly. It may be the starting point for a project for KS3 or piece of coursework at KS4. To further some students, to explore and discover new artists, crafts people etc."

"I would hope purely as a stimulus to help enhance their own ideas and creativity."

"Space and scheduling permitting the gallery could provide a venue for exhibiting students' end of year shows, in particular the degree show. This would give the students experience of dealing with a significant organisation to enable their work to be displayed. Our degree programme has a compulsory six week work experience module and the gallery could provide interesting and useful placements either working as a member of the gallery staff or as an artist in residence. At present we don't formally teach anything associated with curating collections or exhibitions or the care, preservation or restoration of works of art." (Highlands College)

***Please give a short assessment of the value of such a resource from the teaching perspective.***

"I think it would be an important resource as long as the gallery sticks to the remit of showing quality work."

"Priceless. At present, we have to rely on students seeing work in their holidays or organising a visit abroad but that excludes the less well-off students. When I was teaching in England each year I would take my student three times to London Galleries. We also visited once a year

Birmingham City gallery, The Ikon Gallery Birmingham, Manchester City gallery, the Atheneum, The Whitworth and Corner House Galleries in Manchester, The North Yorkshire Sculpture Park. Leeds gallery and Henry Moore Institute. The Hockney Museum and Museum of Photograph, Film and Television in Bradford. How disadvantaged are the students in Jersey because they cannot see real works of art! My students in England had a wealth of visual experiences I cannot give that to my student here. Hargreaves in his book describes 'culture shock' which he believes can only happen if you have a direct personal experience of a great work of art. After this experience you will want to know more, even if our students want to know more they cannot access it.

What I would really like to see is a national Contemporary gallery for Jersey. One that houses cutting edge work that challenges. A gallery that houses art work made now. Why cannot we organise things like the Venice biennale. Artist would come here the finance is here."

"Priceless!"

"It would be a wonderful resource for all students from primary onwards. I hope if this does come off there will be a gallery space which might be bookable for school exhibitions."

"Assuming that the permanent collection in the gallery will grow over time and will include contemporary work, students will be able to relate to what is on display and take ideas for their work. The establishment of a National Gallery will also provide a clear message the island is serious about this aspect of life and therefore give tacit support to students' aspirations in this field." (Highlands College)

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## 4. Educational resources in galleries in the UK

Resources and approaches to education vary in UK galleries according to the nature of the collections and the policies adopted by each institution. Although this is not universally the case, the overwhelming majority of public galleries provide for organised visits by school parties as an important aspect of their work.

There is generally a connection between the nature of the work shown in the exhibition galleries and the educational facilities which support it. For example, a gallery with a significant collection of sculpture is likely to give emphasis to sculpture within its educational programme.

Because it is difficult to generalise, it may be more helpful briefly to share the observations of some UK galleries. It is interesting to note how different the experiences are.

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### 4.1 National Portrait Gallery, London

Education is a high priority for the gallery which encourages organised visits by children from the age of four upwards. The emphasis is on 'seeing the real thing' so most learning takes place in the galleries in front of the works of art, involving both discussion of the work and drawing from the originals. The experience of the gallery is that the latter provides a focus and concentration for the children which militates against behavioural issues which might cause disruption; conversely, the use of 'work sheets' was found to be counter-productive because it encouraged the children to interact in a way which could be difficult to control. Sessions in the gallery generally last 1 \_ hrs.

Emphasis is placed on high quality materials – pencils or pastels – and A4 and A3 drawing boards depending on the age of the children. Although there is a Learning Manager, in charge of educational activities, the teaching itself is largely contracted out to freelance teachers.

The experience of the gallery is that members of the public become interested in the educational work and often eavesdrop on the teaching, rather than finding it an irritation. (Groups tend to be relatively static around the work of art so that it is quite easy to avoid the group if the general public wishes to.)

Although the majority of the teaching takes place in front of the works, the NPG does have a studio space which can accommodate 30 children working (or 50 adults for a slide show). Here the emphasis is again on seeing the original work and then returning to the studio to work in a style inspired by what has been seen first hand. No 'wet' materials are used in these sessions.

