





Arts Strategy consultation responses: October 2021

1. Are you completing this survey for yourself as an individual or on behalf of an organisation?				
Answer Choices			Response Percent	Response Total
1	As an individual		90.32%	28
2	For an organisation		9.68%	3
			answered	31
			skipped	0
If for an organisation, please state which one				
Highlands College of Further and Higher Education				
13 Parish of independent film and music				
Jersey Eisteddfod				
Art House Jersey				

2. Are you broadly supportive of the need for a new strategy for the development of the arts sector in Jersey?				
Answer Choices			Response Percent	Response Total
1	Yes, I am broadly supportive		96.77%	30
2	No, I do not think it is necessary		3.23%	1
3	I'm not sure		0.00%	0
			answered	31
			skipped	0

3. In what ways do you engage in the arts and creative sector in Jersey, (for example as a participant e.g. 'artist', 'art enthusiast', or as a member of the audience e.g. 'attendee at art events')?				
Answer Choices			Response Percent	Response Total
1	Open-Ended Question		100.00%	30
1	Former performer, now teacher and supporter of the arts on island			
2	artist and attendee			
3	Attendee at arts events			
4	Attendee at arts events			

3. In what ways do you engage in the arts and creative sector in Jersey, (for example as a participant e.g. 'artist', 'art enthusiast', or as a member of the audience e.g. 'attendee at art events')?

5	I'm an artist and I would attend art events
6	Participant & as part of an audience
7	We have produced events and shows, provided choreography, directed various performances over the last 20 years in Jersey. Many of our items start on a blank canvas and we create the ideas to deliver for the clients. We also train up local performing artists to enable them to become multi-skilled and more employable in the industry.
8	I visit the Arts Centre and the Opera House relatively frequently depending on what shows are on - I am not a member or avid supporter of either. I enjoy public art, sculptures and the like - the current occupation mosaic at Liberation Station or the Climate Change Mural I think are really good relevant examples.
9	Artist, art enthusiast, I sit on the board of a heritage charity
10	All of the above!
11	participant and enthusiast
12	Semi-professional musician and local music enthusiast, involved with many local music festivals, open mics and musical venues over 20+ years.
13	both as a consumer, a venue manager and an artist
14	I'm a professional musician and music teacher
15	Love theatre, dance, music and visual arts.
16	Musician Attendee at art events
17	educational provision and audience
18	I'm an artist, an arts enthusiast, I visit art exhibitions, I go to gigs, enjoy attending cultural and heritage events like festivals.
19	Attendee Arts professional
20	Artist
21	Redacted
22	I am a participant, involved as a professional performer in my own right, as an educator and as a leader of one of the islands bigger amateur music groups.
23	Artist, educator, provider and audience.
24	I am a music teacher, a participant in amateur music societies and choirs. I am also a keen audience member
25	All of the above. I was previously employed by both the Jersey Art Centre and Jersey Opera House, have written and performed in plays and live comedies, those written and produced by myself and those written and produced by others, and I am a published author who performs talks in multiple venues and for schools, as well as a frequent audience member at art events, shows etc.
26	I am a musician and community / cultural arts champion / organiser.
27	Teacher, instrumental and vocal performer, concert, exhibition, event attendee, supporter of live performing and creative events.
28	I give annual performances nationally in the UK, sometimes globally, and always something in Jersey.
29	Artist, ethnographer, enthusiast, audience member. Musician, Jèrriais activist, academic REDACTED.
30	REDACTED

3. In what ways do you engage in the arts and creative sector in Jersey, (for example as a participant e.g. 'artist', 'art enthusiast', or as a member of the audience e.g. 'attendee at art events')?

answered	30
skipped	1

4. In your opinion, what should be the main aims of an Arts Strategy for Jersey?

Answer Choices		Response Percent	Response Total
1	Open-Ended Question	100.00%	29
1	To continue to actively support art in all its forms and to encourage new art forms/artists to the island to encourage diversity and growth		
2	locally grown talent and more support for amateur dramatics who currently pay most expenses at the theatres		
3	Giving more to such events		
4	Giving more to such events		
5	To bring more artists to the island to display work and to give more opportunities to island artists		
6	Arts to be accessible to all. A wide variety of arts on offer. Not to be exclusive for only those who can afford to take part or be an audience. Bringing arts to children at a young age to continue through school life & encourage participation later in life at whatever level or discipline.		
7	Co-ordination, centralisation, external communications, and keeping the ARTS on the table at the Government level.		
8	I have recently visited Scotland and my entire holiday was driven from my desire to visit the Kelpies. I think art can be overlooked as a reason to visit somewhere. One thing i really noticed about the Kelpies themselves and the Helix Park where they are located is how proud the locality is of them. I first visited during the evening - no hoards of youths hanging around, no litter, no foul language, no graffiti or vandalism. The Helix Park itself was really well looked after, again no groups of youths hanging around - it was a really safe, clean place for people of all ages to enjoy.		
9	Supporting access to art and artistic creation as a factor of everyday life here, but this should include supporting local as well as visiting artists. It is extremely hard to make art here without losing money, as there are limited spaces to show it. Artshouse Jersey are great but we need a public gallery space. It is also important not to assume that arts are just for young people, particularly as for lower-income people they only have time to revisit art when their children have grown up. Art here is the preserve of the wealthy.		
10	A National gallery, an artists retreat programme/community and more consultation when it comes to public areas		
11	it should be inclusive, catering for all levels skill, from beginners to the most adept		
12	I broadly agree with the aims as laid out by the strategy. I'd just like to stress the essential need to support and encourage live music venues. As someone with 20+ years intensive experience of the local music scene I can attest to the paucity of opportunities for local musicians, in particular bands of 3 players or more. We currently have a model where the only real public performance space for rock/pop/folk/punk etc musicians (bar festivals and private gigs) are pubs and clubs. While there are a few such venues around the island - of which the Blue Note is arguably the best equipped and respected - the scope and range of venue is extremely limited. Many of these will not risk booking 'original' bands, choosing instead to employ cover bands to reliably bring in a drinking audience who can sing along to songs they know. Chambers - a great music		

