



Jersey Culture, Arts and Heritage Strategic Review and Recommendations

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BOP
Consulting



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Executive Summary

This Strategic Review sets out the findings of an extensive programme of research and consultation on Jersey's culture, arts and heritage (CAH). It makes 20 detailed recommendations which set out how the extraordinary potential of the sector can be realised.

Jersey's distinctive cultural assets make it an exceptional place to live and are integral to the high quality of life enjoyed by many residents. Much is done well. Jersey Heritage raises a high level of earned income and receives high satisfaction ratings from visitors. Two popular principal venues – Jersey Arts Centre and Jersey Opera House – offer a diverse and engaging programme. There is a lively and active community arts provision.

The Jersey government (Government) has a responsibility to provide access to CAH for individuals. This responsibility is delivered by four key arts organisations, operated by skilled professionals, using an arms-length approach. This model is cost-effective, however it also means that CAH has not been effectively integrated into other policymaking agendas.

Culture, arts and heritage are used increasingly to achieve a wide range of social and economic objectives from tourism, to health and well-being to external relations (the soft power of culture in international engagement), to planning and environmental developments. While there have been a number of such initiatives in Jersey, these need to be more strategic and sustained, and evaluated on a more consistent basis.

The greatest challenge to CAH is that investment is strikingly low. The Isle of Man's per capita expenditure on culture is 72% higher than that of Jersey. Investment has steadily been diminished by real-term decreases, alongside some direct cuts.

As a result there is a real risk of failures. Earned income levels are already high and there are few other realistic sources of funding. Any reduction in investment would likely result in the closure of one of the Jersey's arts venues – the Opera House or the Arts Centre – resulting in public outcry.

The current approach to capital investment also means that the Government may not get value for money for its investment. Investment in the maintenance of cultural assets has been insufficient for some years, which will require costly refurbishment rather than modest investment in maintenance.

This Strategic Review provides an opportunity to address these challenges, and to realise the full value that CAH can make to key government priorities and in making Jersey an outstanding place to live.

Vision Statement

A new vision for CAH in Jersey:

“ Jersey's unique culture, arts, and heritage (CAH) underpin an outstanding quality of life for all. CAH are recognised for their contribution across government agendas and support key Island priorities across health & social services, education, environment, economic development, and external relations.

Recommendations

20 detailed recommendations are framed by the core components of the vision, alongside the first which provides a crucial mechanism for delivery:

(1) Create a new grouping - the CAH cabinet – that brings together the CAH organisations and policymakers in Government for whom culture will be an important tool in the delivery of wider priorities.

CAH are central to learning and growth, helping everyone to realise their potential

(2) Improve the integration of CAH with skills and education.

(3) Map the current network of community-based organisations.

CAH support long, healthy, active lives

- (4) Collate and structure existing data on participation.
- (5) Develop a new model for ensuring CAH address outcomes in health and well-being.

CAH shape vibrant, inclusive, attractive communities and places

- (6) Utilise CAH in place-making, especially around town, parish, and countryside development plans.
- (7) Adopt a more strategic approach to investment in built CAH assets¹.
- (8) Make CAH more visible through key events and anniversaries.
- (9) Plan for the future of Jersey Opera House after the current loan repayments end in 2020.
- (10) Address the critical infrastructure challenges at Jersey Arts Centre, Jersey Museum, and Elizabeth Castle.
- (11) Sustain and develop Jèrriais.

CAH drive local economic development and position Jersey externally

- (12) Explore how CAH can add value to the retail development strategy and Masterplan for St. Helier.
- (13) Assess the existing provision of facilities for the performing arts in relation to wider developments (such as the plans for Highlands College and Fort Regent).
- (14) Adopt a strategic approach to how CAH can support international positioning.
- (15) Explore the potential of the digital and creative industries.

CAH underpin an outstanding quality of life

- (16) Develop an overarching data collection framework to ensure that the progress of this strategy is effectively monitored.
- (17) Ensure leadership, accountability and effective operational management of CAH within Government.
- (18) Commit to more realistic investment in CAH, which is appropriate to the contribution made by them to overall goals.
- (19) Identify the potential for new sources of funding for CAH activity.
- (20) Recognise a formal role for Jersey Heritage as advisers to Government on public heritage matters.

¹ A separate Note on CAH Infrastructure in Jersey sets this out in greater detail.

1. Introduction

The word culture has wider meanings than the pursuits covered in this strategy, but in policymaking it has become the accepted term to describe a set of activities that refer to the many and various forms of art and heritage and how these interface with a wide range of other interests that inform our lives and shape our individual and collective identities.² Each place has its own culture that evolves out of a particular history and situation and this evolution is continuous. A strategy is the means through which information is assembled in order to better understand the whole – its value, position and potential. The addition of the terms arts and heritage better reflects Jersey's particular profile and is thus the title of the strategic review.

The strategic review is primarily for Government.

Governments do not make culture but they have an acknowledged responsibility³ to safeguard the cultural heritage which defines our identity, and to understand and create the conditions in which arts and culture can continue to be made, enjoyed and used to support wider policies and the aspirations of our communities.

Summary of findings

These summary points are more fully developed and evidenced in the sections following and are the basis for the recommendations.

Overview

Jersey punches above its weight in the range and quality of its culture—from the rich array of arts in the community groups to a growing creative industries sector to the professional and skilled organisations that are the spine of the Island's culture. Maintaining the range and variety of this cultural offer is important.

This range and quality includes:

- An integrated heritage service (incorporating archives) which raises a considerable proportion of its income to provide value for money and which receives high satisfaction ratings.
- A modestly-resourced professional arts sector operating from two popular principal venues, which provide a diverse programme with strong voluntary and community support.
- An innovative arts development organisation, alongside several important non-funded third sector organisations.
- A lively arts in the community scene.
- Important and well-attended festivals and events (such as Literary and Music Festivals, and summer open-air events).
- Successful, commercially focused organisations such as the Jersey War Tunnels and CCA Galleries International, which have a range of established partnerships outside of their commercial remit.

Support from Government over several years is matched by very significant contributions from those who live and work in the Island—both financially and in terms of time, skill and commitment. It is an enduring partnership to be proud of.

However, analysis suggests that Jersey is less well-provided for in terms of cultural infrastructure, particularly buildings that can be used for a wide range of arts activity, and is contributing significantly less from public funds than many other comparable places.

Culture, as a sphere of States of Jersey (the 'States') concern, if not policy, dates only from the 1980s and 1990s, and the idea of a Government Department having responsibility for it from only the 2000s. This is a very recent development. There has only been a (single) designated Cultural Development Officer since late 2006.

² The brief for this Strategy covers Culture, Arts & Heritage. These are referred to as CAH throughout this document.

³ Hague Convention. <http://unesdoc.unesco.org/images/0018/001875/187580e.pdf>

The publication of the first cultural strategy came only two or three years before efforts to reduce Governments' spending in many areas; in practical, budget-allocation terms, these events were effectively coterminous. Consequently, the levels of funding currently set aside have been largely determined by the level of grants made to organisations historically and not to efforts to connect with policy initiatives in other areas. Accordingly, there has never been an attempt or opportunity to relate the ambition of cultural policy to wider Government responsibilities and a consideration of the role of the third sector to fulfil this. The 'policy linkage' has been through organisations seeking to justify the continuation of their grants by reference to general Government policy.

The successful efforts of ministers to protect the existing investment is to be applauded and has ensured that the CAH organisations have continued not only to exist but to undertake bold new initiatives and programmes.

CAH are used increasingly to achieve a wide range of social and economic objectives from tourism, to health and well-being, to external relations (the soft power of culture), to planning and environmental developments. While there have been a number of such initiatives in Jersey, these need to be more strategic and sustained, and evaluated on a more consistent basis.

The effectiveness of these initiatives is inextricable from the quality of the experience and thus depends on the skill, knowledge and ability of the professionals who lead the organisations (this cannot be achieved by volunteers alone). An outward facing approach, bringing to this small Island the best of all possible worlds from professional expertise to support heritage and environmental development to internationally recognised artists at the Jersey Opera House, the Jersey Arts Centre and through the work of ArtHouse Jersey. And then proudly sharing the results with communities on the world stage.

Profile of the major organisations

The cultural organisations each have a distinct role, function and identity (see Appendix 5.2). They vary in size and resources but all rely on governance provided through the voluntary time of individuals from the public and private sectors with high levels of knowledge and skill (financial and management) and a commitment to the Island's culture.

Four organisations are funded through grants and are subject to the rules and requirements of all ALOs (arms-length organisations). These organisations are enterprising and tightly managed and have responded with no little success to what is essentially standstill funding for almost a decade – a real terms significant decrease. This enterprise includes increasing prices, drawing support from departments across Government raising commercial sponsorship, developing new earning initiatives, making the best use of volunteers, and sharing skills and services whenever possible. The sector is distinguished by, and fortunate in, its commanding and caring leadership.

However, the core organisations – the spine of its cultural infrastructure – have extended their own efforts to the limit and new thinking – a new relationship – is needed to safeguard investment by Government and by the many individuals in the Island. These organisations provide essential cultural services to the Island for the Government, and the long-term relationship should be recognised as they fulfil their obligations.

The Role of Government

Value is determined and understood not only in terms of economic outturns but also in how things are valued in less tangible but no less important ways. Investment in culture needs to be recognised in equal measure by thorough monitoring and accounting, and in relation to its contribution to community pleasure, learning, internal and external perceptions, history, myth and memory. Rather than being seen as a drain on the public purse, the CAH infrastructure, collectively and individually, want to work in a long-term and strategic partnership with Government which will enrich and enhance Jersey's quality of life – a shared ambition.

The partnership between Government and the people is not always easy; there is a perception that Government lacks a rounded appreciation of the CAH infrastructure and has by and large failed to make the most of it. This despite the warm appreciation of the Cultural Development Officer post (established in 2006) and for a number of sympathetic individuals in the States and across Departments.

This is a critical moment in which to strike a new relationship based on trust and respect – without which there is a danger of failing to make the most of Jersey's unique and distinguished culture, arts and heritage which would be to the detriment of the Island and its people.

Advantages of Arm's-Length Approach to Culture

The principle of ALO is well-established in the funding of arts and culture in the UK and elsewhere. While it is a means to avoid undue government influence, this distance can hinder good working relationships and understandings. In particular, there is good evidence to demonstrate the cost effectiveness of 'out-sourced' provision – organisations that raise additional monies through and muster significant voluntary support. Financial support is therefore a means not only of providing critical parts of the cultural infrastructure but also releases other resources (including financial leverage); it is unlikely that a Government department responsible for direct management of CAH could achieve this. There is now a compelling case that this mechanism delivers significant public benefit.

There may be a view that the same value would result with reduced investment – this would undoubtedly result in the closure of one of the arts venues – most likely, the Jersey Opera House or the Jersey Arts Centre. While a full consideration is outside the scope and resources of this commission, the following points emerging from the research should be borne in mind:

- The contribution of the public (financial and in terms of time) now and in the past needs to be respected and closure risks being seen as a betrayal and would undoubtedly cause public outcry.
- The affection and regard for the history and for specific role and function of these buildings and all they provide is significant; it would not be possible to shoe-horn the range of activities, each undertakes, without reducing the overall offer.
- Both these buildings are assets of value – moreover, the Jersey Opera House is a listed building for which Government would have to find some other appropriate use. Decommissioning costs would be considerable.

- The overall portfolio of assets function as an important part of the built environment of St Helier, enhancing the neighbourhood streetscape and animating the communities in which they are situated.
- A number of school buildings in the Island have high-class facilities including for the performing arts but cannot easily assume the role of a professional level promoting venue for a range of reasons; the additional cost of out of school hours operation (safety, parking, front-of-house), concerns around opening these sites to the public and therefore issues around child protection, the lack of a sense of occasion – an evening out – including the costs of licences, the need for the space to be available for school-use during the day and therefore the total impracticality for setting-up, rehearsing etc., the out-of-town location would have an impact on the evening economy of St Helier (see separate note on Cultural Asset Review).
- Conceivably, one body could assume responsibility for the four directly supported organisations but it is not clear that this would result in savings. For example, should Jersey Heritage, as the largest and arguably best resourced, be prepared to take on the role, there would be considerable cost implications e.g. for pensions. This would also be at the expense of the strength brought by the range of aims and approaches that characterise the current rich ecology of provision.

There are challenges with the ALO mode of operation, not least the danger that they are less effectively integrated with policymaking than if they are run within the government. There is a danger that they are not represented effectively at a senior level in policymaking or that they fall between different remits. In other places, these structural disadvantages are often addressed through representative groups or tailored governance structures that recognise this challenge.

Cultural Infrastructure

Jersey has fewer cultural and arts assets than comparators; there is no danger of saturation or an excess of cultural assets. Heritage assets are hard to benchmark, but it is clear Jersey has a rich and substantial portfolio, which can present its own challenges especially around maintenance.

Across all assets analysed, there is equally no evidence that capacity in any of these assets has been reached (with the exception of some initiatives). This should be considered alongside critical factors that constrain audience numbers: underinvestment in CAH assets and organisations (such as at the Jersey Museum), and evidence the assets overall do not yet operate as an appealing and unified destination. Overall, there are four critical issues relating to Jersey's cultural infrastructure:

- The **cost of maintenance**, especially for older buildings, and ensuring that these costs are met in a way that provides value for money. Currently, low levels of maintenance provision are likely to mean expensive and avoidable refurbishment in future.
- Ensuring the infrastructure contributes to the creation of **a coherent destination**, whether by improving integration with public realm of other non-cultural assets, such as retail.
- Ensuring **mechanisms in the planning system** for investment in CAH infrastructure are utilised, whilst recognising the role of Government as the primary source of capital funding.
- Ensuring this **investment is made strategically** with, where possible, clear and transparent criteria and relying on appropriate evidence.

Contents and Methodology

The strategic review and its proposals are rooted in a thorough research process which included:

- Extensive consultation with over 70 people across the CAH sector, Government departments, arts in the community organisations and the general public.
- An examination of how Jersey compares with other places in terms of investment in and provision of culture.
- An assessment of assets both tangible and intangible.
- An appraisal of how and where CAH intersects with the many other interests particularly in relation to social and economic policies.

The Strategic Review sets out the results of this process and finishes with Recommendations to ensure that Government can capitalise on and benefit from its rich culture, arts and heritage, now and for future generations.

The Strategic Review is illustrated by brief case studies that outline some of the Island's significant achievements and, as part of the evidence, the use of direct quotes. The consultants would like to thank all those who have been able to participate for their commitment and generosity.