Most schools visit the NPG for a half-day, with children bringing sandwiches which are consumed in the studio space which also has facilities to accommodate coats and pigeon holes for personal property. There are some difficulties combining the different functions of the room.

In addition, the gallery also has a small room for video conferencing which is also equipped with a 'digital visualiser' to transfer images via ISDN line to schools. This enables the experience of teaching in front of the work of art to be transmitted to schools geographically distant from London. The gallery has a contract with a company which arranges these sessions, liaising with the schools to ensure that they have compatible equipment.

The NPG has also successfully undertaken cross-curricular work – an example given involved a composer working with the children to produce a song inspired by a work from one of the galleries. Visits by special needs groups are also encouraged and special boxes are provided, containing tactile materials, jigsaws etc.

Although the studio is sometimes used by the public for slide shows, there is also a more formal lecture theatre. However, the demand for this is largely corporate rather than specifically educational, and it is not considered a significant resource educationally in comparison with the other resources.

*[source: Claire Gittings, Learning Manager, NPG]*

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## **4.2 The New Art Gallery, Walsall**

The gallery runs both formal and informal education programmes. Education is particularly important because the gallery's funding mechanism makes it conditional upon attracting visitors and providing educational opportunities for schools and the community.

It has two dedicated education spaces which have running water to allow practical art activities. There are facilities for print-making, sculpture and painting/drawing. Some specific observations about the spaces are interesting:

In accommodating 20 students, they are too small. They should be able to take comfortably a full class (35) seated at tables.

There is also considerable demand for the spaces for non-educational purposes – particularly for lectures and as areas to be hired out to generate income. For this reason, flexible furniture and, in particular, trestles tables designed to be dismantled and moved by one person have been especially important.

The rooms benefit from natural light and have white walls which can be used to display material and then be re-painted easily.

The rooms should have an uncarpeted water-resistant floor. (It would have been easier to import rugs for some primary sessions than it is, in practice, regularly to protect the carpet which was actually provided!).

The two rooms are physically close to, but separate from, the galleries. (They are located immediately outside the exhibition space on two different levels.) This allows easy movement of students between the spaces.

Coat stands on wheels have been used to address the issue of what to do with belongings.

School groups often spend the whole day in the gallery. They have no separate room in which sandwiches can be consumed – this is a real drawback for the education team.

There is a need for separate toilet facilities suitable for children, and easily accessible drinking water near (and ideally adjacent to) the education rooms. (NB The majority of children are from the primary age range which makes basin heights etc. important in the toilets.)

In terms of the learning experience, a typical visit might involve a formal element in which the students are met and briefed on the gallery (and the way to behave in the gallery) before being taken from the large foyer area in which such an introduction can take place to the exhibition spaces. They look at specific collections, or items in collections, and then visit the education rooms for a practical session based on the inspiration provided by the collection. This might last in total 1 \_ to 2 hrs. As part of a day's visit, it might supplement a longer session in the galleries under the supervision/guidance of the class teacher. The gallery charges for the formal element in this programme.

It also offers free talks of 20/30 minutes duration to school groups on the collections.

The experience of the gallery has been that it is easier to attract primary schools because of the greater flexibility of the curriculum but attention was drawn to the importance of having resources to market the educational provision, not in terms solely of advertising but of having the staff time to work with teachers outside the framework of the visits.

Informal learning. The gallery also offers drop-in workshops in which members of the public – organised into parent/children and adult groups – can take part in, for instance, sculptural model-making with an artist. These are well subscribed and can be run to great effect in holiday periods to maintain the flow of visitors, in particular children. They could also be popular, it was thought by the gallery, with holidaymakers in a place like Jersey.

*[source: Zoe Renilson, head of education, Walsall]*

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### 4.3 Tate St Ives

It has one full-time head of education and two part-time staff with a complement of 20 freelance teachers/lecturers.

It has no facilities at all for education on site beyond the galleries themselves, and the emphasis is, therefore, on being as inventive as possible in front of the works on display. Interestingly, the gallery was designed with an education space but it was so inadequate – being poorly located, without natural light and with inadequate flooring – that it was soon incorporated into the display areas. The Tate is now looking at building a new space; it was emphasised that this would be useful as a means to enhance the present learning experiences (rather than encouraging a different method of teaching). Their own consultation has revealed some key principles:

..... Do not attempt to design a space which combines mutually exclusive activities – somewhere for children to eat lunch, lecture theatre, art studio.