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	<p>venue - is a case in point.</p> <p>While there is undoubtedly a space for this form of live music, the downside is that young (or old!) bands wishing to create their own original music find themselves facing real hurdles, and many make the decision to simply play covers instead in order to get a gig, or to get paid. Alternatively they focus on solo acoustic projects or duos, for which it is easier to get gigs in bars, hotels, etc. (Even then they will likely be asked by the manager to play covers that the audience will know).</p> <p>I have been involved with several 'start-up' venues over the years (Moody Blues, Thelma's, Soul Station), all of which set out to promote original local musicians, but all of which fell away due to financial issues etc, inability to bring in sufficient revenue to keep going.</p> <p>It is my firm conviction that the live music scene deserves real support over here, and a dedicated music venue would be one way to achieve this. This venue could be part of another facility from which it could draw some supporting income, but should cater solely for original bands, moving away from the 'cover band' formula. It should be well equipped with excellent sound equipment, and advertised as a 'go-to' night spot for tourists and locals alike.</p> <p>At present if a tourist asks me where they can go to catch some of the best live music over here, my only option is to recommend the small room above the Blue Note, which houses 60 people max, and which is poorly advertised. For an island of 100,000 people that wishes to position itself as a serious visitor destination this is a sad state of affairs.</p> <p>Venues, venues, venues. There is no point attempting to boost the local popular music scene unless there are stages available upon which musicians can play.</p>
13	to establish an art and music college in Jersey
14	You need to start valuing and treating the Arts in Jersey at the same level that you value the Finance Industry. You should be promoting A LOT MORE and offering more incentives and support, including financial, to professionals in the Arts in Jersey. We feel ignored, undervalued and viewed as 'not having a proper job'. You have allowed our Jersey arts & culture here to be virtually eradicated. Music, Art & Culture is intrinsic to life's highs & lows...we don't visit Museums or Art Galleries or Cultural Centres to watch people working behind desks, do we...?
15	Appreciate the vision shown in the Strategy but find myself asking myself much more basic questions like 'why isn't there a single play being performed anywhere on island at the moment?'
16	Supporting the local arts to ensure stability and long term viability of the arts. Venues for rehearsal and performances Connecting young people with the arts
17	For Jersey to be known as a Creative island; build an arts eco-system, increase participation in the arts to promote economic and social wellbeing; fostering innovation; raising awareness about sustainability; develop a coherent arts education in Jersey. To do this establish G of J unit for oversight and evaluation, an advisory board and deliver local and international links to strengthen the arts scene and therefore have a positive impact on people's lives
18	Enabling and supporting the creation of arts and culture is a vital part of any strategy. And that enabling should include access to affordable housing. If people cannot afford to live in Jersey it will not be a viable place to settle and work, and this is particularly important for those who are at the beginning of their artistic career. Jersey needs to be able to prove itself as a place that is seriously committed to the long-term development of its cultural sector. If it continues to focus on finance then arts and culture will continue to be mediocre.
19	To properly fund the existing arts venues, or develop new facilities that are geographically linked and encourage a creative hub. To centralise the management of those venues and secure funding for their long term maintenance.
20	Funding to increase participation of young people.