Heritage for all ages. (Courtesy of Jersey Heritage)

2. Vision Statement

A new vision is proposed that positions culture not as a 'frill' but as an integral part of the overall ambitions for the Island's future.

“ The cultural strategy and provision serves as an indicator of the quality of life in the Island and its desirability as a place to live and work.

It is rooted in a holistic and integrated understanding that recognises how culture supports and adds value to nearly every aspect of island life.

Figure 1 Summary – A vision for CAH in Jersey

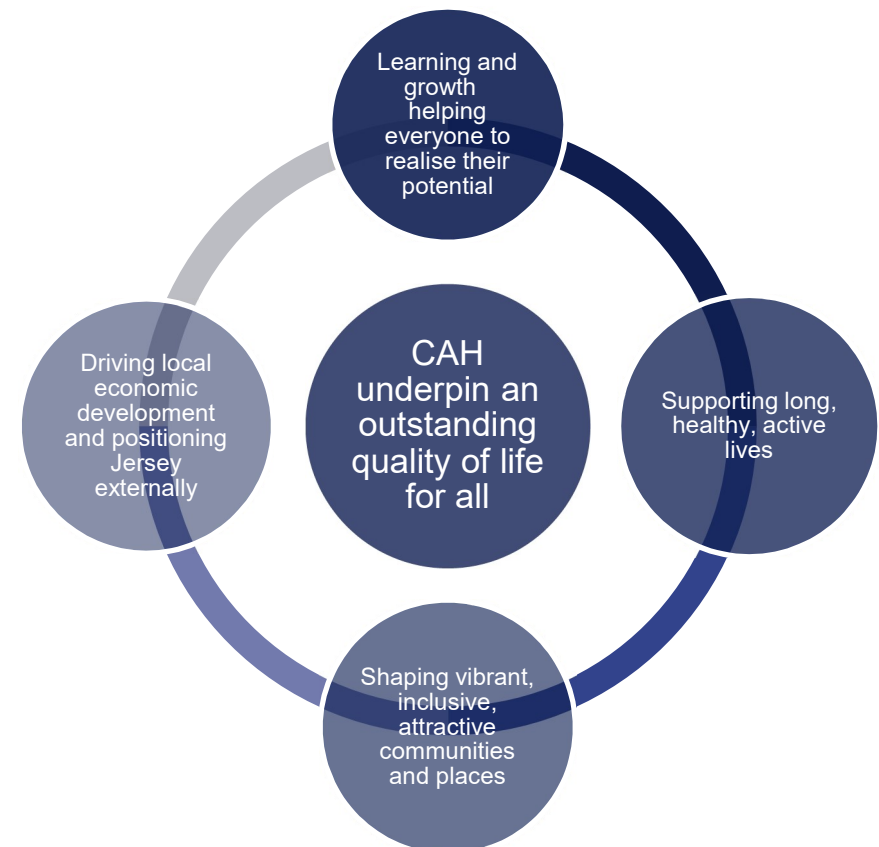


Figure 2 Detailed vision for CAH in Jersey

Jersey's unique culture, arts, and heritage (CAH) underpin an outstanding quality of life for all. CAH are recognised for their contribution across Government agendas and support key Island priorities across health & social services, education, environment, economic development, and external relations.

<i>Summary</i>	<i>Detail</i>	<i>Selected evidence</i>
CAH are central to learning and growth, helping everyone to realise their potential	CAH support learning in schools and the community, ensuring the acquisition of crucial skills for a modern, knowledge-based economy: creativity, critical thinking, and problem solving. Young people learn about and feel connected to their Island by experiencing Jersey's culture and learning about its history, traditions and language.	A study by the NEA on arts and achievement for at-risk youth found students who participated in arts and cultural education received significantly higher scores in maths, science and writing than their non-arts peers – in one survey, students who took the arts course scored 10% higher on their calculus coursework. ⁴
CAH support long, healthy, active lives	Participation in CAH contributes to well-being, increased life-satisfaction, improved social connectedness and greater feelings of purpose and social engagement; it also helps address the gap in life-satisfaction which may be caused by disability, ageing and poor health.	A review of artworks in Chelsea and Westminster Hospitals found that chemotherapy patients who were exposed to rotating art exhibitions during recovery had lower anxiety and less risk of depression. 75% of patients, staff and visitors reported increased enjoyment and mood enhancement. ⁵
CAH shape vibrant, inclusive, attractive communities and places	CAH act as a catalyst for place-making: shaping Jersey's distinctive character, developing a more accessible and enhanced public realm, drawing footfall, in St. Helier and across the Island.	The yearlong programme of cultural activity around Hull's UK City of Culture designation for 2017 resulted in evening footfall up 8% and a 4% increase in food and leisure spend in city's central shopping area. Nearly a third of businesses in Hull's city centre reported a rise in turnover and profits during the city's Made in Hull cultural festival. ⁶
CAH drive local economic development and position Jersey externally	Jersey's CAH assets support the local economy, attracting businesses and enhancing their productivity, and provide a positive and distinctive identity for Jersey in the modern world, helping to convey that identity to investors, partners, visitors and other jurisdictions.	In the UK, the impact of arts and culture contributes an aggregate GVA impact of £15.8 billion ⁷ . The contribution has an additional ripple effect on the economy, where for every £1 of GVA generated by the arts and culture industry, an additional £1.30 of GVA is generated in spill-over economic impact.

⁴ <https://www.arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>

⁵ http://www.artscouncil.org.uk/sites/default/files/download-file/power_of_art_visual_arts.pdf

⁶ <https://www.retail-week.com/analysis/on-the-road/roadtrip-city-of-culture-hulls-retail-renaissance/7024994.article>

⁷ <http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/>



The Jubilee Needle on the Albert Pier (Courtesy of Gareth Syvret)

2.1 The role of Government

The States adopted its first Culture Strategy in 2005 with a series of recommendations for supporting and expanding the role of culture in the Island, many of which have been adopted to varying degrees in the 13 years since.

In 2006 the Government appointed its first Cultural Development Officer. Originally placed within the Department for Education, the role now resides within the Department for Economic Development, Tourism, Sport, and Culture (EDTSC).

Direct responsibility for culture may reside within EDTSC, but CAH is ultimately a cross-cutting agenda, touching on and supporting every department, from Health & Social Services to External Relations to Environment and Infrastructure (see Section 5.8).

The Government has three main overlapping functions in supporting CAH:

- as a funding partner for the main arms-length arts and cultural organisations in the Island (referred to in the Future Jersey document as leader and partner, services, and infrastructure).
- as a coordinating body, a role in which they also provide data (referred to as information).
- as an owner of key CAH assets in the Island (including the Jersey Opera House, two castles, the Jersey Library, and others) (infrastructure).

This differs from other services in that Government does not directly deliver them – the delivery of CAH in the Island is delivered by a set of funded organisations.⁸

2.2 CAH contribution to objectives

Nearly 60 strategic plans are in development in the Island. Because of the wide range of impacts that CAH have, CAH can and do play an important role in many of these strategic plans (Figure 3). For example, they play a role in the Jersey Destination Plan in making the Island an attractive and distinctive place to visit. The proposed Future Jersey strategy is likely to have a focus on Quality of Life. CAH play an important role here too; cultural participation is strongly correlated to measures of life satisfaction.

⁸ State support for JOH / JAC / JAT is through partnership agreements, with funding allocated according to a range of KPIs. Key objectives are set out under headers Cultural Value; Social Value; Environmental Value; Economic Value. (see Detailed Guidance in Management of Grants (2013)). For Jersey Heritage, it is also set out under a partnership agreement. This +4 year agreement is reviewed annually. KPIs include: users; social media reach; day

open etc. – Key objectives are set out under headers Cultural Value; Social Value; Environmental Value; Economic Value. There is no consistent data collection beneath these sets of KPIs.

Figure 3 Culture Strategy contribution to other Government strategies

	<i>Learning and Growth</i>	<i>Health and Well-Being</i>	<i>Vibrant and Inclusive</i>	<i>Historic and Built Environment</i>	<i>Economic Development</i>
<i>Island Plan</i>	✓	✓	✓	✓	✓
<i>External Relations Policy</i>				✓	✓
<i>Retail Strategy (under development)</i>				✓	✓
<i>Digital Strategy</i>					✓
<i>Jersey Destination Plan</i>				✓	✓
<i>St. Helier Master Plan</i>		✓	✓	✓	✓
<i>Harbour Master Plan</i>				✓	✓
<i>Open Space and Public Realm Strategy (under development)</i>		✓	✓	✓	✓
<i>Education Business Plan</i>	✓		✓		
<i>Disability Strategy</i>		✓	✓		
<i>Children's Plan</i>	✓	✓	✓		

Source: BOP Consulting analysis of Future Jersey



Art workshop (Courtesy of Arthouse Jersey)

3. Key findings

3.1 Overview of funded organisations

The backbone of Jersey's cultural offer rests with seven key CAH organisations. Some of these organisations receive funding on a regular basis. Others gain support from occasional grants or support. A detailed list of these organisations and their activities is set out in Appendices 5.2 and 5.3.

The following organisations comprise the Government's core-funded CAH organisations:

- Jersey Opera House
- Jersey Arts Centre
- Jersey Arts Trust (ArtHouse Jersey)
- Jersey Heritage
- Le Don Balleine

The following have historically received Government support for specific projects and initiatives, albeit through funding mechanisms that are not designed for CAH:

- The National Trust for Jersey
- Société Jersiaise

In addition, there are a range of other organisations and bodies that contribute to cultural life, including from the commercial sector. These include the Jersey War Tunnels and CCA Galleries International, both of which frequently partner with Government and the core-funded organisations. For example, the Jersey War Tunnels work closely with the Department for External Relations to host

official visits; the CCA provides a venue for community activity. There are also a wide range of community, amateur, and voluntary groups.

The remits and responsibilities of these organisations overlap in a range of different and important ways, and go towards creating an overall ecology of cultural provision that is distinct to Jersey and representative of its unique cultural heritage and future.

3.2 Investment in CAH

Funding for CAH in Jersey is significantly lower than elsewhere, and this is constraining the ability of the sector overall and of the main funded organisations to adapt and capitalise on opportunities.

The total culture budget from Government in 2016 was £4,787,600, or 0.68% of total Government expenditure. Data is provided by the European Commission for expenditure on cultural services across Europe. The European Union average for cultural services expenditure is 1% of total government expenditure (Figure 4)⁹.

Figure 4 Government expenditure on cultural services: Selected benchmarks (2015)

Geography	% of Total Government expenditure on cultural services
Iceland	2.50
Malta	2.20
Luxembourg	1.10
European Union average (28 countries)	1.00
Ireland	0.80
Jersey	0.68

Source: BOP Consulting analysis of Eurostat data

on culture, arts and heritage of around £0.6bn. Note that no comparative data showing trends is available.

⁹ UK expenditure rates lower than Jersey at 0.6% which is a result of significant expenditure being sourced through and run by the National Lottery with total expenditure

Island context

As a small island nation, Jersey may have to commit a higher level of expenditure on CAH than others to reach the same level of provision. This is as there are fewer economies of scale available and audiences are unlikely to easily travel beyond a certain distance to reach the Island. Two comparators which meet this criterion show a striking difference in expenditure: Isle of Man expenditure per person is over 72% higher, and Isle of Wight, where expenditure is 98% higher.

Figure 5 State expenditure per person on culture and heritage



Source: Isle of Man: 2015/16 actual expenditure on Manx Arts Council and Manx National Heritage, Gaiety Theatre, Villa Marina, and Culture Vannin (excluding Bunscoil); Isle of Wight 2015/16 Cultural and related services expenditure, Arts Council Expenditure, Heritage Lottery Fund programme expenditure; SoJ Culture Near Cash Expenditure 2015/16.

Funding over time

Funding has not kept pace with increasing costs, even being significantly cut at points, and this has significantly diminished the resources available. Compared to the Retail Price Index and taking 2010 as a base year, the value of the annual funding provided is now nearly £500,000 less than it was in 2010. Over the period, this is a total shortfall in funding of £2.3m (Figure 6). The Island's leading cultural organisations are constrained and threatened by this financial context. When comparing their earned income (e.g. via trading and trust giving) to their state funding, these organisations are broadly the same as comparators, with changing their model of delivery unlikely to release the significant funds required to bring them anywhere near comparators.

Figure 6 Government Financial Support for CAH 2010-2016¹⁰

Organisation	2010	2011	2012	2013	2014¹¹	2015	2016
Jersey Heritage (including refurbishment fund)	£2,642,023	£2,443,430	£2,775,422	£2,808,932	£2,775,422	£2,803,340	£2,802,000
Jersey Opera House (excluding loan repayment)	£568,009	£466,910	£469,000	£448,900	£466,202	£467,303	£463,000
Jersey Arts Trust	£156,548	£156,310	£158,773	£178,033	£163,755	£159,700	£158,400
Jersey Arts Centre	£442,510	£453,061	£454,447	£479,282	£460,779	£453,425	£449,800
Don Balleine (L'Office du Jërriais)	£139,762	£140,930	£140,097	£141,606	£147,064	£148,783	£137,812
Total	£3,948,852	£3,660,641	£3,997,739	£4,056,753	£4,0133,222	£4,032,551	£4,011,012
September RPI	142.6	150.3	154.5	156.4	159.3	159.5	162.7
Index (RPI)	1	1.05	1.08	1.10	1.12	1.12	1.14
CAH expenditure (Index)	1	0.93	1.01	1.03	1.13	1.02	1.02
Total expenditure if matched to RPI	£3,948,852	£4,162,079	£4,278,385	£4,330,999	£4,411,305	£4,416,844	£4,505,457
Shortfall compared to RPI (that year only)		-£501,438	-£280,646	-£274,246	-£398,083	-£384,293	-£494,445

¹⁰ All figures excluding exceptional one-off capital or other grants

¹¹ Jersey Heritage provisional figure only.

Implications of diminishing funding

The slow decline in funding to current levels has a range of consequences. Efficiencies have been found long ago, and now the limitations are constraining the delivery of services much further, and especially the capacity of the organisations to adapt and develop. They already show high levels of earned income in comparison with benchmarks. This slow reduction of funding also provides poor value for money in the long-term. For organisations and programmes, any loss of funding means that failures require significant investment to restart. For example, to establish a new organisation is often more expensive than to maintain or continue an existing one. For capital investment (particularly in heritage) providing a reasonable level of maintenance ultimately provides significantly better value for money than the required total refurbishment which will inevitably be needed. For example, in the case of a historic church the total real cost of annual maintenance is around 64% of the cost of more substantial restoration every fifteen years.¹²

Critically, there is a real threat of the potential loss of valued services, as they struggle to adapt to new and unforeseen challenges. See example of the Jersey Arts in Healthcare Trust – a high quality programme whose future is uncertain due to financial constraints.