..... Decide on the objective of any space and design it to suit that imperative, making alternative arrangements to deal with the less important possible uses.

The prospective new space is seen as being of value principally to facilitate interaction with the collections and temporary exhibitions. (They have three exhibitions per year in a bid to continue to attract visitors from the area, as well as from further afield.) The lack of dedicated non-gallery space means that there is nowhere at present, for instance, to show a film about the St Ives School, or to give an introduction to the collection, or to give attention to groups with special needs. Various methods have been adopted to address the shortcoming:

..... Giving special attention to the itinerary for visits: guided tours, 'sketch-book tours', and tours working with artists in front of the collections.

..... Using community spaces in St Ives to run longer workshops linked with gallery visits.

..... A number of educational strategies have been successfully adopted including:

..... A Super Sunday programme – free admission once a month on a Sunday (normally the gallery charges), aimed at families in St Ives. A tent is erected in the courtyard to offer refreshments without requiring access to the relatively 'expensive' café facility. These attract 300/400 people.

..... Professional development programmes for teachers aim to empower teachers to convey the excitement of seeing 'real' art to children.

..... Drop-in sessions free for teachers at the start of new exhibitions – they distribute exhibition materials free (posters, teaching information etc) in a bid to stimulate interest on the part of teachers subsequently to engage with pupils and bring them to the gallery.

..... Looking at the contribution of the gallery in terms not purely artistic – eg as a part of citizenship, understanding the growth and development of St Ives as a town, literacy etc.

Using a day in the week when the gallery closes to the general public for educational work. Life-drawing in the gallery using the dual stimulus of a life model and a work from the collection based on the human figure had been a particularly interesting and widely appreciated initiative, for example.

The status of the gallery as a part of the Tate means that they can capitalise on online teaching materials although these are largely available as a resource to supplement visits back at school or in the community. There are very limited ICT facilities within the gallery itself.

Rather, the emphasis is on the importance of engaging with art in a world where copies – and perhaps particularly digitalised, on-line copies – can easily become a substitute for the real thing. Particular sensitivity was shown to the dangers inherent in the allure of technology per se becoming an engaging and entertaining distraction from this core objective.

A typical day at the gallery – taking the day of the discussion as a specific example - might entail visits by, for instance: two primary school classes, a secondary class, a group of 24 senior citizens, an A level group and a university group. Of these, three were self-sufficient, relying upon group leaders who were prepared in advance, and three involved intervention by staff.

*[Source Kerry Rice, Learning Curator, Tate St Ives]*

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## 5. The Way Ahead

Although the methods of approaching teaching and the facilities provided in the three galleries consulted differed widely, a number of themes emerged which might usefully be taken account of in developing the gallery plan further.

The importance of involving teachers in discussions about facilities to be provided. Consultation with secondary teachers has revealed a range of suggestions, not all of which could necessarily be incorporated into a facility of the size contemplated. Nevertheless, a degree of consensus about priorities could probably be reached by establishing a consultation group, particularly when greater detail on the permanent and touring collections is available with the design parameters for the gallery. Moreover, particularly at primary level, some of the practical issues surrounding facilities are closely related to the duration and timing of visits. This could be resolved with further consultation.

The central importance of the collection and the exhibition programme in attracting school groups. The proposed programme of three temporary exhibitions per year (which mirrors the approach in St Ives) will ensure that schools regularly have a new experience to enjoy. Funding to ensure that there is a regular programme of high-quality work is central to the regularity with which schools are likely to make use of the facility.

While there was wide variation in the approach and facilities in the UK galleries consulted, there was agreement about the need to provide adequate staff resources. It was stressed that this was not simply a question of teaching time; indeed, using freelance teachers to obtain flexibility appears to be the norm. Rather, experience showed that the preparation of materials, liaison with schools, promotion of the education opportunities, and the structuring of visits so as to produce maximum benefit for all groups (including those with special needs) were all time-consuming.