4. In your opinion, what should be the main aims of an Arts Strategy for Jersey?

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| 21 | secure an on going commitment to the 1% government funding for the Arts & Culture. The funding is distributed fairly and proportionally, and new ventures are supported. Education in schools as an Arts subject is narrow in its goal to achieving a certificate, the Strategy should be as inclusive as possible and not just be like minded Artists meeting like minded groups. |
| 22 | The main aims should be to provide a unified, cohesive and well funded opportunities for the people of Jersey. |
| 23 | To improve the cultural life of the island, to bring the arts into an appealing and accessible place for participants and audiences, especially in education, so that creative thinking can flourish. This improves the wellbeing and mental health of islanders, but also produces children and young adults capable of creative thinking in their work environments. Finally to give Jersey the vibrancy and appeal it deserves for visitors and inhabitants alike and support a vital sector of the economy. |
| 24 | Putting arts at the forefront of future investment and give it the respect and space it deserves |
| 25 | To make opportunities for aspiring artists, of all kinds, available and more easy to access. Encourage and support established artists: writers performers etc, especially those who try to provide opportunities and inclusivity for new and varied creators and who are willing to provide their time and energy to engage with diverse new talent. A better connected community of artists with opportunities for mentorships and advice. |
| 26 | To put the Arts front and centre of Jersey life and enable easy access to a broad range of opportunities for everyone in the local community, not just accessible to those who can afford ticket/entry prices.
The benefits of these subjects has been widely documented: arts and culture enhance our quality of life and increase our well being. The deprivation of them during the recent pandemic has been significantly detrimental to the well being of many members of the local community. |
| 27 | To unify the arts and artists to express our island identity and global humanity. To champion funding for people in the arts more than just buildings and institutions. The arts in Jersey are controlled by a group of individuals who do not work enough together, and therefore waste valuable resources. There is no common calendar in the arts community. When I suggested over the years making one I was asked not to as always one of the existing bodies wanted to own that, but never then did. How basically stupid. Consequently we have separate ticket agencies from the Arts centre, the opera house, and Fort Regent. The arts centre talks about needing a new facility. Fort Regent lacks investment. No town the size of Jersey anywhere in the world props up three such facilities and potentially keeps them all under resourced rather than have one champion arts theatre music centre. So the aim should be to consolidate and unify.
I speak as a measured and educated performer with a global career. |
| 28 | It needs to be bold, but practical, because we need to move forwards from where we are and be realistic, rather than aim for some sort of art utopia. So, having read this strategy, and thought about Jersey culture a lot over the past few years I think these laudable four main aims (personal development, social wellbeing, environment, economy) should be underpinned by two more fundamental aims:
1) Elevate the public's philosophy/ideology of art - i.e. what it is and what it's for, it's social role.
2) Improve the public's empathy - i.e. arguably the most ancient, profound role of human creative expression: social connectness, togetherness, belonging, compassionate kinship, sense of place within a social and physical environment. Help people transcend modernity's individualism and grind, to see and identify with both human and non-human others, and be enriched and changed by this process. Empathy is a social achievement, not just a personality trait.
Finding practical ways to realise these two aims will help realise the other four aims and increase the chances of seeing the overall vision fully enacted. |
| 29 | To support in-island organisations who reach out to the quiet diffident artistic person whose only chance of self- improvement within their art is to participate in the performance/ creative opportunities offered by these reliable island organisations |

4. In your opinion, what should be the main aims of an Arts Strategy for Jersey?

skipped

2

5. Having read the Draft Arts Strategy, what are your thoughts on its main aims and aspirations?

Answer Choices		Response Percent	Response Total
1	Open-Ended Question	100.00%	25
1	no		
2	To give local artists time to show their artistic skills and talent		
3	To give local artists time to show their artistic skills and talent		
4	It looks great. Funding may be an issue and ensuring the funds get directed to the right place.		
5	It's a refreshing read and I am delighted to see something finally being done to recognise the importance of the Arts to our local economy. Over the years, we have run many 'performing' and 'circus skills' workshops at local schools, and seeing those kids who are not so academically gifted, suddenly find their tribe and light up, is an absolute joy! However, there is currently no long-term opportunities for these kids - and hopefully the new strategy will lay a strong foundation for this to be corrected. In addition, there is no local co-ordination across the various arts bodies and industries and no central 'vision' which all good artists need! Most local schools do favour sport over culture and art so it will be interesting to see how this strategy is rolled out across the Island to make sure the message of no one being left out, really is true. In addition, most politicians will always favour Sport over Arts and Culture - I wish Deputy Kirsten Morel the best of luck!		
6	It's good. I feel positive about it. I wish there was more space to comment with it, its a good bit of work. Arts is currently in the wrong place in government. We need to encourage young people with a passion for talking about new art: the Arthouse people are very good at this. The Branchage people were excellent. There will be many enthusiastic people here who could come together if supported - loads of creative people live here, and work very dull jobs! Let's tap into that energy.		
7	I don't think it is brave enough		
8	Great		
9	I am delighted that there is one! this is the missing piece that Jersey has lacked for decades. the arts are an economic and social force that has been overlooked, their lack of local focus has done damage to both Island borne creatives and our wider (one sided, one legged) society.		
10	As I said before, you should be valuing us as highly as you value, support & promote the Finance industry.		
11	They are great but again, think starting point could be considerably more simple.		
12	Generally good		
13	Governance will need to be well thought through so it enables change and doesn't tie the sector up in too much outcomes based, bureaucracy. Interesting balancing act between the artists who often act as individuals and the development of a stronger community. There is much more scope for innovation and links between institutions, but collaboration will mean giving up resources as well and receiving them.		
14	Generally ok. But it would be helpful to understand what actual engagement with on-Island stakeholders was undertaken to devise it. I think the really tricky part with any arts strategy is		