Case study: Jersey Arts in Healthcare Trust

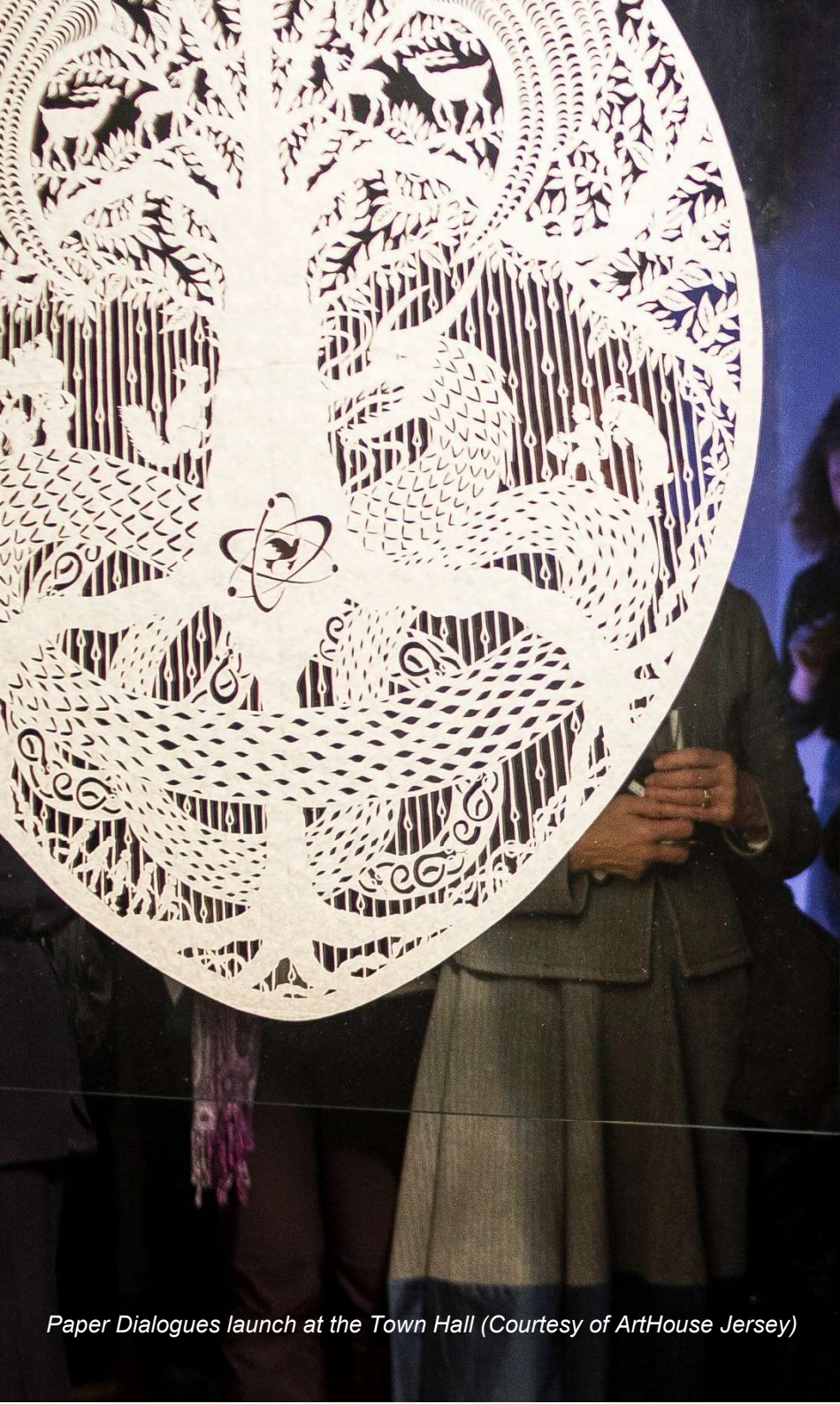
Jersey Arts in Healthcare Trust consequences highlight the potential fragility of the sector in Jersey.

Since 1993, the Jersey Arts in Health Care Trust has been working to bring arts and culture to disabled persons, those in poor health in the Island, and the elderly across the Island.

Recognising the overwhelming evidence demonstrating the therapeutic and healing benefits of arts and cultural activities, the initiative has brought live music and artworks to residents across the Island both in the community and within healthcare settings. In 2016 Music in Hospitals brought over 150 concerts spanning piano, guitar, dance band, vocals, cello and multi-instrumental folk to over 40 care settings including residential and care homes, day-care centres and hospital wards.

The project has also worked to expand knowledge and discourse on the health benefits of the arts through residencies, workshops, training sessions and talks. The project has historically been supported by the Health and Social Services Department, the Association of Jersey Charities, the Parish of St. Helier, Music in Hospitals, the Jersey Arts Trust, and the Bedell Trust, but due to funding constraints the initiative's programming has been put on hold for the foreseeable future.

¹² Budapest University, 2016



Paper Dialogues launch at the Town Hall (Courtesy of ArtHouse Jersey)

3.3 Levels of participation and engagement

There is strong evidence of the importance of CAH to people's lives in Jersey, although participation and engagement rates are lower than in the UK. Jersey has notably lower participation from older people.

Residents are relatively positive about the cultural offer, although less positive than they are about either the sporting or the recreational facilities. 77% rate the cultural events, attractions and activities as *Very Good or Good*.

The commitment of residents to CAH is seen in a range of ways, including:

- One in three young people say that arts and culture are essential to their lives¹³.
- One in twenty volunteered in culture, heritage or the environment in the last year.
- The commitment made by donors, trustees, and board members to CAH organisations in Jersey.

However overall, data is relatively weak – especially around the arts – and improving data collection would help assess the contribution made by CAH and support policymakers and CAH organisations in targeting their work.

3.4 Consultation findings

The extensive consultation developed for this review found a range of opportunities where investment in culture can support wider priorities, whether to make links with other jurisdictions, to widen access with under-represented groups, to support economic development (especially the Creative Industries), and many others. In summary:

- Government departments and affiliated bodies show a nuanced understanding of how CAH activity contributes to their aims and an

ambition and drive to explore how this role can be better integrated and extended.

- Funded CAH organisations describe how financial constraints are limiting their capacity to deliver and innovate, so hindering the value they can provide in addressing these aims. There is a willingness to be more closely engaged in policymaking.
- Community groups want more robust and dedicated support for CAH and a more strategic role played by government.
- Public consultation demonstrated strong commitment to CAH, as well as the importance of the wider cultural 'ecosystem' in the Island to residents, whether the work of the funded bodies, community groups, or individual artists.

Given the range and scale of the opportunities identified, the critical factor is therefore that financial support is provided to ensure that these aspirations and opportunities are delivered upon.

Detailed consultation findings are in Appendix 5.8.

3.5 Cultural assets and infrastructure

Culture plays a critical role in how places are perceived and experienced, and the careful and strategic integration of assets and infrastructure can help to create a coherent and effective destination that attracts visitors and supports active, vibrant communities.

Jersey has fewer cultural and arts assets than comparators; there is no danger of saturation or an excess of cultural assets. Heritage assets are hard to benchmark, but it is clear Jersey has a rich and substantial portfolio, which can present its own challenges especially around maintenance.

Across all assets analysed, there is equally no evidence that capacity in any of these assets has been reached (with the exception of some individual initiatives). This should be considered alongside critical factors that constrain

¹³ 16 – 34 year olds

audience numbers: underinvestment in CAH assets and organisations (for example, the Jersey Museum requires investment to modernise and realise its potential), and that the assets overall do not yet operate as an appealing unified destination, largely as they are not effectively integrated across agendas.

The provision provided by the cultural assets is in the most part complementary. For example, Jersey Arts Centre provides a civic space and focus whilst the Jersey Opera House provides a venue for more commercially focused productions. One gap in provision is the visual arts, although CCA Gallery International provides commercial provision and is well connected to other non-commercial activity.

The detailed review of cultural assets conducted as part of this process (and set out in a separate note) identifies five priorities where investment would provide both strategic advantages in maximising the value of CAH to Jersey, as well as mitigate against escalating maintenance costs. These are:

- Addressing Jersey Opera House annual maintenance costs (£300,000 per annum)
- Jersey Arts Centre refurbishment where proper consideration of the site is required.
- Elizabeth Castle, first phase of work to maintain and realise the asset for around £4.95m.
- Jersey Museum redisplay and structural work of £9.8m.
- Jersey Heritage Portfolio annual Maintenance Grant adjustment to reflect increases in construction costs to £630,616 (from £386,000).



Open studios launch at CCA Galleries (Courtesy of Arthouse Jersey)

4. Recommendations for more effective Government support of Culture, Arts & Heritage

These recommendations are designed to address weaknesses in Jersey's existing CAH offer and to capitalise on its undoubted and manifold strengths. In a number of cases, the need is to know more and to better understand what is happening in order to design appropriate action; where the proposals are inter-related there should be consideration of how two or more might be undertaken together.

Any CAH Strategy should be a five-year endeavour, but failure to address these modest ambitions would be to allow the cracks to deepen and undermine the achievements and the potential of Jersey's CAH, now and for the future.

The recommendations begin with one that focuses directly on creating a mechanism for delivery (through a new CAH 'cabinet') before we make a series of recommendations that align with each of the areas of impact set out in the Vision for CAH in Jersey (Section 3.2).

Recommendation #1: To capitalise on the increasingly good relations across the CAH organisations and build a more effective partnership with the States.

The case for

Too often relationship between Government and CAH organisations was characterised by misunderstandings resulting in suspicion, and which are detrimental to the long-term relationship and development of the sector in Jersey. The Strategic Review has identified the strengthening relationship and increasing appetite amongst all parties to work together more closely and with greater strategic focus.

'There is a tremendous amount of commitment and engagement with the arts in Jersey which is surprising for a place with a population of 100,000. It proves the point that everyone has innate creativity but you need to nurture it especially in a changing world of technology and automation.'

Towards action

The creation of a 'new grouping' - the 'CAH Cabinet' – that brings together the CAH organisations and Government policy makers for whom culture is an important tool in the delivery of wider priorities. Such a body recognizes the fact that although an identified department has to have responsibility for cultural policy, such policy is the product of wider strategic thinking by Government and by the sector. The CAH Cabinet should meet a) to support and advise on the implementation of the agreed final strategy b) at the request of Government concerning specific matters, and c) to discuss key strategic opportunities. It is suggested that it meets at a minimum biannually and on other occasions as necessary.

On formation, the CAH Cabinet should undertake a 'familiarisation' programme of visits and engagement to understand each organisation in depth and their work and impact.

4.1 CAH are central to learning and growth, helping everyone to realise their potential

Recommendation #2: To develop mechanisms to support CAH organisations in offering a better structured and more transparent offer for acquiring skills, undertaking apprenticeships and engaging more fully in the wider educational concerns of the Island.

The case for

There are no systems or processes in place for CAH organisations—both Government-funded and independently run—to be able to formally offer internships, apprenticeship and other career development opportunities:

“It’s difficult to know who to talk to within Government. We wanted to be able to provide work placements to students on a film production, but we couldn’t get any response from people within the government and no one wanted to grasp the opportunity.”

Towards action

Establish a working group of key CAH leaders and educational professionals (including those from the private and fee-paying systems) coordinated at a senior level to take evidence and to develop a more sustained, strategic and long-term partnership. This needs to consider opportunities to enhance the curriculum including the development of the teaching of Jèrriais and any redevelopment of Highlands College facilities that might be relevant.

Recommendation #3: To address current lack of knowledge about the many groups and organisations engaged in CAH activity through the audit and review of the extensive network of community based organisations, to assess need and opportunity.

The case for

Until this point, the presence and activities of most of the CAH community organisations has gone beneath the radar and without acknowledgement of Government. These groups are operating on shoestring budgets – through small grants, limited commercial sponsorship, membership and ticket fees, and – in many cases – funds coming directly out of the pockets of their organisers. The pivot of ArtHouse Jersey’s work to artist development has left a vacuum of administrative and funding support for community-level CAH organisations.

Prior to the development of this strategy there had been no recent attempt made by Government to aggregate or collect information on community cultural activity across the island.

Towards action

EDSTC to undertake an audit, with the support of the Library, to capture and create an outward-facing directory (knowledge bank) which should heighten awareness and visibility of these organisations, and to consider how this might be used, for example, as part of the Locate Jersey offer. The directory should include the activity related to specific cultural communities particularly those of Portugal and Poland. There should be a mechanism for groups to apply for financial support since small amounts of support can reap substantial rewards in this sector and often the need is related to other matters such as suitable premises including hire costs e.g. for meeting rooms or for putting on events at the Jersey Opera House or the Jersey Arts Centre.

A new cultural website (CultureJersey.je)—led by the Cultural Development Officer and the Jersey Library—aims to provide a comprehensive listing of cultural happenings in the island.

4.2 CAH support long, healthy, active lives

Recommendation #4: To identify the current levels of participation and non-participation in the main professional CAH organisations including evidence of success and barriers to engagement.

The case for

Current data collected by Government is not comprehensive and is not framed in a way that is particularly effective either to Government or to CAH providers.

While volunteers form a vital part of CAH organisations—both Government -funded and in the community—the infrastructure around and data collection on volunteer engagement and opportunities in the island is emergent.

The Honorary Consuls in the Island (Portuguese, Polish, French and others) are a useful and under-explored asset for Government in connecting with under-engaged diaspora and cultural communities in the Island.

Towards action

The CAH Cabinet to lead on and design a research exercise that pulls together existing data from the main organisations on levels of volunteering, participation and audiences, and discuss with the Government’s Statistics Unit how this might inform a wider consideration across other activities (sport, charities, etc.) to better understand the factors that influence engagement, how it can be widened and sustained, and what wider impacts are identified, for example, in health and well-being.

Recommendation #5: To develop an effective approach to how CAH can be used in supporting and achieving outcomes in health and well-being.

The case for

There is strong and growing evidence of the value of engagement with CAH in improving health and well-being. With this, the Health and Social Services Department are now adopting a wider view of health and well-ness for Island residents:

“Health can tend to be very focused on the medical side of things, but social activity and social integration are a massive part of health and should be seen as priorities as much as the medical side of it.”