.....

Consultation with the Tate St Ives was interesting because there are some similarities\* in terms of the likely scale of the operation and its geographical location away from a city. The Learning Curator was especially persuasive as an advocate for the central benefit of such a resource in the Jersey context: namely, to provide the excitement and stimulation which 'real' works of art provide to young people, contrasted with the mass-produced, easily replicated, images that we experience in our daily lives. There is at present very limited access in Jersey to alternative sources of such stimulation. Such advocacy might be useful in any public presentation.

It will be important to ensure that the design brief for the gallery takes account of the level of provision necessary to allow JHT to deliver its education programme. This would ideally be developed in consultation with ESC and with the specialist art teachers.

(\* Nevertheless, the similarities should not be overstressed because it is clear that the success of the operation depends to a significant extent on factors not relevant to Jersey; that the gallery is a part of the Tate, that there was a strong pre-existing tradition of painting in St Ives, and that there is the additional benefit of the nearby Barbara Hepworth Museum and Sculpture Garden, also a facility of the Tate Gallery.)

## APPENDIX C

Extract from JHT temporary exhibitions programme

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### Draft Exhibition Schedule National Gallery for Jersey

## Year 1

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#### Tudor and Stuart portraits

Drawn mainly from a private collection.

This exhibition of Tudor and Stuart portraiture will reveal a world of political intrigue, religious turmoil, advantageous marriages, court life and an assassination. Portraiture at this time was usually the prerogative of the wealthy, who took the opportunity to ostentatiously display their wealth and position in society.

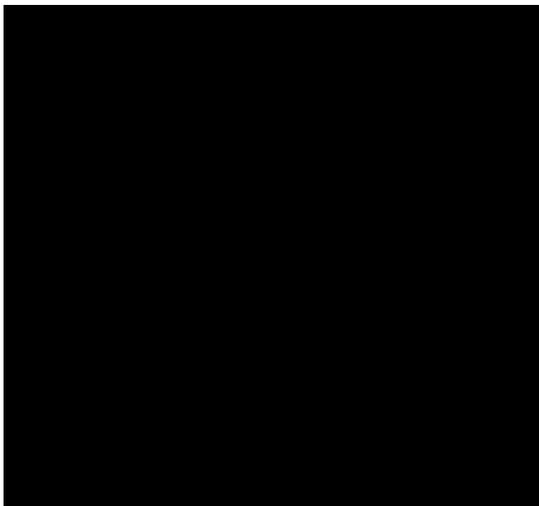
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#### Matisse to Freud: A Critic's Choice

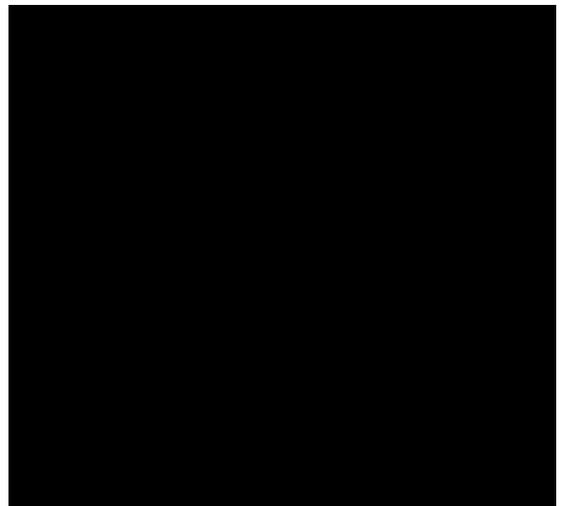
Touring Exhibition from Hayward Gallery/British Museum

A Hayward Touring/British Museum Partnership UK exhibition Matisse to Freud is a selection from the outstanding collection of over 200 modern works on paper bequeathed to the British Museum by the film critic, Alexander Walker (1930-2003).