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	<p>in convincing the existing government that any financial investment in the arts is a worthwhile commitment. The current government structure does not give sufficient weight to arts and culture, and it would be terrific to see change in this regard after the next election so that the development that is clearly needed in order to implement this strategy can actually be achieved. I'd also like to have some confidence that any newly elected States Assembly will actually commit to taking forward a strategy that has been originated by a previous government.</p>
15	<p>There is little here that is new.</p>
16	<p>The strategy has very high expectations and should be view as a long term plan. There are already many organisations full filling some of the Strategy aims, these should be investigated and embraced where appropriate.</p>
17	<p>I think it has some good aims, but I am worried that these will be watered down or avoided by politicians. There needs to be a body to co-ordinate and support the myriad groups and one to help focus a professional approach from all involved. The Arts are important and a wealthy place such as Jersey should not be in the dire position that it is in at present.</p>
18	<p>Many of the aims and aspirations are worthy and well-identified. It requires quite a lot of dedication to read the document, which is very heavy-going. I would not be surprised if many of the every day arts stakeholders (musicians, dancers, artists etc) may have been put off reading and absorbing it. I would suggest that there may be less feedback than desired as a result. As a musician I was worried that there was not enough 'separating out' of the various strands of artistic endeavour, and it was therefore unclear exactly who was going to benefit. A micro-department in Government is essential, but who is going to represent which arts? Music, for example, has been rather left to rot in recent years, with catastrophic loss of performing venues, very few live performing venues left, musicians rarely being paid for their work, and worst of all, very very low numbers of instrumental music lessons being taught in Jersey's schools. It isn't clear exactly how we can be assured that music will be put firmly on the map.</p>
19	<p>I am very excited by the aims and aspirations but I am slightly concerned that music is mentioned less than art. Aspirations are great but I wonder how it will work in real time. I feel it is important to not just talk about arts as a way of bringing people to the island. Our arts strategy should be primarily be for the island not holiday makers. The grassroots need to have center stage and don't forget education. Without support for arts in schools from reception through to school leavers who is going to be the artist and musicians? A joined up thinking is definitely needed and proper funding.</p>
20	<p>Broadly positive but with no mention of how frequently artists and writers invest vast amounts of time and energy (and their own money) to produce works which can be enjoyed by the public, yet receive not even minimal support or compensation. Usually leaving them out of pocket, which means only those who are already financially secure have the luxury of producing art of any kind at all. Perhaps a set up of micro-funding for smaller endeavours might help with this. A network where people can share resources.</p>
21	<p>The reality of venues / supportive organisations are miss-represented. Venues like bars (e.g. the Blue Note and similar) may have their respective reputations but their business is selling alcohol. They accommodate some youth groups and contribute to the colour of St Helier but the choice of activity happening is determined by the bar takings and willingness of bands to play for less than a living wage. This feeds mediocrity, narrows diversity and role models alcohol as a creative dependency for music appreciation in our youth and others alike.</p> <p>I think the strategy overlooks the reality of being a musician/artist and doesn't look to evaluate the value of these from the artist perspective - value of things like Musicians union etc...</p> <p>I like what it is trying do but I have no faith that it will be taken up as a strategy. It makes an assumption that arts organisations will play nicely together, when really they're pretty defensive. I do like that it considers creating a more stable environment for smaller groups and organisations.</p> <p>Jersey lacks a link between structured education and adult participation with the arts and when this does happen, it is usually informal.</p>

5. Having read the Draft Arts Strategy, what are your thoughts on its main aims and aspirations?

Not enough emphasis is put on what we should demand and fund with Music opportunities, Jersey Music service and digital arts within curriculum in secondary.

In terms of standards and excellence, I think it is important to define that Jersey is used to mediocrity in terms of permissibility / governance and expectations of participation/access to the arts. It's far from a normal part of life for others and I would go so far as to say that being involved in the arts as an adult is potentially detrimental to a career path within an organisation that isn't creative, for all sorts of different reasons.

I'd like to see a distancing between arts and alcohol and more of a focus on the experience that people will be left with.

We do not support the industry of arts through our Social Security and taxing strategies. Borrowing ideas from France and other places could be of benefit on this front.

22 Its aims are vast and its scope somewhat daunting. It is a heavy read! Not enough mention is made of the vast numbers of local people who joyfully participate in amateur 'arts' organisations for the pure love of it and gain tremendous social / well being benefit from doing so. As well as attracting high profile international artistes, it must engage the local community first and foremost. At present we can't attract any international artistes anyway, as we don't even have one venue to attract them to consider performing here.

23 I think a lot of it will fall to the ground unless we have a serious champion in the political arena who demonstrates understanding of the arts.

24 As mentioned, I think the main aims are laudable and I'm broadly in support. There's a lot to love about this draft strategy, including its vision, ambition, breadth, nuance, cultural awareness, and level of detail.