CAH activities are an important offer of the social activities that the Government’s occupational therapy unit offers to engage older and disabled persons in the Island to remain independent and find joy and meaning in their daily lives.

Culture has both a direct and indirect role to play in new health-related plans and strategies in development:

- The new Disability Strategy recommends establishing a working group with key CAH organisations to maximise accessibility to and participation in cultural experiences by disabled persons in the Island (for reference, 60% found it hard to take part in community activities (i.e. cultural activities)).
- Part of the new Mental Health Strategy is a new recovery college establishing a place to come together to learn and experience together, allowing people to take ownership of their mental health. Social and cultural activities have a key role to play in that outcome. Funding for the Island’s main programme the Arts in Health Care Trust has diminished, putting all of their activities on hold indefinitely (the initiative had previously been supported by the Health and Social Services Department, the Association of Jersey Charities, the Parish of St. Helier, Music in Hospitals, the Jersey Arts Trust and the Bedell Trust). In fact, the scope of such work could be usefully widened, connecting with Jersey Heritage’s reminiscence work.

Towards action

Building on the increasing evidence of success e.g. in the UK, and models of good-practice, such as the work of AESOP (Arts Enterprise with a Social Purpose) Arts in Health, examine the potential for a CAH organisation-wide programme to include special volunteer initiatives to address mental health and loneliness (see above) and specific activities related to physical and long-term conditions, such as the work with Autism Jersey.

Effort should be made to take up the recommendation of the Disability Strategy to ‘set up a working group with key organisations to maximise accessibility to cultural experiences to address issues related to both physical access and inclusivity’. Suggested members to be convened include EDTSC, Health & Social Services, Jersey Heritage, Jersey Arts Centre, Jersey Opera House, Jersey Arts Trust, and other cultural providers as relevant.

4.3 CAH shape vibrant, inclusive, attractive communities and places

Recommendation #6: To employ CAH in enriching in town, parish, and countryside development plans to add distinctiveness and an enhanced sense of place that more fully involves local communities and interests.

The case for

CAH can play a vital role in creating distinctive and attractive places (see Section 5.6). Specific areas of focus in Jersey include:

- *Regeneration of St Helier*: The Council of Ministers acknowledges the need for public realm improvements to spur economic development which may require a greater focus on place-making activities
- *Waterfront Redevelopment*: The masterplan for the current waterfront development – home to the Island’s only commercial cinema—accommodates a review of the proposed land use mix with an emphasis on public and civic spaces, including a ‘Winter Garden’, and potential consideration for new cultural spaces
- *St. Helier Harbour*: The Ports of Jersey are working on the development of a commercial masterplan for St. Helier Harbour, which may present opportunity for further expansion and potential cultural infrastructure opportunities
- *Open Space and Public Realm Strategy*: The new open space and public realm plan (in development) will look at street spaces, parks, squares, and supply and demand in terms of how the public realm is used, how it can be enhanced, and how it’s managed.

The role of CAH in place-making is already enshrined in planning policy (e.g. through the Percentage for Art scheme) although it is unclear whether this is currently implemented with the commitment that can genuinely realise the value CAH can bring.

Towards action

The Department of the Environment to establish a working group involving officers from other departments such as Infrastructure, commercial interests and the Parishes (as appropriate), and from organisations such as Jersey Heritage, Save Jersey’s Heritage, the National Trust for Jersey, to examine how design and culture can support developments mindful of the range of developments in train and seeking to find funds through the proposed infrastructure levy and Percent for Art programme. This should include a consideration of the use of Jèrriais in signage.

Recommendation #7: To develop a more sophisticated and long-term approach to the strategic investment in, protection and safeguarding of the Island's built assets that better identifies needs and how these can be met.

The case for

Overall, infrastructure benchmarking suggests that Jersey has relatively little cultural / arts infrastructure, when compared to benchmarks. Jersey has fewer cinemas, theatres, or music venues per person, compared to Isle of Man and Isle of Wight. The current infrastructure then is crucial in ensuring a reasonable level of provision for residents.

Investment in infrastructure by Government does not appear to be coordinated strategically; there have been examples of projects developed by the cultural sector working with Government departments which have foundered with little feedback given or clarity on how cultural assets contribute to overall strategic goals.

Towards action

EDTSC and Jersey Property Holdings with CAH organisations should lead on a strategy for CAH built assets that affords a clearer picture of needs (currently short-term and driven by emergencies) and how and when these will be addressed (see also Recommendation 10).

Recommendation #8: To make the CAH offer in the Island more visible and to celebrate Jersey's culture alongside key events and anniversaries to create vibrancy, noise, fun and develop community recognition and appreciation.

The case for

Catalytic cross-cutting cultural initiatives (i.e. the Island Games, and in the UK and Europe 'City of Culture' initiatives) have the potential to engage cultural groups across the Island towards a shared cultural vision. Existing programmes like the Jersey Battle of Flowers provide an opportunity to both bring together CAH groups across the Island and create a wide spectacle.

Events and cultural programming are a critical part of Visit Jersey's destination offer – particularly as travel and tourism trends take on increasing importance of 'experience' in tourist motivations. CAH play a critical role in achieving Visit Jersey's goal of attracting 1 million visitors by 2030.

Towards action

The CAH Cabinet to take a three to five-year appraisal of opportunities such as the Geopark initiative, and consider wider and wilder ideas to add value both to existing celebrations and the potential to invent the new.

The CAH Cabinet to help advocate and secure funding for a shared festival across the CAH organisations, borrowing on models such as the Totally Thames festival in London, which targets non-attendees of traditional cultural events in partnership with some of London's key organisations. These should be hybrid models that build on the existing assets including the Jersey Battle of the Flowers whilst embracing a catalytic role.

As part of the Island's new Destination Plan, EDTSC and CAH organisations to align with Visit Jersey as part of Product Action Group to co-develop new cultural products and visitor experiences.

Recommendation #9: To plan for the future of Jersey Opera House post-2020 (when the outstanding loan will be repaid).

The case for

The Jersey Opera House (JOH) is one of the anchors of Jersey's cultural offer. However, there is disagreement on who bears responsibility for maintenance. Jersey Property Holdings currently provide essential maintenance, but there is sometimes a lack of clarity on what 'essential' means in practice. A consequence of this uncertainty over maintenance funding is that a formal lease has yet to be signed by the JOH.

There is also an unresolved issue with Government's Treasury and Resources Department of the extent of reserves that an organisation like JOH should reasonably hold to enable it to programme imaginatively and also to plan for the future, rewarding rather than penalizing successful performance. This issue imminently needs clear policy direction regarding what is reasonable and for this to be incorporated into grant agreements.

There is the potential to reapply some of the budget currently allocated to paying-off the JOH loan (£572k per annum) for necessary upgrades and refurbishment from 2020 onwards when the loan is fully repaid. Based on a recent survey of the building, Jersey Property Holdings estimates annual maintenance/sink fund costs over a 10-12 year period to be approximately £300k per annum. The JOH will also soon need to undertake building adjustments in line with new disability strategy requirements.

Towards action

EDTSC to consider the future use of the loan repayment monies (more than a third of the current arts budget) by first addressing the critical maintenance needs of the Jersey Opera House and secondly by releasing incentive funds to make good some of the critical on-going support needs of the three arts organisations against agreed outcomes related to objectives outlined in these proposals.

Recommendation #10: To seize opportunities to address much needed investment in the critical infrastructure, including Jersey Arts Centre, Elizabeth Castle, and Jersey Museum, to upgrade facilities and to add value to wider strategic aims.

The case for

Jersey Arts Centre's (JAC) current Phillips Street building is no longer fit for purpose in its current state, having had no significance investment for more than 30 years. However, there is the potential to improve integration with public realm, especially considering the Andium Homes redevelopment scheme at Ann Court which may provide open spaces for open air performances etc. Since the Jersey Arts Centre's central location is critical to its success, enhancement of the existing building will support JAC's fit with the larger St Helier regeneration plan and better integration with town-centre strategies e.g. retail, as part of the overall destination.

Elizabeth Castle is a flagship icon of Jersey. Investment can both capitalise on this iconic profile, whilst ensuring that further maintenance costs do not escalate.

Jersey Museum is suffering from a lack of investment in its built infrastructure which lets down the strengths of its collections and its unique position within St Helier.

Towards action

EDTSC to work with Jersey Property Holdings, Andium Homes and the Jersey Arts Centre to examine the potential to upgrade its internal facilities and to exploit the potential of this signal building in both the built environment (such as outdoor performance and entertainment space) and as a community hub related to new housing and extending the footprint of the town centre. This is likely to require an updated Feasibility Study to develop and compare options.

EDTSC to work with Jersey Heritage on securing capital funding for redevelopments of both Elizabeth Castle and the Jersey Museum that realise their strengths as strategic anchors for CAH in Jersey, and ensure that they contribute to other agendas, especially tourism, health & wellbeing, and economic development.

Recommendation #11: To embrace the enthusiasm to sustain and develop the Island's native language, Jèrriais.

The case for

Jèrriais is an important part of the distinctive identity of Jersey, and the recent Jèrriais plan highlights momentum in support for the language. However, further significant investment is required to ensure that the language is taught systematically within the education system and also the wider community.

Towards action

Le Don Balleine with EDTSC and the Education Department, at senior levels, to develop the second phase of the Jèrriais plan aligned to funding in the next States Medium Term Financial Plan to ensure that investment in Jèrriais brings sustainable results. As part of wider community engagement other key players such as Badlabèques and the Eisteddfod have important parts to play but there is also a need for the Island as a whole to embrace the language as a sign of Jersey's distinctiveness in the modern world, ensuring that the language has visibility to the public at large.

See Appendix 5.4 International Best Practice: Manx Language

4.4 CAH drive local economic development and position Jersey externally

Recommendation #12: To look at how CAH can add value to the retail development strategy for St. Helier.

The case for

CAH – through festivals and events or the role of public art and cultural venues – can support the development of place as a destination, increasing footfall and retail yield (see Figure 2). Integrating a cultural offer is becoming increasingly important as retail trends move beyond products and services to providing customers with experiences. For St Helier:

- The Culture Strategy aligns with key outcomes of the Retail Development Strategy including developing a brilliant St. Helier experience through new events and partnerships and by investing in ‘a high quality, attractive environment with distinctive areas, places and streets to improve the attractiveness of the retail experience’.
- An improved CAH offer, particularly in St. Helier, has the potential to bolster the Island’s night-time economy by drawing visitors and residents in at off-peak times.
- Planning policy seeks to ensure that the town remains vibrant and vital from an economic/retail perspective, and that it offers a good quality environment in which to live, work and visit.

Towards action

EDTSC to consider with the CAH organisations how the cultural buildings – flagships – and their activities can frame and add value to a new experience-based retail offer. It should also include assessing how the implementation of proposal 8 can best support this integration.

One model to assess is the increasing number of partnerships between Business Improvement Districts (BIDs) and cultural infrastructure in the UK and USA, which is testament to the recognition that retail-led BIDs can benefit from investment in CAH.

See Appendix 5.4 International Best Practice: Vauxhall Cultural Strategy.

Recommendation #13: To assess the existing provision of facilities for the performing arts in relation to wider developments (such as the plans for Highlands College and Fort Regent) and to include assessment of needs/opportunities for occasional cultural use.

The case for

Towards action

Culture is a cross-cutting agenda, and new developments and redevelopments must consider their role in the overall cultural offer. For example, Fort Regent is “a 19th-century fortification, and leisure centre”. Although the number of arts performances in the Fort’s Gloucester Hall is limited, those performances include events like the Jersey Symphony Orchestra concerts (three times a year) for which there is currently no obvious regular alternative location. Many occasional venues and spaces are used in different ways, and this supports the overall ecology of the professional and amateur cultural offer.

The main performance venues, the Jersey Opera House and the Jersey Arts Centre, can between them provide ideal facilities for most of the Island’s performing arts activities (professional and amateur) though the potential for a better and ‘more fit’ large-scale space could be part of the feasibility studies, taking advice from the two arts venues and relevant cultural organisations (such as the Jersey Symphony Orchestra and Festival of Words).

Recommendation #14: To adopt a strategic approach to how CAH can support international positioning.

The case for

Towards action

Culture is critical in international positioning. Brexit will present new opportunities and challenges for Jersey in terms of international engagement, of which concerted international cultural relations can help maintain ties with EU countries; particularly as the EU makes culture a more central tenet of diplomacy. There may also be opportunities to strengthen ties with the UK, as it looks for new, non-EU partners.

The External Relations Department, as part of the CAH Cabinet, to help audit the range of previous and ongoing initiatives, looking at both ‘import and export’, with a view to creating a longer-term plan which includes the development of relations with Brittany and Normandy, as well as taking a wider world view.

“Our choir has travelled extensively throughout the UK and Europe and often end up promoting Jersey, including in international media, while we’re abroad. But we don’t have any funding—parents pay out of pocket for their kids to go. The Government need to work more closely with organisations on this. It’s no-one’s fault, it is just nobody has thought to do it before.”

Recommendation #15: To explore the potential of the digital and creative industries.

The case for

Creative industries development has potential to diversify employment opportunities in the Island, particularly for young people. The cultural and creative sector can support Digital Jersey objectives of developing a skilled digital workforce and encouraging digital businesses to relocate to Jersey.

Towards action

EDTSC in partnership with Locate Jersey, Digital Jersey and the Statistics Unit to undertake a mapping of current activity building on previous limited studies and draw upon wider experience e.g. the Isle of Man, the members of the British-Irish Council creative industries work sector - which a Jersey officer chairs.

This proposal should be considered alongside proposal 2. regarding skills and 12. regarding retail.

4.5 CAH underpin an outstanding quality of life

Recommendation #16: Develop an overarching data collection framework to ensure that the progress of this strategic review is effectively monitored, and that Jersey Opinions and Lifestyle survey results and key performance indicators data is aligned and supports the work of the resource-pressed organisations.

The case for

The collation of key data sets should be closely considered to ensure that they are complementary and aligned. This can support the overarching measurement of the strategic review, as well as measurement of individual performance. For example, one target may be to increase participation amongst low income groups. By including participation as a question in the Jersey Opinions and Lifestyle survey (JOLs), this can be assessed over the Island itself; by including this data in the key performance indicators (KPIs) of core organisations. This can also be assessed.