It is less well known that Walker was also a highly discerning collector of modern art. His entire collection of more than 200 modern prints and drawings, which he carefully assembled from the early 1960s up to his death, has been left under the terms of his will to the British Museum. The focus of his collection is post-1960 American and British art. Artists include Jasper Johns, Jim Dine, Josef Albers, Philip Guston, Chuck Close, Richard Diebenkorn and Brice Marden from the United States, and Lucian Freud, Bridget Riley, Paula Rego, David Hockney, Howard Hodgkin, Keith Vaughan and Rachel Whiteread from Britain. Picasso, Matisse and Miró, as well as Jean Dubuffet, Eduardo Chillida and Nicholas de Staël are among the School of Paris artists collected by Walker, as well as the principal exponents of British Vorticism - Nevinson, Bomberg and Wadsworth.



Phil spitbite, 1995. Spitbite aquatint with etching



Lucian Freud, Self-Portrait: Reflection, an etching, 1996

## Year 2

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### **Pixar : 20 Years in Animation**

*Computers don't create computer animation any more than a pencil creates pencil animation. What creates computer animation is the artist."*

John Lasseter Executive Vice President, Creative

This is the first exhibition to reveal the creative talents, which underlie the making of the highly acclaimed animated feature films from Pixar Animation Studios.

Pixar Animation Studios is world-renowned for their pioneering developments in software technology, a field that enable them to create images of unrivalled richness and vibrancy. Alongside this technology a variety of original artwork will be featured, which includes over 500 concept drawings, hand-rendered storyboards and designs, sketches, paintings, sculptures and delicate pastels used to form characters, stories and scenery. As such it offers a unique insight in the world of computer animations, highlighting as it does the more traditional skills and craftsmanship of the medium. The exhibition also features newly developed digital pieces, celebrating the talents and imagination of those working at the forefront of this medium.

Space required – 4-600 square metres.

#### **Currently:**

National Museums of Scotland, UK 2 Mar - 28 May 07

Ticket prices - £6 adults, £5 conc, £3 children

#### **Forthcoming venues:**

Australian Centre of Moving Image, Australia 28 Jun - 14 Oct 07

Helsinki City Art Museum, Finland 29 Jan - 27 April, 2008

Hangaram Design Museum, Korea 15 Jun - 1 Sep 2008 dates to be confirmed

#### **Past venues:**

Japan Tour 1 Jul 06 - 1 Feb 07

Science Museum London, UK 1 Apr - 10 Jun 06

Museum of Modern Art (MoMA), New York 14 Dec 05 - Feb 06

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### **Local animators exhibition**

To coincide with Pixar: 20 Years of Animation, an exhibition of the varied work of animators based in Jersey, using traditional and contemporary animation methods.

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### **Post war British Neo –Romantics in Jersey collections**

Drawn mainly from Neo-Romantic work held in local private collections

Concentrating on the work of British post-war Neo-Romantic artists such as Graham Sutherland, John Craxton, John Piper and Michael Ayrton.

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## Rembrandt as Printmaker

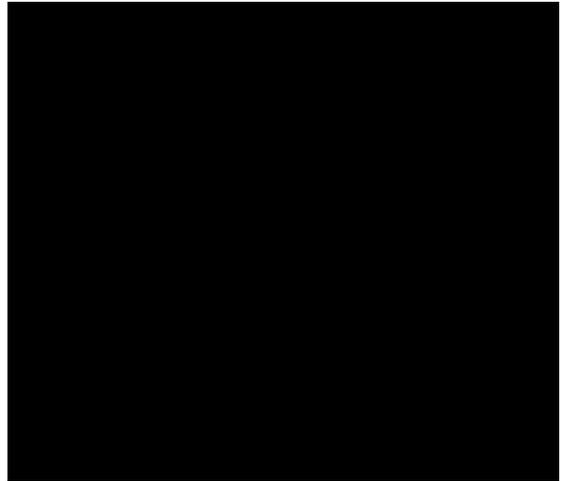
A Hayward Gallery Touring / British Museum Partnership UK exhibition.

Rembrandt (1606-1669), the most famous Dutch artist of the seventeenth century, was an extraordinarily productive and original printmaker. In more than 300 etchings, he covered the full range of subjects and styles for which he is celebrated, including self-portraits, scenes from the Bible, landscapes, vignettes of everyday life and character studies. Some of his etchings, like the Hundred Guilder Print, were already so sought after in his lifetime that they commanded higher prices than his paintings.