Trying to parse its underlying philosophy or art and aesthetics, I did feel it lacked a clear support for one vital dimension of art's social role: its ability to challenge, be difficult and demanding, to question the status quo. This may have been strategic, in order to get broad political support. But I get the sense that it is more than that, which is perhaps a symptom of the authors either not fully grasping the fundamental interrelation between aesthetics and ethics - the way art (and indeed the structures and processes that facilitate art) always embodies values, social norms, and political ideals - or grasping this but then ultimately rehearsing a more-or-less status quo political agenda (consciously or otherwise). For example, in the context of the climate crisis, where the status quo has been hopelessly inadequate, would this strategy include support for environmental art that would be explicitly anti-capitalist? The support of the finance industry and high net worth individuals is assumed as a good thing without question, but meanwhile more emphasis is needed on class-consciousness - the talk of increasing access is great, but how is the average working parent (perhaps working two or three jobs to support a family whilst paying extortionate, spiralling rent and cost of living) going to find time, let alone money, to engage with local art? More research and attention is needed here. I think any healthy democracy should be able to support art that is challenging, ideally in an arm's length way, but we also need to find ways of appreciating and engaging with the very difficult realities faced by large sections of the public, which form barriers to accessing and making art. If the beneficiaries of this strategy end up just being white middle/upper class locals then it would be a failure. I have no doubt that is not the aim, as clearly stated in the strategy, but nevertheless it's a very real danger in Jersey. This needs to be understood, strategised for, and worked out from the ground up, in an intersectional, deeply empathetic way.

The four key goals, and much of the detail expanding on them, seem to me to be four excellent ways of working towards a genuinely inclusive, enriching environment for an exciting new future for the arts in (and beyond) Jersey. Clearly there will be different perspectives on the economic aspect, and indeed, with regard to the climate crisis, in my view there is a need to move towards a 'post-growth' sustainable economy so I feel I can only support the use of the term 'growth' in relation to the appropriate growth of the arts in order to work towards that end (and indeed perhaps diminish some of Jersey's over-dependence on finance). Consequently I would like to see the development of projects that connect all four goals together (I have described one such idea below).

Finally, to return to my thoughts on elevating the public's philosophy/ideology of art, this strategy's point about the public acceptance of and expectation for mediocrity is very salient. The need to change and develop this, and set sights higher, includes the politicians, civil servants, leaders and employees of arts and cultural organisations, teachers, youth leaders,

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etc etc, and indeed artists themselves, as well as the wider public. There is very little public faith in anything the government of Jersey promises (see: hospital etc etc), so there is a challenge here in bringing about these ambitious plans and getting both the stakeholders and the public fully on board, working together, and looking ahead with a genuine belief in the vision, rather than retreating to cynicism, silo mentalities, and survival mode. Perhaps starting fairly small with one or two projects that can clearly embody the vision and values of this strategy but also actually get done and be visible in a relatively short space of time, would be a good way to build trust, belief, and the public imaginary. This could help create a virtuous circle.

- 25 I am disappointed that no mention is made of the Jersey Eisteddfod which reaches some 20% of the island population whether as an entrant in the Autumn Performing Festival (Music, English Speech and Drama and Dance), the Languages Festivals in the New Year and the Creative Arts Festival at the RJA&HS during Spring, as a volunteer steward, or as a family. These Festivals are at the heart of Jersey culture, bringing on the individual's Performance or Creative entry with guided assessments by noted adjudicators. We embody the main aims of the Draft Arts Strategy. We need State funding to continue our work to provide an opportunity to all islanders with a passion to perform and to be creative. We are supporting the singular artistic individual and have been since 1908. There seems to be a thread throughout the Draft Arts Strategy that one must always bring in off-island expertise. In my view there needs to be an emphasis and support for existing Jersey 'Middle tier' organisations. Apparently we do not exist. Please tell me how the Jersey Eisteddfod can make itself super-visible? We are fulfilling many of the Island plan policies of putting children first and enhancing well-being. How can we be overlooked?

Response from ArtHouse Jersey

ArtHouse Jersey is a strategic partner to government and receives a substantial grant in pursuance of its objective to serve the Jersey public through the development and promotion of the arts. We appreciate having already been provided the opportunity to provide comprehensive page-by-page feedback on an early draft of the strategy and welcome this further opportunity to contribute supplementary observations as part of this consultation process. In doing so we recognise that the development of this new arts strategy provides the Island with a landmark opportunity to encourage the growth of the Arts sector over the coming years and to reaffirm the role and value of art to the life of our community.

We are pleased to offer our strong support for the draft Arts Strategy. Despite the challenge of this being produced remotely at a time of pandemic a good understanding of the situation in Jersey has been gained with an appropriate, well-thought out strategic response developed, culminating in an ambitious vision.

It is pleasing to see significant context being provided, with the potential of the sector well-characterised while not neglecting to accurately document the various challenges.

The full diversity of the Island's creative sector must feel included within the scope of the Strategy and have a place at the table in the implementation phase. Of course, the Strategy may not comprehensively list and reference each and every artistic discipline, but practitioners of all art forms and every Islander engaged with creativity must feel included and able to engage with the Strategy. Without seeking to offer a comprehensive roster, it is notable that, drawn at random, there is little mention of architecture, nor reference to the longstanding Jersey Eisteddfod, the many choral groups on Island including the Musical Originals who have put Jersey on the map globally, MENCAP's work in the arts, the Society of Jersey Artists, the Gilbert & Sullivan Society, the Samares Players, the Jersey Arts Society and Ramparts, a relatively newly formed organisation that has done so much in recent years to offer creatives a platform.