However, this aspiration should be balanced by two caveats. First, the acknowledgement from both the States and CAH organisations that many of the softer values and benefits of

Towards action

The CAH Cabinet should lead on the overarching principles behind this alignment, working with the Jersey Audit Office and Government's Statistics Unit.

JOLs provides an extraordinary resource, and the longitudinal data it contains should be retained. Aligning some measures with UK definitions would allow it to continue to provide this data whilst also ensuring that it was able to be benchmarked with other data sources. The JOLs provides a significant opportunity to collect stronger data which can support the development of an overall CAH offer, and which can be aligned with

culture can be difficult to quantify. Second, the administrative load of quarterly funding requirements for Government-supported CAH organisations.

international benchmarks (the UK's Taking Part and the EC's Eurobarometer).

See suggested questions in Appendix 5.13.

Recommendation #17: To ensure leadership, accountability and effective operational management of CAH within Government.

The case for

Towards action

Consultees across CAH organisations and in Government, independently, recommended increasing the influence of the role of the Cultural Development Officer and/or, more ideally establishing a designated Minister for Culture. Most countries across Europe have a designated Minister for Culture and/or dedicated Department for Culture and most cities within Europe have a designated cultural affairs or cultural policy department.

Consultees note that CAH has not had a formal champion and advocate within the Government the way Sport has. Having a designated face and voice for culture within the Island would be beneficial at a political level and in terms of more general positioning of culture within the responsible department and wider Government

As set out in Section 3.4, nearly all departments understand the value of, and want to engage with, CAH in achieving their aims but need a mechanism/catalyst to do so with dedicated funding to achieve agreed goals. There is therefore a need to have someone whose responsibility is focused on driving the agenda laid out in the Culture Strategic Review and coordinating across departments.

The desire for a more positive and constructive partnership with the Government is very pressing. The recent emergence of a dedicated Assistant Minister has been welcomed - a champion within the body politic - while the role of the Cultural Development Officer has been hugely appreciated as a 'door-opener' and facilitator. However, there is a strong view that this role now needs to be afforded greater influence in Government structures to give more weight to cultural matters and to quicken the implementation of this strategic review.

Recommendation #18: To develop a more realistic investment in CAH organisations, which is appropriate to the contribution made by them to overall goals.

The case for

Compared to the benchmarks we have considered, funding for CAH in Jersey is very low, notwithstanding the value of the contributions secured by the funded organisations. These organisations report ongoing underfunding which limits their ability to adapt to new contexts, seize opportunities, or plan for the long term. These are similar issues to those noted in the 2005 Cultural Strategy and the picture has changed little.

Lack of funding has resulted in a number of high-profile failures (such as the loss of the Branchage Film Festival as set out overleaf); and there is a significant danger, especially given the bare-bones provision in the Island, that continued shortfalls in funding would mean further critical and embarrassing failures.

Towards action

A new approach to funding to be determined with reference to a proportion of Government's overall budget and based on similar levels to comparable administrations. This approach would set a basic minimum for service delivery and recognize reasonable limits to the capacity for earned income.

Given the significant and evident contribution that CAH can make in addressing many aims, the lack of investment is a missed opportunity because the organisations on which Government currently depends are not resourced sufficiently to address many of those aims.

Lack of investment in maintenance is likely to result in poor value for money in the long-term, especially with regards to the Jersey Heritage maintenance grant which has been reduced significantly since it was introduced, following recommendations by the Comptroller and Auditor General ¹⁴.

The shortfall in investment has not been the result of dramatic cuts to funding, indeed the Assistant Minister for Culture successfully resisted inherited cuts: it is the result of a low base level of funding, determined by historic grant agreements, the subject of slow diminution of value over time.

¹⁴ Office of the Comptroller and Auditor General - Grants and Subsidies, 07 December 2017

Recommendation #19: To identify the potential for new sources of funding for CAH.

The case for

In addition to the issue of the sustainability of the funded organisations, there is a gap in funding for organisations not revenue-funded, or individuals with exciting proposals, to develop activity in the Island. This discourages innovation and, where it does take place, makes it difficult to sustain. In the past some cultural activity has been funded from the Tourism Development Fund but the criteria based on tourism outcomes have not always been easy to satisfy, particularly in the short-term. This leads to uncertainty and lack of forward planning.

An event like the Branchage Film Festival, successful as it was within the Island, could not be assured of funding from one year to the next: it no longer exists. Other events like the Liberation Music Festival and the Jersey Festival of Words, both of which have received grants from Government, have not had a clear and obvious route for support, assuming that their events have been successful. Equally, there is no obvious source of support for professional artists beyond the relatively small grants available through ArtHouse Jersey. This is a weakness which would be remedied by the establishment of funds specifically intended to support cultural activity, sufficiently flexible to respond to different kinds of cultural outcomes. These may involve events of relevance to visitors to Jersey but may equally address the local community. Such funds should be ring-fenced not only to ensure that cultural organisations are not competing against other dissimilar organisations, but also because the existence of funds set aside to encourage cultural activity have the effect of inspiring creative thinking and generating new, innovative ideas.

Towards action

The restructuring of the Channel Islands Lottery and the consideration of local dormant bank accounts are both opportunities to provide support to a range of new activity and initiatives; as is the case with the UK lottery, Government should consider identifying CAH as a designated 'good cause' and set a percentage amount that is ring-fenced for identified priorities related to this strategic review including support for key arts initiatives and arts activity in the community.

See Appendix 5.4: International Best Practice Mondrian Fund

Recommendation #20: To recognise a formal role for Jersey Heritage as advisers to Government on public heritage matters.

The case for

Jersey Heritage currently advises the Department of the Environment on listing historic buildings, Customs on export licences for cultural goods and Government departments generally on records management under separate agreements. Its previous Service Level Agreement with the Education Department gave it a wider responsibility to advise Government on heritage issues.

There are a wide range of such issues from international designations (Geopark and World Heritage status), a portable antiquities scheme, development of a historic environment register, implementing research a framework around the Ice Age Jersey project, development of heritage-based legislation (e.g. archaeology, treasure) etc. Currently, the status of Jersey Heritage in such matters is not clear in spite of considerable Government investment in Jersey Heritage. This means that it is not clear at present from where Government should obtain formal guidance on these matters.

In matters of safeguarding public heritage, this puts the Island and its heritage at potential risk.

Towards action

Jersey Heritage's role in providing advice and guidance on ensuring that Jersey is compliant with international standards in heritage management, consulting with the Société Jersiaise and the National Trust for Jersey, should be made explicit in its agreement with Government. Jersey Heritage should be charged with reporting to Government on resources required to ensure that Jersey meets appropriate contemporary standards of heritage management.



Jersey Opera House (Courtesy of Jersey Opera House)

5. Appendices

5.1 Consultees

Lloyd Adams, Digital Jersey

Sten Adeler

Charles Alluto, National Trust for Jersey

Averil Arthur

June Ash, Jersey Arts Society

Kit Ashton

Nick Aubin, Société Jersiaise

Daniel Austin, Jersey Arts Centre

Anna Baghiani, Société Jersiaise

Alastair Best, Société Jersiaise

Mary Billot, Public Records Advisory Panel

Anne Binney, Domaine des Vaux Opera

Michael Blackie, Jersey Eisteddfod

Jennifer Bridge, Jersey Festival of Words

Tom Brossman, Channel Islands Occupation Society

Alice Bravery, Jersey Arts Trust

Jon Carter, Jersey Heritage

Steve Cartwright, Bailiff's Chambers

Magda Chmielewska, Polish Consul

Tessa Coleman, Jack Higgins Productions

Clare Cornick, Société Jersiaise

Tom Dingle, Jersey Arts Trust

Carl Dodd, Infrastructure

Maurice Dubras

Andrea Earl, TC Productions and TC Film Productions

Jennifer Ellenger

Matthew Fiott, External Relations

Ray Foster, Jersey Property Holdings

Jo Fox, Jersey Arts Society

Andrew Goodyear, Jersey Arts Centre

Jeremy Harris, Public Records Advisory Panel

Jasmine Hendry, Jersey Opera House

Pierre Horsfall, Jersey Opera House

Stuart Hutton, Andium Homes

Ed Jewell, Jersey Library

Ruth Johnson, Chief Minister's Department

Nicolas Jouault

Kevin Keen, Tourism Development Fund

Chris Kelleher, Economic Development, Tourism, Sport, and Culture

Georgia Kelley

Alan Le Breton, Jersey Eisteddfod

Meryl Le Feuvre, Visit Jersey

Deanne Le Gresley, Jersey Arts Centre

Jean Le Maistre, Le Don Balleine

Donna Le Marrec, National Trust for Jersey

Kevin Lemasney, Locate Jersey
 Warren Le Sueur, Music Festivals (formerly Jersey Live)
 Gailina Liew
 Sue Lissenden
 Bronwyn Matthews, Société Jersiaise
 Rod McLoughlin, Economic Development, Tourism, Sport, and Culture
 James Mews, Music in Action (Jersey Chamber Orchestra)
 William Millow, Jersey Festival Choir
 Neil Molyneux, Société Jersiaise
 Julie Moore, Government of Jersey London Office
 Alison Morgan, Music Originals Singers
 David Myatt, French Consul
 Agnetta Nerac, Health & Social Services
 Ben Newman, Rock Steady
 Deputy Murray Norton, Assistant Minister for Culture: Economic Development, Tourism, Sport and Culture
 Sean O'Regan, Education
 Colin Perchard, Société Jersiaise
 Camille Perdereau, Alliance Française
 Kevin Pilley, Environment
 Julie Rees, Jersey Symphony Orchestra
 Ian Rolls
 Linda Romeril, Jersey Heritage
 Christopher Scholefield

Darren Scott, Public Lotteries Board
 Chris Shield
 Ian Skinner, Strategic Planning
 Colin Stanier, Fort Regent
 Caroline Strachan, Big Gig in the Park
 Andrew Sugden, Economic Development, Tourism, Sport, and Culture
 Gareth Syvret, Société Jersiaise
 Gareth Thomas, Jersey Amateur Dramatic Club
 Martin Toft
 Brenda Tostevin, Jersey Green Room Club
 Ann Trudgeon, Jersey Audit Office
 Susan Turnbull, Chief Medical Officer
 Tony Scott Warren, Le Don Balleine
 Alastair Walkinshaw, Timpanali
 Robert Waterhouse, Société Jersiaise

5.2 Organisation profiles

Jersey Arts Centre (JAC): The JAC operates as Jersey's largest multi-arts venue, home to both original content/productions and visiting special events and performances. The JAC provides innovative, wide-ranging, challenging, professional and community arts in welcoming, high-quality and accessible environments. The JAC also runs a number of community arts initiatives including Youtheatre, Junior Drama, the island's community Christmas show and has a strong tie in with States-organised celebrations including Liberation Day, Holocaust Memorial Day, and in cultural aspects of St. Helier's town twinning work with Bad Wurzach, Germany.

Jersey Arts Trust (ArtHouse Jersey): Jersey Arts Trust has historically developed collaborative projects that encourage the creation of new work by local and international artists. The Arts Trust has recently repositioned its scope towards focusing on artists and artist development, helping to incubate artistic projects in the island, giving Jersey artists opportunities and exposure outside the island, and bringing in visiting international artists.

Jersey Heritage (JH): JH works to protect and promote the Island's heritage and cultural environment. JH is responsible for the Island's major historic sites, museums and public archives under agreements with the Government the Société Jersiaise and the National Trust for Jersey. They hold collections of artefacts, works of art, documents, specimens and information relating to Jersey's history, culture and environment. Ten percent of the population are members of Jersey Heritage.

Jersey Opera House (JOH): Originally opened in 1900, the JOH is a 625-seat theatre hosting 222 performances per year, reaching an audience of 86,000 annually. JOH hosts productions ranging across music, comedy, dance, drama, children's shows, musicals. The Opera House also is an official National Theatre Live venue. It has a studio space which is used for courses and classes in addition to smaller-scale performances.

Le Don Balleine: The role of Le Don Balleine, the parent organisation to L'Office du Jèrriais, is to preserve Jèrriais, Jersey's unique heritage language. Le Don Balleine is actively involved in ensuring the provision of Jèrriais language courses in the Island, which in collaboration with the Department for Education, now accounts for the teaching of Jèrriais in primary schools across the Island.

National Trust for Jersey (NTJ): The NTJ is a conservation charity responsible for preserving and safeguarding 'sites of aesthetic and natural interest for the benefit of the island'. NTJ is one of the Island's largest landowners, currently 'cares for over 170 sites of historic and natural interest. NTJ puts on over 100 events per year, including a robust programme, educational and youth activities.

Public Records Advisory Panel: Appointed by the States, the five person panel is responsible for advising JH and the Minister for Economic

Development, Tourism, Sport and Culture on matters related to public records and works closely with JH particularly regarding the Jersey Archive which was established in 1993. The Archive is the Island's national repository holding archival material from public institutions as well as private businesses and individuals and occupies a new building in St Helier.

Société Jersiaise (SJ): Founded in 1873, the SJ is as an independent non-profit organisation dedicated to the study of Jersey archaeology, history, natural history, the ancient language and the conservation of the environment. The SJ owns and carries out excavations at a number of archaeological sites in Jersey include La Hougue Bie and La Cotte de Saint-Brélade [and employs Jersey's sole Field Archaeologist]. The SJ manages the Island's photographic archive containing 80,000 images dating back from the mid-1840s and runs ArchIsle, the Jersey Contemporary Photography Programme.

5.3 CAH in the community

In addition to the States-funded organisations that are at the heart of the Island's cultural infrastructure, there are there are a myriad of organisations doing work related to CAH touching every corner of the Island.

Currently there is no register of all of these organisations and their activities. A brief review of those groups receiving grants related to CAH activities from the Jersey Lottery, identified 50 organisations. In addition to those organisations who deliver CAH as part of their core function, there is also a broad range including youth groups and community centres who provide CAH activities in conjunction with other services.

Provided below is a sample of the groups in the Island –which are maintained through a mix of self-funding, small grants, membership dues, and ticket sales—based on responses to a proforma that was circulated as part of the consultation. The selection does not include the multitude of groups that deliver CAH in individual parishes throughout the Island.

Alliance Française: Alliance Française is dedicated to the promotion of French culture in the Island. The Alliance is 'the official training provider for the States, has also developed partnerships with Education, St Helier Town Hall and

maintains close relationships with local bodies and associations'. The Alliance is the official French language training provider for the States, providing courses for the States members.

Big Gig in the Park: Big Gig is a series of charitable music concerts taking place during the summer in Howard Davis Park. The Concerts draw in over 12,000 attendees.