The British Museum owns one of the greatest collections of his prints in the world, Martin Royalton-Kisch, British Museum Curator of Dutch and Flemish prints and drawings, has selected 60 of Rembrandt's finest prints for this touring exhibition, which aims to show the whole range of his styles, techniques and subject-matter. They date from between 1626, before his artistic maturity, and 1659, by which time he had changed his style several times.

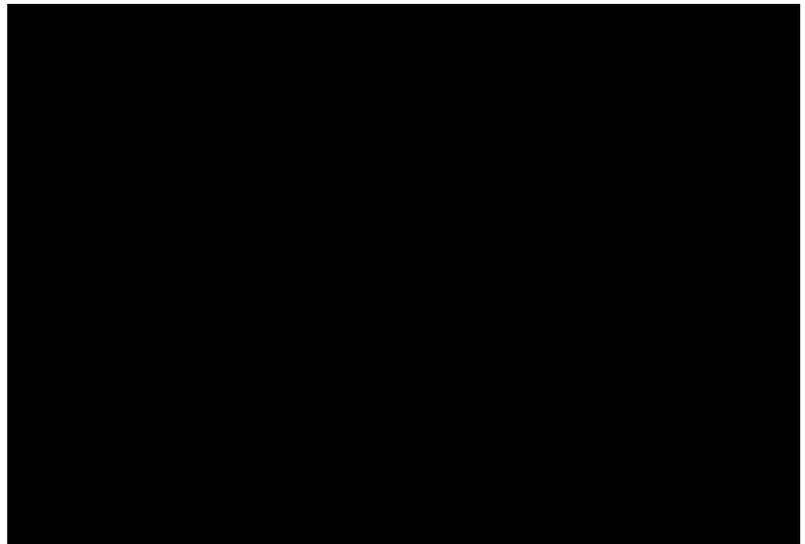


*Right* - Rembrandt van Rijn,  
Christ Healing the Sick, an  
etching



*Above* - Rembrandt van Rijn, The Three Crosses, a  
drypoint

*Left* - Rembrandt van Rijn, Self-portrait leaning on a  
stone sill, an etching



# Year 3

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## **The Art of Children's Book Illustration**

Children's book illustration is increasingly being recognised as an art in its own right. It is an integral part of telling a story. The National Reading Campaign has promoted reading and story-telling from a very young age. This exhibition will look at the history of children's book illustration from its beginnings in the 18th century to contemporary artists. Partners in the exhibition will be Seven Stories, The Centre for Children's Books, which is based in Newcastle, and individual illustrators. This exhibition will be a great opportunity for family and education activities and will meet many requirements of the Jersey curriculum. Books and art work by the following artists will be included:

George Cruickshank, Thomas Bewick, John Tenniel, Edward Lear, Walter Crane, Randolph Caldecott, Kate Greenaway, Arthur Rackham, Beatrix Potter, Jean de Brunhoff, Edward Ardizzone, Helen Oxenbury, John Burningham, Shirley Hughes, Janet Ahlberg, Raymond Briggs, Anthony Browne, Lauren Child, Quentin Blake, Charles Keeping, Emily Gravett

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## **Blampied's Peter Pan**

An exhibition of Blampied's watercolour illustrations for J M Barrie's Peter Pan and Wendy.

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## **The World's Most Photographed**

Touring exhibition from NPG

The National Portrait Gallery and the BBC collaborated on an exhibition and series that have been jointly developed by the two organisations. The World's Most Photographed is an integrated project consisting of an exhibition of around 100 photographs and an accompanying BBC Two series exploring the lives and legends of ten well-known figures from history - Muhammad Ali, James Dean, Mahatma Gandhi, Greta Garbo, Audrey Hepburn, Adolf Hitler, John F. Kennedy, Marilyn Monroe, Elvis Presley and Queen Victoria.

By unearthing photographs which have previously been lost, suppressed and hidden, together with more familiar images, the exhibition and series explore the nature of celebrity and iconography, going beyond the often carefully constructed public image to reveal much more about their personalities and lives.