The Arts Investment Framework is obviously of central importance, as is reference to the need for concerted efforts to enable growth and diversification across the Island's arts ecosystem and the call for organisations to embrace change and deliver on the four themes and five principles. Sadly, as the draft Strategy recognises, the 1% commitment is insufficient to meet aspirations across the sector. It is of course incumbent upon decision-makers, ultimately the Minister responsible, to make investment decisions that offer the best results for Islanders. People want to see value for money and taxpayers will not remain indulgent if investment doesn't pay off. There will rightly be great scrutiny of precisely where and how these funds have been invested by both the arms length organisations and also by

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Government itself in relation to the Strategy's proposed Grants for the Arts and Strategic Programme funds.

The Strategy's success will be dictated by the investment made into a comprehensive implementation model and that model being applied and tended to diligently in years to come. Jersey has something of an unfortunate tendency to put reports at the back of a cupboard; it cannot be allowed to happen on this occasion. The Strategy needs to enable growth, change and progress without being sucked into unnecessary bureaucracy. It needs to empower key stakeholders to work across silos in government and elsewhere. The bulking up of the arts policy unit within government needs to be invested with the power and authority to effect change across the public realm and not be thwarted by other elements when it comes to, for example, the development of arts infrastructure. Recent additions to the personnel of the arts policy unit have already made a world of difference bringing competence, experience and expertise. Staff throughout the unit of a similar calibre are necessary if the Island is to grasp the opportunities before us. The creation of an appropriately skilled and staffed arts development unit in Government is essential if the Strategy is to have any hope of achieving its aims.

We truly believe that the Island is on the cusp of a step-change with the trinity of this report, uplift in funding and enhanced policy brainpower representing a once in a generation opportunity for change. But this will only come to pass if the Strategy is backed to the hilt by departments across government and implemented in its entirety.

The concept of the Creative Island Compact (with 'task and finish' groups) where a number of agents can take ownership of the delivery of the Strategy is sensible, as of course are people and organisations working in partnership where relevant. The suggested participants seem to capture a cross section of relevant stakeholders. Particularly important is the inclusion of expert advisers and facilitators to ensure optimal decisions are made informed by independent insight. All participants must of course be afforded the opportunity to input, but the expert participants' most important contribution may sometimes be breaking deadlocks and avoiding excess time and energy being spent on fruitless attempts to reach a consensus. Qualitative decisions will need to be taken and processes implemented that ensure that the most effective and impactful initiatives are supported. Elsewhere, the Strategy must recognise that stakeholders capacity to engage with such a process is finite and that they must be resourced sufficiently if substantive engagement is to be possible. The majority of arts organisations are led by volunteers. Arts organisations with permanent staffs are under-resourced. Any stakeholder engagement programme must be set up on a sustainable footing. We would also advocate that the special focus groups should be a mechanism to empower the people in States departments and arms length organisations who work within the specific areas (education, health and well being etc) on a day-to-day basis and have on-the-ground knowledge of what is required, along with an appreciation of any barriers to delivery. Whilst it is absolutely necessary for there to be buy-in at the highest levels of any Government department or organisation, these are not always the people who have the time and expertise to direct policy and drive action where it is needed. We would therefore propose that the make-up of any focus group is given serious thought and that there are no tokenistic appointments; instead a focussed team with the knowledge and skills who are then empowered and appropriately resourced through the strategy.

With this in mind, whilst there is certainly a need for more partnership working and a mechanism to formalise this and empower collective decision making (through the Creative Island Compact), we believe that there is more room for championing the importance of nurturing a diverse ecosystem. We strongly advocate that Jersey needs to embrace diversity and encourage a sector full of expert and focussed operators each playing a role, providing choice and different 'flavours' for the public to enjoy and relate to. We believe that for Jersey to thrive this must be the route adopted with appropriate mechanisms of partnership and communication in place to nurture and grow the ecosystem.

The draft Strategy does a good job of highlighting the need for a balance between strong and active partnerships and expert organisations working to agreed KPIs to deliver impact along government objectives. It is right to champion the role of distinct and well-resourced independent organisations and points to the need for a clear understanding of their relationship to Government (for example, referencing the need to retain an arms-length and independent role). Independence from Government offers huge advantages, not least an ability to take risks, operate in an agile way, cut bureaucracy, raise funds, act entrepreneurially, attract partnerships, and appeal to artists.

5. Having read the Draft Arts Strategy, what are your thoughts on its main aims and aspirations?

One of the most important aspects of the draft Strategy relates to Theme #1 and education: '...schools, art organisations and artists work in partnership to co-design and deliver arts education and embed creative approaches across the curriculum'. If Islanders are to embrace the arts they need access to the arts as a fundamental part of their education. This could perhaps be brought out more clearly throughout the Strategy.