Domaine des Vaux Opera Festival: The Opera Festival has been running for 30 years and is run by small voluntary organising staff. Domaine des Vaux works with the London-based company Diva Opera to bring high quality productions to Jersey. They run a social benefit programme enabling 50 young people to attend free and partner with local charities to raise funds (and have been able to raise £700,000 for the Durrell Wildlife Conservation Trust). The Festival is held in a marquee at home at Domaine des Vaux, St Lawrence.

Jersey Amateur Dramatic Club: The Jersey Amateur Dramatic Club puts on dramatic presentations—musicals, plays, and pantomime—and provides material support for schools and other local productions. The club operates from The Barn and presents from the Jersey Opera House and Jersey Arts Centre.

Jersey Eisteddfod: The Jersey Eisteddfod was founded in 1908, and 'with the exception of the years of the two world wars, has taken place annually ever since'. It encompasses disciplines spanning music, arts and crafts, dance and photography. The Eisteddfod hosts two annual festivals: the Spring Festival of Creative Arts and an Autumn Festival of Performing Arts. These events attract over 3,000 entries and the work of the group reaches ten percent of Jersey's population at any given time.

Jersey Festival Choir: The Jersey Festival Choir is a non-auditioned, all-age, mixed-voice community choir of around 80 members in Jersey. The choir celebrated its Diamond Jubilee in 2016.

Jersey Music Service: Jersey Music Service is part of the Education Department. 'JMS provides music tuition in schools across Jersey and operates music centres that involve activities and ensembles in a large range of genres for children of all ages.'

Music in Action: Music in Action's mission is to educate, inspire and create through music across the island through hosting music workshops at schools, therapeutic musical performances in hospitals, hospice and care homes; and through events including at the Liberation Festival, Jersey Sings and the Jersey Chamber Orchestra concerts. Their work reaches over 8,000 Island residents per year.

Rocksteady: Rocksteady organises year-round music events in Jersey from music festivals to DJ and club nights at venues across the city, reaching 6-8,000 attendees per year.

TimpanAli Productions: TimpanAli develops musical theatre productions, most recently Joseph and the Amazing Technicolor Dreamcoat which reached nearly 3,000 audience members over seven performances.

5.4 International best practice

International Best Practice: Isle of Man Manx Language Strategy

Manx, otherwise known as Manx Gaelic, is the official heritage language of the Isle of Man and is an important part of the island's cultural identity. Even 10 years ago the language was on the verge of extinction but has seen a revival in recent years, with social media and apps, media programming, music and cultural programming, and wayfinding and road signage all re-connecting island residents with the language.

In December 2017 the Isle of Man rolled out a five year strategy for the promotion and delivery of the Manx language, further strengthening its presence both in the island and on the international stage. The strategy was developed in alignment with the 2001 Education Act that mandates that Isle of Man curriculum feature the teaching of Manx. Operating under the ethos 'Manx language for all', the strategy will see 'a concerted effort to broaden the appeal, understanding and use of Manx over the next five years'. The programme aligns with other key priority areas for the island including promoting lifelong learning that meetings the island's social and economic objectives and for maintaining a strong local identity and supporting a positive international reputation.

The Strategy—coordinated by the new Manx Language Network developed by the Department of Education, Sport and Culture and Culture Vannin—will culminate in 2021 with a celebratory official Year of the Language.

Specific recommendations and ideas laid out in the strategy include the creation of a new digital learning hub, learnmanx.com; a new physical learning hub and lending library at the Culture Vannin's cultural centre; a school playground learning pack; a language exchange programme connecting fluent speakers with new learners; a coordinated calendar of Manx language events in the island; and 'Manx language and cultural awareness training for public and private sectors'.

'The Manx language is indigenous to the Isle of Man and its very structure holds the story of our Island. Although it is small in terms of numbers of speakers, its impact on worldwide efforts to protect and promote the language is huge. The Isle of Man is now looked on by many as an example of best practice.'

International Best Practice: Mondriaan Fund, Netherlands



An example of an innovative grant-giving body.

The Mondriaan Fund is a state financed Dutch cultural funding organisation for visual art and cultural heritage. The fund's aim is to encourage innovation and

collaboration in the arts and cultural sector, both nationally and internationally, through 'promoting the production and presentation of relevant Dutch visual art and heritage in the Netherlands and abroad'.

The fund supports outstanding individual artists, intermediaries (including curators and critics), institutions (museums, heritage organisations, archives, and galleries), and supports the Netherlands involvement in major international cultural events like the Venice Biennale, Art Basel, and Frieze Art Fair.

Activities of the fund include supporting art, design and cultural heritage projects; mentoring opportunities for individual artists; art purchasing; programming cultural spaces; R & D efforts for cultural organisations, international exhibitions with artists from the Netherlands, and an international visitors' programme.

Through its work, the Mondriaan Fund has funded and developed cultural partnerships across the world, including in Germany, Switzerland, the U.K., Ireland, United Arab Emirates, China, Japan, South Korea and South Africa.

The fund acknowledges that many of its investments will not yield direct financial returns, but has significant intangible benefits, contributes to the greater intellectual and cultural development of Dutch Society and positive cultural relations with countries around the world.

Annual fund budget: €26 million, with approximately 75% for national activities and 25% for international activities.

International Best Practice: Totally Thames Festival

An example of coordinated and strategic programming between cultural organisations, engaging hard to reach groups.

Started in 2014, the Totally Thames Festival is a month-long series of cultural, community and educational events every September taking place at locations along the Thames 42-mile (68km) stretch.

The Thames Festival Trust, a charitable trust established in 1998, is responsible for funding, curating and managing the month-long celebration. The entire programme of activity aims to highlight the river and its rich heritage, promote appreciation of London's most prominent landscape asset, and bring together disparate communities and groups along the Thames.

Over 150 events take place throughout the festival, encompassing large-scale art installations, free exhibitions, live performances—including musical concerts and pop-up theatre performances, talks and workshops. The festival's signature education programme, Rivers of the World, brings together students from 36 British and 36 overseas schools to create artworks which are displayed along the Thames for the duration of the festival.

The most recent Totally Thames in September 2017 drew in an estimated audience of 2 million, with high numbers from under-represented groups. The festival is endorsed and supported by 17 London boroughs along the Thames.

Annual operating budget: £1 million, with funding support coming from the Greater London Authority/City of London Corporation, Arts Council England, and a mix of other public, private, and sponsorship funds.

International Best Practice: Vauxhall Cultural Programme

An example of partnership between retail and cultural organisations.

Vauxhall—a dynamic area of South London undergoing an ambitious regeneration scheme—has undertaken a new culture and community plan, Vauxhall One, to animate the area, support local economic development and drive inclusive growth. This new programme plays on the area's history as an entertainment and leisure district, dating back to the well-known Vauxhall Pleasure Gardens, to create a vibrant new destination for people to live, work, and play.

Vauxhall's new neighbourhood cultural development plan looks at both programming and infrastructure improvements centring around six key themes: History and Heritage; Connections; Art, Architectural and Public realm; Play & Fun; Sound & Song; and Pathways. Specific strategies including improved

wayfinding around cultural sites, developing a diverse and engaging new programme of cultural events, encouraging the relocation of art fairs and large art events to the area, providing space for pop-up and temporary cultural use, and creating a more welcoming night-time environment through light installations—including during London's popular city-wide Lumiere winter light festival.

Partners on the project include the Vauxhall BID, Lambeth Council, and regeneration agencies for the Nine Elms and Vauxhall areas.

Budget for the Local Council per annum: £65,200.00

International Best Practice: Perth Cultural Centre Public Realm

Cultural facilities are integrated into public realm to create vibrant, exciting places.

In 2009, the Perth Metropolitan Redevelopment Authority rehabilitated the public space adjacent to the Perth Cultural Centre. The space had previously been uninviting to visitors. The renovation turned the site into a multi-use cultural destination for the city. New amenities include seating, improved lighting, a large screen that could be used for screenings and digital art projects, a multisensory play space, and community garden.

The redeveloped Perth Cultural Centre public realm has allowed for a slate of new year-round outdoor cultural programming including movie screenings, concerts, exhibitions and original programming curated by the adjacent cultural institutions. The space has allowed the Perth Cultural Centre to reach new audiences and to develop a more accessible relationship with the city, acting as an important community hub and gathering space in Perth.

Budget: £1.6 million for upgrade works to the Perth Cultural Centre, including public realm renovation



5.5 Jersey best practice

Badlabecques

Badlabecques is a ten-piece pop folk band who sing exclusively in Jersey's indigenous language Jèrriais, blending traditional songs with pop and dance influences from around the world with the goal of 'raising the profile of the language and helping shape its public image as a living part of local cultural identity'.

The project was originally started by musician Kit Ashton in 2012 as an effort to make Jersey studies curriculum more engaging for young people in the Island. To date Badlabecques has released three albums, including a Christmas album, and have sold over 2,000 copies around the world incl. the UK, USA, France, Germany, Switzerland, China, and New Zealand. Badlabecques can regularly be heard on BBC Radio Jersey and found in the Jersey Evening Post, and in were featured on the cover of Air Berlin Magazine, reaching an audience of 3 million.

Their most recent album "Cocolîncheux!" [cockadoodledoo] was released in November 2017 with support from Arthouse Jersey, The Association of Jersey Charities, and a successful Crowdfunding campaign. "We really hope people

like the song and the video, but there's also a simple metaphor here – Jèrriais is a language that has survived against the odds, and the song is literally a wake-up call saying "Cocolîncheux!" [cockadoodledoo] to all Islanders to come together and keep our culture not just surviving but thriving."

Archisle - The Jersey Contemporary Photography Programme

Hosted by the SJ, Archisle aims to promote contemporary photography through an ongoing programme of exhibitions, education and commissions.

Since 2011, Archisle has hosted a world-renowned residency for international photographic artists to produce new work inspired by their time in Jersey and through working with the nineteenth and twentieth photo archives of the Société. In addition to producing their own work, the Artists-in-Residence deliver a programme of educational events across the Island, teaching skills and ideas form the international contemporary photography community to students from ten years old through to adult learners in the Island.

To date, the Archisle programme has hosted 120 community workshops, engaging over 1,700 workshop participants; seen 1,350 attendees at lectures and talks, and has put on 16 exhibitions which have drawn in over 5,000 visitors.

"The students took on new ways of working that they previously lacked the confidence to attempt, they learnt to expand their prior knowledge and approaches. It promoted challenging one's preconceptions and learning from whatever is created while trying new ideas."

Jersey Heritage Reminiscence Programme

JH curators and archivists run a series of reminiscence programmes as part of the Government's Social Activities Forum in care centres around the Island, supporting 600 elderly persons every year. By using film, objects, and photographs from both archive and museum collections, JH staff are able to help those suffering from dementia and memory loss to trigger memories and encourage residents to unlock and share their memories and past stories in a

relaxed, informal way. These sessions help those living in residential homes feel connected to who they are and where they came from.

JH also runs a loan box programme, allowing care centres and individual families to borrow boxes of duplicate or handling material to use in stimulating discussion about their memories and experiences of the past. In 2018, JH will be extending their reminiscence offering, launching an app that provides a digital version of the memory box providing access to archive images and photographs of objects in their collections to trigger memories and conversations.

'Residents really look forward to these visits and we often have up to 30 people taking part in each session. Sharing memories of past events, such as their wedding day or childhood stories provides not only topics of conversation, but also generates such a happy, positive feeling amongst the group. These sessions encourage residents to join in activities together and are important for boosting morale, helping communication and, crucially, having fun with friends and being themselves.'

Jersey Arts Centre's Theatre in Education Initiative

Founded in 2004, the Theatre-in-Education company has since 'commissioned, produced and toured 7 major projects' which have produced 398 performances reaching 21,436 attendances. Many of these original productions have touched on topics and themes related to Jersey's history and heritage and have aligned with key Island celebrations including the 350th Anniversary of the Royal Mace, of Durrell's 50th Anniversary Celebrations, the Liberation 60 Celebrations and the 1204-2004 Crown Celebrations. These productions have toured locally, at Jersey's primary schools, and internationally to Germany as part of St. Helier's Town Twinning relationship with Bad Wurzach.

Paper Talks – Arthouse Jersey

In 2016, Arthouse Jersey welcomed internationally renowned artists from China and Norway for the artistic collaboration 'Paper Dialogues – The Dragon and Our Stories'. Taking place at St. Helier Town Hall, the exhibition featured a nine-

meter long Chinese, paper-cut dragon and seven large, intricate paper-cut dragon eggs with accompanying lighting design and an original soundscape. Over 5,000 people, including 600 students, visited the exhibition during its two-week run.

As part of the collaboration, the lead artists Professor Xiaoguang and Karen Bit Vejle ran a paper cutting masterclass with seven local artists. The Jersey-based artists in turn have delivered workshops at 22 local primary and secondary schools and at community centres in the Island, including charities, care homes, and clubs.

In May 2017, the papercutting work of Jersey professional artists and local students was displayed at the Jersey Library and at the Berni Gallery as part of a 'Paper Talks' showcase, telling the story of the creative process and relations that have developed through the project.

Arthouse Jersey is now in talks with the British Council in China to continue the Paper Talks artistic exchange by exhibiting the work of Jersey artists through leading galleries in Beijing and have been invited to exhibit the pieces at the Nordic Centre of Psaligraphy in Denmark in March 2019. Paper Dialogues was made possible through a grant from the One Foundation and the States of Jersey and was supported by Jersey Heritage, the Parish of St. Helier, Signtech and Normans.

Jersey Opera House STEPs Programme

The JOH runs an ongoing series of youth drama classes, which are both socially inclusive and available for students with disabilities and learning challenges.

Alongside these classes is the STEPs Project – a programme where persons in the Island with disabilities and long term health conditions are given the opportunity to volunteer making the costumes and props for the youth drama productions taking place at the end of each course. Through individual programmes and group sessions, the STEPs project allows these volunteers to develop important soft skills, better enabling them to pursue employment opportunities afterward.

‘This project not only combines creative opportunities but incorporates computer research, managing a financial budget and working towards a deadline, whilst developing interpersonal skills which are essential for progressing towards employment or independent volunteering. Through the Costumes and Props project we have had the opportunity to identify and assess not only areas that clients may need extra support and training with, but also their strengths and existing skills.’

5.6 Evidence around impact of CAH

CAH are now well recognised for their value in improving and defining people’s quality of life. CAH support economic growth, provide community benefits, and can inspire education systems. These benefits support the targeted outcomes of many of the other Government departments. In recognition of these benefits, Government is developing a more joined up approach to planning and strategy. CAH can and do play an important role in many of these strategic plans.