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## **Christian Dior**

Le Musee Christian Dior is based in Granville. It has a collection of Christian Dior haute couture design, as well as accessories – hats, gloves, scarves, handbags, perfume, cosmetics and jewellery. It also has original paintings for designs and fashion photographs.

## APPENDIX D

Operating model adopted by JHT for the purposes of the study

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### National Art Gallery

#### Revenue Forecasts (at 2007 Prices)

Note	£'000
Income	
Admissions Income 1	350
Other Income 2	20
Sub-total	370

#### Expenditure

Staff Costs 3	280
Building maintenance	85
Heat, light, and Water 4	40
Environmental controls 5	20
Insurance and Rates	10
Systems support 6	10
Collections Insurance 7	1
Temporary Exhibitions 8	250
Other overheads (cont to JHT cost) 9	35
Contingency	30
<b>Total</b>	<b>761</b>
Net Subsidy Required	391

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#### Notes to the Revenue Forecasts

##### 1. Admission Income

Forecast based on experience at Mont Orgueil where single adult admission price is £9.00 and the site attracts 65,000 visitors. With free admissions to students, senior citizens and others, income at Mont Orgueil is £350,000. Exhibition scale is an important factor in determining whether the Mont Orgueil model can be replicated at the National Gallery. (The Jersey Museum (adult admission price £5.60) by contrast with its more modestly scaled exhibitions attracts 25,000 visitors and generates around £100,000 in revenue.)

##### 2. Other Income

Projection based on the return that could be achieved from a restaurant similar in type and run under similar constraints to the Museum Brasserie. The location of the restaurant within the building, design of kitchen and other operating constraints can strongly influence the return.

### 3. Staff

There are many variables to consider when projecting staff costs. The key variable factors are set out below:

#### *Opening times*

7 days per week 360 days per year 10a.m.-5.00 p.m. (Summer) and 10 a.m.-4 p.m. (Winter) This factor strongly Impacts on requirement for visitor service assistants, stewards and site gardiens.

#### *Programme activity*

Three major Gallery exhibitions per annum will need at minimum (in addition to administration and management time, curatorial, marketing, finance, conservation, etc provided centrally through JHT organisaton): a technician working (exhibition build), loans registrar (exhibition administration), assistant curator (writing associated interpretative material for each exhibition and providing educational programmes), design post (production of general information, educational and marketing materials)

#### *Security*

The number of stewards is a function of the chosen exhibition type, conditions of loan and design layout. It is assumed there will be an average of two on duty at all times. Stewards will also be trained to provide additional visitor information.

Staff costs	£'000
Visitor service assistants (52.5hrs p/w)	32
Stewards (2 * 49hrs p/w)	60
Cleaner (36hrs p/w)	21
Site Gardien (56hrs)	40
Technician (37.5hrs p/w)	27
Ass Curator (37.5hrs p/w)	38
Loans Registrar (37.5hrs p/w)	31
Ass Design Post (37.5hrs p/w)	31
<b>Total</b>	<b>280</b>

### 4. Heat, light, and Water

This cost is sufficient to ensure the ambient temperature is maintained at a level, which is comfortable for visitors at all times of the year. In addition there is an essential conservation requirement to maintain relative humidity within very narrow limits. This can add greatly to cost.

### 5. Environmental Controls

Running costs are very dependent on building design and the nature of the display media.

### 6 System support

Service/maintenance contracts for telephones, tills, alarms PC's, lifts, & Audio visual equipment

## **7 Collections Insurance**

There would be small additional premium if the insurable risk was absorbed within the JHT's existing collections' policy (a £4m first 'loss' and £15m all risks policy). If the value of work on display exceeds £4m then the premiums will rapidly escalate at a rate of £1,000 per annum per £1m insurable risk. It is probable the most cost effective way to insure loans will be if the States of Jersey adopt some form of Government Indemnity scheme now common in the EU.

## **8 Temporary Exhibition costs (3 exhibitions)**

Typically major exhibitions brought over from the UK could be expected to cost between £50K and £100K.

## **9 Contribution to JHT Costs**

These represent contributions to the JHT's Education, Marketing, and administrative costs (training, personnel, accounting).