It is helpful to see reference made to the Percentage for the Arts initiative and the efficacy of a pooling of contributions to avoid a piecemeal, non-strategic parachute art. We agree that it will be positive for life to be breathed into a new panel that will set guidelines on quality to ensure art is integrated into schemes rather than added as a stand-alone art work. However, this will not work unless the body is given some teeth and more work is required to determine what powers it will be awarded if it is to be able to effect any meaningful change. When revisiting the initiative consideration should also be given as to the placement and long term ownership of resulting artworks.

Some consideration might be given to whether the vision reads as a combination of a vision and mission statement. It is perhaps slightly wordy and loses some impact as a result. Might there be some value to determining whether a separate, concise, vision statement and mission statement might be developed around which Islanders and stakeholders in the arts can rally?

Whilst arts organisations do of course have a role to play in helping deliver population-level objectives, Jersey must avoid any move towards hyperinstrumentalism. This is not to say that the arts do not have an important contribution to make to society. Meaningful impact assessment is fundamental to the arts understanding how they are contributing to improving the lives of Islanders and the adoption of appropriate and relevant methodologies, including theories of change, will be essential both inside Government and across the sector, while respecting the respective capacity and experience of each of the range of stakeholders.

ArtHouse Jersey is of course fully signed-up to Principle #1 with much of our programme dedicated to no Islander being left behind. Our charity believes that access to art is fundamental and that the arts must be inclusive, affordable and equitable. It should be noted however, that some events and projects are and should be programmed to serve certain demographics and raise income for an organisation that can then be invested in aspects of the wider programme, thereby ensuring that this commitment can be achieved.

If Principle #4 is to be applied across the sector there must be effective processes in place to assess what should rightfully be considered 'excellence and innovation'. Such assessment must feed into investment decisions or it's nothing but fine words.

It is certainly the case that a further barrier to attracting professional talent and thus building a strong and entrepreneurial arts and creative sector is the difficulty in obtaining licenses. Professional artists and creative entrepreneurs of calibre would indeed help elevate the standard of arts management, production and delivery in Jersey. This is a matter that we have raised with Government in the past and we hope progress can be made in the shortest timeframes possible.

It is heartening to note the draft Strategy's recognition that the arts can help rebalance the economy, widening the shoulders of the tourism season, offering depth and quality to the evening economy, and driving innovation across the creative industries. Post-Covid, the arts and Creative Industries can be productive beneficiaries of 'fiscal stimulus' alongside sectors which more regularly benefit from such approaches (such as construction).

The draft Strategy highlights how it will sit as part of the Island's strategic dashboard. It is depressingly but quite unsurprisingly apparent that analysis of the range of strategic documents provided by Government to date reveals a distinct lack of references to the arts as a contributor to stated goals (see CSP). We agree that it will be paramount for future strategies to recognise the manifold ways the arts can deliver on their goals and will appreciate clarification as to how the arts policy unit intends to make this a reality. Looking at economic matters as an example, we believe that an independent observer would reach the conclusion that to date there has been an overwhelming focus on financial services and more traditional sectors as these are perceived to bring more immediate value to the economy, which has been to the detriment of the arts, creatives industries and efforts focused on economic diversification. The development of the draft Strategy is a significant step in the right direction.

5. Having read the Draft Arts Strategy, what are your thoughts on its main aims and aspirations?

The draft Strategy does well to note the intrinsic value of an education rich in the arts and avoid a narrow circular economic argument about arts sector jobs – important as that is – but also about forming engaged citizens, agency, cohesive communities, tackling inequalities, regeneration, and sustainability.

The arts do offer the Island the opportunity to establish a distinctive ‘arts and culture tourism product’. Amanda Burns and Visit Jersey have been pushing forward on this and it is good to see recognition in the draft Strategy. Experts must lead on the design and delivery of any such commissioning programme, working in conjunction with Visit Jersey.

We agree spaces for arts production must be prioritised. The Island clearly lacks affordable and visible spaces for arts and creative production. As the draft Strategy indicates, ArtHouse Jersey provides studio space to artists at affordable cost, but this is a drop in the ocean given demand from the creative community. The suggested way forward is innovative and welcome, particularly the notion of endowing an arts organisation with property assets which can be modelled as affordable and accessible studio spaces, which can generate revenue for a wider set of educational and social engagement activities.

We are strongly supportive of the call for a major new arts infrastructure for which there is no existing comparable offer and are in full agreement that a National Gallery for Jersey is not a short-medium term priority. Exemplars such as Manchester’s Home are welcome and will help stakeholders and the general public gain an understanding of what has been achieved elsewhere. The draft Strategy references this being a longer-term outcome from 2026 onwards. If that is to be made a reality then the scoping and feasibility will need to begin in 2022 and be welcomed by relevant Departments across Government.

The creative entrepreneurship booster programme with Jersey Business and Digital Jersey is a fantastic idea. For this to be a success we believe that two factors are critical because their track record to date suggests that both entities have been primarily focussed on financial services and more traditional sectors as these have been perceived as bringing more immediate value to the economy than arts or the creative industries. First, as the draft Strategy indicates, the recruitment of specialist expertise will be essential (augmenting existing expertise in digital and finance sectors). Second, their mandates must be amended to formalise this focus, with their performance assessment criteria updated to ensure that successes in this area are recognised and contribute towards analysis of effectiveness.