For Jersey, the main contribution that is made by CAH is against five key outcomes:

- Learning and Growth
- Health and Well-Being
- Vibrant and Inclusive
- Historic and Built Environment
- Economic Development

Learning and Growth

Technological change is profoundly reshaping our economies, and new skills will be required. Careers across many high-value industries will require

individuals to require a combination of both creative and soft skills, as well as the development of competencies such as resilience.¹⁵

A growing body of evidence suggests that early and consistent engagement with CAH in learning (often through a focus on the arts or culture in education) supports the acquisition of these creative and soft skills. For example, taking part in a short arts course has been found to result in improved problem-solving skills as it can help students to reconceptualise problems.¹⁶ Cultural and arts education is now widely recognised for its role in developing creativity in thinking, exposing students to what are identified as the three elements of the creative process –productivity, problem solving, and ‘the ability to produce an outcome of value and worth’.¹⁷

The economic importance of these skills has meant that other countries – such as Finland, South Korea, China – have put forward wide-ranging educational initiatives to embed arts and cultural subjects into curriculums.

Participation in arts education has also been positively correlated with greater academic success more generally, including in non-arts subjects like maths and science, and is linked to positive academic attributes including greater perseverance, deeper interest and engagement in school, greater confidence in academic abilities, goal orientation and self-efficacy.¹⁸

The positive impacts of arts and culture for young people are especially pronounced for those from disadvantaged and low socioeconomic backgrounds. A growing body of research suggests that the arts offer vulnerable young people a supportive environment to develop socio-emotional skills to better set them up to flourish in school and in life. A study conducted by the National Endowment for the Arts tracking young persons of low socioeconomic status who had

¹⁵ CCS (2015) Building a Creative Nation

¹⁶ Guggenheim Foundation (2015). The evidence is growing but still emerging, and further research into the impact of cultural education on young people’s attainment in other areas has been commissioned by the RSA and the Education Endowment Foundation.

¹⁷ from the National Foundation for Educational Research // Developing Young Children’s Creativity Through the Arts: What Does Research Have to Offer?) .. <https://www.nfer.ac.uk/publications/44420/44420.pdf>

¹⁸ <https://files.eric.ed.gov/fulltext/ED529766.pdf>

participated in arts activities¹⁹ noted measurably better grades and exam scores and higher levels of higher education enrolment than their non-participating counterparts.²⁰

Health and Well-Being

There are broadly four key areas where the use of arts and culture supports wider health and well-being: arts and culture in healthcare settings; participating in arts, culture and heritage activities; the integration of arts in medical training; and arts therapy²¹.

There is a trend in many hospitals and healthcare environments to incorporate artwork and cultural experiences—both through visual artworks and on-site performances. A study conducted at the Chelsea and Westminster Hospital compared the responses of patients in wards both with and without art interventions. The group in parts of the hospital incorporating art were significantly more likely to have improved outcomes—including ‘better vital signs, diminished cortisol related to stress, and less medication needed to induce sleep’—than those in the areas of the hospital without art present. Further evidence demonstrates that the use of art and music interventions reduces hospital stays, with those engaging with the arts being discharged earlier than those who do not.²² And the use of visual arts and live music has been proven to help alleviate difficult emotional states including depression for patients undergoing chemotherapy.²³

Involving both patients and healthcare workers in the process of creative participation – whether through drawing, painting, making music, theatre performance, and dance – provides social and creative outlets for those dealing with illness, demonstrably improving health and recovery outcomes and general well-being.

The use of art – including drama, music, movement, and visual art—has gained traction in recent years as an established psychotherapeutic tool. Music therapy has been shown to decrease anxiety and to help with pain management in patients. In one instance, rheumatoid arthritis sufferers who listened to 20 minutes of music daily reported a significant reduction in their perception of pain. Visual arts therapy can help people express and explore emotions associated with their illness that may be challenging to put into words, which has proven to be particularly effective for those living with chronic or life-threatening conditions.

There is also a growing body of evidence of the positive impacts of engagement with the arts on the health and well-being of older persons. *An Evidence Review of the Impact of Participatory Arts on Older People* conducted by the Mental Health Foundation demonstrates that arts engagement by older adults can boost confidence and self-esteem, helping them to ‘embrace new and positive aspects to their identity and life role’. Engagement with community arts initiatives in particular was noted in the review as balancing well-being challenges including social isolation, depression and anxiety by providing positive spaces for meaningful social relationships and support.

According to the same review, ‘for older adults with dementia, participatory art can help improve cognitive functioning, communication, self-esteem, musical skills, pleasure, enjoyment of life, memory and creative thinking’. And some forms of arts participation including singing, dancing and playing musical instruments have been shown to lead to physical health improvements including improved breathing, joint mobility, and cardiovascular function.²⁴

Economic Development

CAH make a significant contribution to economic development through direct contribution to the cultural and creative economy and indirectly by what

¹⁹ NEA study:

<https://www.arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>

²⁰

http://williamspennfoundation.org/sites/default/files/reports/Socioemotional%20Benefits%20of%20the%20Arts_Summary.pdf

²¹ <http://www.artshealthandwellbeing.org.uk/what-is-arts-in-health>

²² <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2804629/>

²³ <http://www.telegraph.co.uk/news/health/3356501/Paintings-in-hospitals-help-patients-give-us-art-for-healths-sake.html>

²⁴ <https://www.mentalhealth.org.uk/sites/default/files/evidence-review-participatory-arts.pdf>

UNESCO describes as ‘the creation of a favourable milieu that attracts people, companies and investment’.²⁵

The direct contribution from CAH comes from the operation of culture, arts and heritage facilities e.g. from the visitors that attend or the sales of artwork. In the UK, this impact is significant with ‘the arts and culture industry... responsible for an aggregate GVA impact of £15.8 billion and supported 259,000 jobs’²⁶. The contribution has an additional ripple effect on the economy, with ‘every £1 of GVA generated by the arts and culture industry, an additional £1.30 of GVA is generated in the wider economy through wider indirect and induced multiplier impacts of the industry’²⁷.

Indirect impact includes a range of positive ‘spill-over’ effects of CAH on local and national economies including, of most relevance for Jersey:

- **Tourism and visitor economy:** Cultural tourism is defined by the ICOMOS Charter for Cultural Tourism as ‘that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times’²⁸. Economic impact follows from the use of CAH to create an attractive destination, and expenditure from these tourists in bars, restaurants and hotels. In London, tourists drawn to the city for culture spend over £7 billion each year²⁹. Cultural tourism has advantages in that it helps to spread visits over the year, in that it attracts relatively affluent visitors, and as the investment in facilities provide a resource for residents as well.
- **Enhancing productivity and creating a desirable place to work, leading to local economic development:** Clusters of cultural and creative activity generate ‘buzz that attracts highly-skilled workers and encourages

collaboration’ and lay the foundation for places that support and nurture the knowledge and innovation economy. As the AHRC report states, ‘One of the key features that the creative industries and wider cultural sector are thought to bring to a city or district is the ability to attract start-ups and companies seeking to benefit from the specific positive externalities provided by creative clusters, as well as the high-quality staff for whom the creative and cultural scene provides an incentive to move to a place or to remain within it.’

Part of the economic development contribution made by CAH is in its role in shaping distinctive and attractive perceptions of a place (see also Place-making, below). As well as helping to attract visitors and businesses, this can help to develop connections and links with other places, which supports the development of new trade relationships and export growth.³⁰

Place-making (Historic and Built Environment)

CAH can play an important role in creating distinctive and attractive places. When integrated with wider regeneration and place-making strategies, culture helps to shape the way places are lived and perceived. London’s Tate Modern is a prominent example: 26% of people questioned associated South Bank and Bankside with Tate Modern. Cultural activity attracts (inter-) national media attention, raising awareness of a place and creating positive associations. It also attracts footfall and visitors, and can drive economic growth.

CAH is also a key contributor to feelings of connection and personal resonance with places—a survey of 43,000 people across 43 cities conducted by the Knight Foundation found that the ‘social offerings, openness and welcome-ness’ and the ‘aesthetics of a place – its art, parks, and green spaces’ were rated more highly than local economy, education and safety as key drivers of attachment to places and destinations³¹.

²⁵ http://uis.unesco.org/sites/default/files/documents/measuring-the-economic-contribution-of-cultural-industries-a-review-and-assessment-of-current-methodological-approaches-en_1.pdf

²⁶ <http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/>

²⁷ http://www.artscouncil.org.uk/sites/default/files/download-file/Contribution_arts_culture_industry_UK_economy.pdf

²⁸ https://www.icomos.org/charters/tourism_e.pdf

²⁹ https://www.london.gov.uk/sites/default/files/cultural_tourism_vision_for_london_low_res_version.pdf

³⁰ https://ec.europa.eu/culture/policies/strategic-framework/strategy-international-cultural-relations_en

³¹ <https://dirt.asla.org/2012/10/15/why-public-art-is-important/>

The Power of Ten+—an urban design concept popularised by the planning think tank Project for Public Spaces—argues that places thrive most when people have a mix of reasons (ideally at least ten) to be there. These can range from places to sit, spaces to play, food and beverage provision, and cultural activities—through public art to view (and touch), music and other performances to hear and watch, and history to experience (according to the principle, ‘ideally, some of these activities will be unique to that particular place, reflecting the culture and history of the surrounding community’)³². The cultural elements of Power of Ten+ contribute to making public spaces feel more human, encourage interaction between people from different walks of life, and boost local identity and pride. The Power of Ten+ can then be amplified to the neighbourhood and town or city scale.

5.7 Culture and Local Policies and Strategies

States of Jersey Strategic Plan [2015-2018]

Culture can act as a thread across Jersey’s key policy priority areas, supporting the effectiveness of each—improving Islanders’ health outcomes by increasing joy, connectedness, and life satisfaction; supporting education programmes; by transforming St. Helier into a culturally vibrant destination; and supporting Jersey’s economic development by making the Island a more attractive and distinctive place to live, visit, and invest in.

With an overarching mission to deliver ‘better lives for Islanders and a better future for Jersey’, the 2015-18 States Strategic Plan by the current Council of Ministers seeks to leverage the Island’s core assets (‘high incomes, a unique environment, strong public finances’) while acknowledging inherent obstacles (a growing ageing population, stagnant tax revenue for the island, and a shifting regional economic and political environment).

In order to guide the Island to a more promising future in the short, medium, and the long term, the strategy sets out five policy priority areas:

- *Sustainable public finances*: The Council will fulfil ‘its responsibility to ensure effective, efficient and sustainable management and use of public funds’ with a structured balance of States revenue and expenditure
- *Improving health and well-being*: Ensuring that Islanders are able to live healthier, more meaningful lives and doing ‘more to prevent lifestyle generated illnesses creating unnecessary demand and costs.’
- *Improving education*: Providing all young people in the Island with comprehensive education, improving standards, reducing inequalities and ensuring that students have the motivation and skills necessary to fulfil their true potential. This will in turn create pupils who will be productive, entrepreneurial, and innovative
- *Optimise economic growth*: Jersey has benefitted from a strong, productive economy for many years, but if the Island wants to continue to position itself for sustainable growth in a changing global economy, it needs to support ‘innovation, enterprise and inward investment across all sectors’ and nurture an appropriately skilled workforce.
- *Improving St. Helier*: Regenerating St. Helier as more vibrant and attractive urban anchor for the Island that results in a more desirable place to use, visit, invest, and live in. This will ‘drive the renaissance of St Helier as a modern, vibrant town that better meets the needs of those who live and work there.’

All of these policy priority areas are encouraged to address and promote social inclusion as an underlying theme and to operate with an understanding of the interconnectedness of economic, social and environmental challenges and opportunities on the island.

Visit Jersey: A Destination Plan for Jersey

Culture is a core component of Visit Jersey’s efforts to make the Island a more desirable and distinctive destination. Culture supports the destination plan’s strategic recommendations to develop a stronger year-round product offering,

³² <https://www.pps.org/article/the-power-of-10>

drive cultural events-led tourism, linking heritage and culture with Visit Jersey's thematic destination programme, and prioritise growth and demand of Jersey's cultural tourism market ('Visitors who enjoy cultural pursuits on holiday typically spend more, value the destination more and become eloquent ambassadors for the destination.'. There is also untapped potential to enlist arts and cultural organisations in the Island in telling Jersey's story externally.

Visit Jersey's new Destination Plan sets out to grow Jersey's tourism economy and to help answer the question 'Why Jersey?' for both business and leisure travellers in an increasingly crowded and competitive global destination market. The plan establishes a proposed destination direction for the next five years, setting strategic priorities and identifying stakeholders with the goal of drawing in a million visitors before 2030, with a future spend of £500 per annum per visitor. 'Our Vision is of a vibrant sustainable Jersey tourism industry whose contribution to the economy and community at large is widely recognised.'

The plan applies a 'total tourism' approach and identifies four key drivers for tourism growth to the island:

- *Market development:* ('Target best prospects to increase volume & value of the Jersey visitor economy', 'Agree & target best prospects to increase volume & value of visitors')
- *Image development:* ('Develop and promote "reasons to visit" Jersey', 'Develop, promote & deliver "reasons to visit" Jersey & distribute content')
- *Access development:* ('Make it easier to get to and around Jersey', 'Create, package & deliver compelling experiences')
- *Destination development:* ('Create, package and deliver compelling visitor experiences', 'Make it easier to get to and around Jersey')

Jèrriais Plan 2017 – 2019 – The States

Jèrriais supports the cultural identity of the Island, making residents 'feel part of a community with shared roots' and engendering cultural pride and civic belonging. In turn, arts and culture can make Jèrriais relevant to a new generation of Island residents. The Cultural Passport scheme in development will allow young people to 'experience Jèrriais as part of their entitlement to

learn about local history, geography and culture in the Jersey Curriculum'. Culture is also helping to animate the language through festivals and events like the annual Fête Nouormande and through cultural organisations' work to plan 'extra-curricular and educational activities that put the language into context at historical places of interest around Jersey'.

The Jèrriais Plan set out the first strategic document to 'help preserve Jersey's native language to be used and enjoyed as something that makes the Island a special place' in order to meet the States' goal of maintaining Jèrriais as a spoken language in the Island by developing competent Jèrriais speakers of all ages.

The plan proposes a two-pronged approach:

In the short term, expanding upon the current offer of the teaching of Jèrriais to making the language more visible in Jersey and increasing opportunities –both in the community and online–in the Island to learn it.

An expanded plan to be developed in 2018 'to generate new speakers, synchronising with the next States' Medium Term Financial Plan.'

This plan also coincides with the establishment of the new Don Balleine Incorporated Association to coordinate with other culture and heritage organisations in the Island with 'a stake in the survival of the language as an integral part of Jersey's culture' including Jersey Heritage, the Société Jersiaise and the National Trust for Jersey.

The report identifies three categories of benefits, cultural, economic and cognitive.

5.8 Findings from consultation with Government Departments

Consultations across SoJ departments indicate a nuanced understanding of how CAH activity contributes to their aims and a keen interest in exploring how CAH can help them build new relationships, drive behaviour change, and make their work more effective.

External Relations:

- Soft power is central to how Jersey positions itself to the rest of the world. **Cultural diplomacy is an anchor for the States' ER efforts** to build positive, long-term engagements with other countries around the world from EU member states to emerging markets.
- When the ER team hosts foreign ambassadors and delegates to the Island, there will always be some form of cultural activity – either arts or heritage – planned, and **ER now plans to make cultural relations a component of all new MOUs for Jersey.**

“ CAH is a key part of the Island's personality and identity. Jersey needs to mean something to people. And using the Island's assets to paint a picture of something is about having something that is wholly positive and that Islanders understand.

Health and Social Services:

- Culture can support **well-being, social inclusion, and health outcomes** of Jersey residents across their lifespan.

“ Cultural well-being is inextricably linked with general well-being.

- Culture is an **important component of the disability strategy** in development, both in improving the physical access of cultural venues in the Island and in providing enriching, life affirming content that

improves disabled persons' life satisfaction.

- There are **further opportunities through CAH organisations to bolster the Island's volunteering infrastructure.**
- CAH has a role to play in Government's expanding view of health to encompass wider well-being outcomes around quality of life.

“ We can tend to be very focused on the medical component of health, but social activity and social integration are a massive part of health and should be seen as priorities as much as the medical side of it.

- **CAH activities are an important part of social activities** provided the occupational therapy unit **for elderly and those in ill health in the Island.**

“ So many things are determinants of health and well-being. It's all of the other things around the life you lead, the community you're in, and your own esteem which determine whether you view life as taxing or stressful.

Environment

- Arts and culture can play a critical role in giving new developments in the Island a **strong sense of place**—including Future St. Helier, the Ann Court area, and the Waterfront and Harbour Masterplans.
- Potential for culture to improve the aesthetic quality of Jersey's public realm through Percent for Art and other publicly funded art

programmes.

- Cultural buildings as assets in the town, but they are not well plugged into the public realm. Important to see the value of public realm infrastructure and community buildings as part of the vibrancy of St. Helier.

“ The Island trades on the imagery around its built heritage –the image of Jersey used in nearly all of its promotional materials are of those buildings and space but the level of recognition of those assets is not where it should be. There’s a lack of recognition of what we’ve got on the Island in terms of our cultural identity. We take it for granted, but it requires management, investment, infrastructure and education.

Infrastructure

- The Department for Infrastructure handles logistics related to the Island’s cultural events –planning traffic management, stakeholder consultation, signage and clearing up. The department is also responsible for looking after some of Jersey’s monuments and for implementing the village improvement schemes currently in development, creating space for alfresco works.

Economic Development, Tourism, Sport and Culture

- CAH’s tangible impacts include the **direct contribution of cultural and creative economic activity** and its positive impact on other businesses (e.g. by drawing footfall to retail areas). Intangible impacts include enhancing quality of life, which makes Jersey a **more competitive**

location for businesses, investors, and potential visitors.

Education

- Currently developing a *Cultural Passport* programme to deepen **cultural engagement and address the cultural participation gap of young people in the Island.**
- The Department for Education has recently allocated £160,000 for the teaching of Jèrriais.

Government’s London Office

- Budget constraints have prevented heritage and art pieces from the Island from being displayed in Jersey’s London office.
- Both the Government’s Cultural Development Officer and Government-funded CAH organisations have been an **important resource of knowledge, connections, and unique collaboration opportunities** for Jersey’s London office, and the office has been used as a meeting space for CAH organisations visiting London

“ I’m very interested in culture and the value of soft diplomacy, and I think we should look to every opportunity to promote a more rounded picture of the Island. The culture and history of the Island make us who we are, and it’s important to be able to show and showcase those things.

5.9 Findings from consultation with Government-Affiliated Bodies

Visit Jersey

- Culture is a critical part of Jersey's offer as an appealing tourist destination is about both the everyday life and feel of the Island as well as CAH. 'From a tourism perspective, culture covers museums, arts galleries and performing arts, gardens, food and drink, shared historical connections and ancestry, literature and language, connections to the monarchy, and cultural events.'
- Culture and events are central to positioning Jersey as a year-round destination for visitors –particularly as global tourism trends point to a rise in experiential tourism and are an important element achieving Visit Jersey's goal of attracting 1 million visitors by 2030.

“ Jersey is arguably unique in the density and quality of its natural and cultural heritage. Visitors who enjoy cultural pursuits on holiday typically spend more, value the destination more and become eloquent ambassadors for the Island.’

- Visit Jersey is currently preparing a product audit which will form a comprehensive, up-to-date view of Jersey's cultural offering. It will identify, in broad terms, where improvements might be made that would be optimal in terms of enabling the Island to deliver its growth objective for tourism, respond to changing market conditions, and be consistent with Jersey brand positioning. It will provide an evidence base for a more detailed strategy.

- Visit Jersey has recently established a product action group to shape priorities for the delivery of the [Jersey Destination Plan]. This provides an opportunity to collaborate with CAH organisations like the Jersey Arts Centre and ArtHouse Jersey to provide unique new visitor experience packages.
- Visit Jersey work closely with CAH organisations in bidding for/pursuing new conference and visitor opportunities (for example the Jersey Arts Centre will be the host venue for the upcoming Digital Tourism Think Tank conference).

“ Cultural tourism is about sharing experiences which connect people to the place, offers discovery, learning and creates lasting memories. An experience is different to a product or location. An experience is formed by the combination of activity, setting, social interaction and the personal connection that arises. An experience engages the senses; it is physical, emotional or spiritual (or all three). An experience offers discovery and learning, and creates strong memories. And encouraging more visitors to get involved with these activities once they have decided to come to Jersey will help drive repeat visits and recommendations of Jersey as a visitor destination.’

Digital Jersey

- Digital Jersey and ArtHouse Jersey collaborated in 2017 on a virtual reality pop-up exhibition drawing in 450 Jersey residents. Digital Jersey and Jersey Heritage have been in talks related to opportunities to

connect technology with excavation work and potential wider digital opportunities with heritage

- Dependent upon available budget, Digital Jersey is interested in exploring further opportunities to align with culture

Jersey Library

- The Jersey Library is exploring what a model for a next generation library for the 21st century library looks like. This includes the recently opened Eagle Design Lab –an educational maker and digital fabrication space available to the public.
- The Jersey Library plays a crucial role in nurturing the Island's literary culture –providing a space for public events and lectures, exhibitions and performances, and serving as a host venue for the annual Jersey Festival of Words.
- The Jersey Library is collaborating with EDTSC on the development of a new cultural website for the Island.

“ We aim to bring authors, story-tellers, poets and musicians into the Island on a regular basis, whilst also holding weekly talks in the Jersey Library on topics ranging from local history through to climate change. The Library seeks to create a space for high quality and diverse cultural experiences, ensuring our staff act as catalysts for activity, empowerment, and exploration.’

Consuls in the Island

Designated consuls act as gatekeepers and key cultural linkages for the ethnic and diaspora communities of the Island, many of which are currently under-engaged in terms of cultural participation. These consuls represent both newer and more longstanding cultural communities in the Island. Two were consulted as part of the development of the strategy:

- **Polish Consul**—The Polish consul puts on a host of programmes both for Jersey's Polish community (of about 7,000) and connecting that community to the rest of the Island. They run the Polish Film Festival and two years ago opened the Polish Cultural Centre, which hosts English lessons for adults. Jersey's Polish consul also works closely with the Polish Cultural Centre in London and with the Polish Cultural Minister in the UK and engages in critical work connecting young Polish people in the Island with museums and other cultural activities

“ The Polish cultural festival in the Island is not just about Poles by Poles—it's about engaging the community with the rest of the Island, bringing in 15,000 attendees from across Jersey++++++. It's about trying to avoid these communities being isolated from the rest of the Jersey and using culture to act as a bridge to connect them.

- **French Consul**- There are about 2,000 current French residents in Jersey and 5-700 visitors a day (but most only stay for a day).

5.10 Findings from Consultation with Core Government-Funded CAH Organisations

- Functionally the Government-funded CAH organisations are in a healthy position currently—in regards to quality of output, level of organisation and coordination between them, and degree of entrepreneurialism.

- The Government would benefit from a better understanding of the current activities and wider contributions of the key-funded CAH organisations as well as of their current contractual arrangements with those organisations.
- Core funding for CAH is low and this limits the ability of organisations to adapt to new contexts, seize opportunities, or plan for the long-term.

“ We’ve done good work over the last 5 years and continue to deliver—but that’s only with the same level of support from Government that we’ve always got. It’s hard to allow people to do creative things without the necessary funding and resources, and we’ve being expected to do more and more with less and less.

- Organisations feel they could do more interesting, engaging, and experimental work, reaching a greater cross-section of the Island, with even a modest increase in their current level of funding.
- The States should understand and acknowledge the value of intangible as well as tangible heritage.

“ The important thing is to remember the softer side of culture in the Island, local interaction, social-inclusion. You can have 2,000 people go to the castle or but you can also have a small number of people having a deeper personal experience at the archive. Both are valuable.

- All of the CAH organisations are grappling with how to improve issues of access and engagement.

5.11 Findings from consultation with CAH in the community groups

- CAH organisations want to see more robust and dedicated support within Government for culture and report it being unclear who within Government to reach out to for support, connect, and networking related to opportunities for CAH in Jersey.
- Many expressed a strong interest in a designated cultural fund for the Island—something modelled along the lines of the Arts Council to be able to distribute funds across the sector.
- Consultees express cynicism about Government’s ability to commit to meaningful action in support of CAH in the Island.

“ The current system isn’t working, and we feel like it’s been done before and nothing has happened. It’s about involving the organisations and talking about synergies. Also if there was a more formal role within Government for a person who could lead this that would help. There isn’t a lot of faith in Government understanding this.

- The activities of these organisations are providing a direct benefit to Government’s policy priorities but are receiving little recognition or support from the States for it.

“ Our choir has travelled extensively throughout the UK and Europe and often end up promoting Jersey, including in international media, while we’re abroad. But we don’t have any funding—parents pay out of their own pocket for their kids to go. Government need to work

more closely with organisations on this. It's no-one's fault, just nobody's thought to do it before.

- Organisations would like to see more acknowledgement for their work from Government – and that does not solely need to come in form of funding; it can mean improved resources and networks.
- There is limited support for innovative and experimental work by community groups in the Island.

“Because there's a lack of support for innovative ideas, we often have to go for traditional and expected content because there isn't support for innovative ideas and experimental work’

- There is a lack of space provision for CAH groups in the community—organisations have a need for additional venues—particularly for rehearsal space and for mid-sized performing and event space.

5.12 Findings from public consultation

Greater support for artists in the island

- Members of the artist/artistic community in attendance expressed disappointment at the lack of funding and resources available to individual artists in the Island.

“Individual artists end up having to apply for international grants and funding because there's none available in the Island. There's a lot of good will but if you want to be serious about the arts there need to be significant changes.’

- Multiple attendees expressed desire for greater recognition and dedicated resources from Government for CAH, with two specifically hoping for a designated fund akin to the Arts Council's to better support artists in the Island.

“There's no Minister of Culture and no Arts Council. And that indicates for how little Government take culture and the arts seriously. There needs to be an independent funding-body where individual artists and organisations can go to. I would like to see a change in recognition and structure of funds from Government.

Greater support for Jersey's unique heritage and identity

- With Government's increased focus on new migration, particularly from the UK, attendees emphasised the importance of preserving local and traditional Jersey and Jèrriais culture.

“If Government are going to pursue a growth strategy, they should also be working to preserve local culture.

- As part of this, Government should consider elevating the visibility of Jèrriais in the Island through public buildings and signage and make effort to enhance Jersey studies curriculum in schools.
- At the same time, Government could do more to celebrate the different cultural communities in the island and to make newcomers to the Island feel welcome.

5.13 Future indicators

In alignment with the indicators identified in *Future Jersey*:

Community: Learn and grow

- Promote a healthy work / life balance

Community: Vibrant and Inclusive

- CAH are important and valued in Jersey (% of adults who rate the range of cultural activities in Jersey as 'good' or 'very good')
- People living with long-term health conditions or disability enjoy a good quality of life (average life satisfaction score of Islanders living with a disability or long-term condition)
- Life satisfaction (% of Islanders scoring their life satisfaction from seven to ten on a scale of zero (worst) to ten (best))
- Social contact (% of adults who rarely or never socialise with people outside their household)

Environment: Built and historic environment

- St Helier is a vibrant capital where people want to live, spend time and invest
- Jersey's historic buildings and heritage sites are valued and protected (Heritage assets - % of listed buildings and places protected for the benefit of future generations)

Economy: Attractive business environment

- Jersey encourages new business, inward investment and competition
- Jersey is a great place for businesses to innovate and be creative

5.14 Proposed questions for incorporation in JOLs

The most critical inclusions could be:

- 1) Questions to understand participation and engagement by demographic and other groups:
 - In the last 12 months, have you done any of these activities? Long list ranging from Ballet to None of these.

- In the last 12 months, have you been to any of these events? Long list ranging from Film at a cinema or other venue to None of these.

2) Question to understand attitudes to the arts:

E.g. a) The arts make a difference to the area where I live b) The arts are not really for people like me c) There are lots of opportunities to get involved in the arts if I want d) Government funding enables a wide range of people to experience the arts e) Government funding for the arts doesn't really benefit me. Scored against a Lykert scale (Strongly agree to Strongly disagree).

3) Existing questions in the JOLs survey that provide longitudinal data and should be retained include:

- How do you rate Jersey's cultural events, attractions and activities? (e.g. festivals, music, theatre, exhibitions, museums).

The question on whether arts are essential to life was found to be unhelpful and lacking precision.

Given there is unlikely to be significant changes to the data each year, these questions could be alternated bi-annually.