The themes, which are central to the Strategy, are initially all prefaced by reference to the arts, but later in the draft Strategy this reference is removed; it is suggested that the arts are consistently referenced.

The draft Strategy as presented is difficult to digest. We do of course understand that that the final Strategy will be designed in a way to promote accessibility and navigability. This is essential to ensure the broadest array of stakeholders are able to easily engage with this important document. Visuals, diagrams, document structure, chapter breaks, and flow diagrams should all be considered and employed, as should timelines to make clear what is planned and when it will happen. A strong executive summary should be added and an abridged version needs to be produced for readers who don’t need the detail. Overall, the layout and design should reflect that this is an arts strategy.

answered	25
skipped	6

6. Please add any other comments you may have and which you believe could help us as we develop the strategy, with a view to publication towards the end of 2021...

Answer Choices		Response Percent	Response Total
1	Open-Ended Question	100.00%	23
1	focus of the talent in the island and give more support to our amateur societies		

6. Please add any other comments you may have and which you believe could help us as we develop the strategy, with a view to publication towards the end of 2021...

2	To continue with support
3	To continue with support
4	All inclusive arts...start it young in the schools & continue through.
5	Encourage Islanders to take up rewarding careers in the ARTS! There's more to life than finance and sport - but looking around our little rock, you would never know.
6	Some of the smaller galleries in Jersey do not really encourage contemporary art, as they tend to produce stuff which "sells". Part of a contemporary experience of art is to be challenged - as you'd get used to if you lived in a city with an art college scene. It is these "challenging" artists who often go onto being financially successful but also give back to the areas where they work - consider the community investment generated by Tracy Emin, Banksy, Martin Parr. I also feel that, as an artist, the opera house offers me nothing. It is old-fashioned and not adaptable to new uses. At the same time, the Arts Centre is too old and small, although has a more 'arty' atmosphere and location. One or both of them should be repurposed with better seating and projection for films and music, and the other more of a theatre. Currently, you get the sense that they are two rival camps.
7	The draft is full of good principles but a bit vague on how success will be measured. Arts for islanders is one thing, arts for arts sake is something quite different
8	For the many artists, funding is essential, to get projects 'off the ground' both locally & internationally. If we have a body of 'expertise' such as sound recording, video production etc that will employ locally but free for artists if their 'projects' do get funding would be beneficial. Also issues such as marketing, venues etc. Maybe also a list of artists that charities can tap into
9	get it out there! we don't have much time left.
10	I would like to see you supporting genuine Jersey artists & musicians more.
11	Highlands also offers the Foundation Certificate course as well as Extended Diploma. Both have very high progression and success rates into Higher Education. Performing Arts numbers are falling in schools and our post-16 courses suffer from this in Creative Arts. We no longer offer the Plymouth degree route as numbers were not viable. There is a lot of work to be done with stakeholders, like parents, to let them understand that the arts offer varied and sustainable careers. Look at the school's art curriculum, how much update in practice or exposure to new trends do arty teachers in school receive? Highlands have artists in residence in 3 areas and they are a catalyst for new thinking. We adopted UAL curriculum to encourage multi-disciplinary approaches to the arts. There are links to digital, games development, childcare etc etc...
12	Please involve the local arts community as much as you possibly can in the development of the strategy. Enable us to shape it and feel like we have a sense of ownership of the future direction of arts and culture in the Island. There is a lot of knowledge, experience, expertise, imagination and potential for innovation already here in the community, and if we are given the opportunity to engage with developing something that is going to affect the (our) future then I am sure we can do what we love to do, and create something really exciting that Jersey can be proud of and want to show off.
13	The strategy should focus on developing the hospital site for the provision of a new art gallery, flexible arts space to replace the Arts Centre and the Fort, linking those new spaces to the Opera House and secure long term financial support for the venues' day to day maintenance. The areas around the new spaces: Parade Gardens, People's Park, in front of the Gloucester Street historic frontage would become more attractive parks for outdoor events. As well as providing exciting facilities for the next generation, this would lead to associated economical benefits with the growth and popularity of businesses in that area: cafes, restaurants and shops and provide a destination for arts festivals, which would boost tourism. If we show that the arts are valued, everything else in terms of creativity will follow. Think Snape Maltings, Chester Arthouse etc.

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- 14 The Opera House is being under valued in this document, its Studio Theatre is regularly used by the community. it has hosted the Eisteddfod, Festival of Words, Music in Action and many many others for years. Its team help local schools put on performances in the theatre and have a programme where local groups can support major artists when performing in Jersey.
- 15 A clear focused approach to ensure that there are manageable goals which can be quantifiable in reasonable timescales. Some may be pushing for a decent art gallery or concert hall, but while these needs need to be met, we cannot afford to wait for these to be built: contingencies need to be put in place and the opportunities for the Arts developed so that we have in place the ability to meet the needs now, before we develop them further.
- 16 I would really like to see much broader references to the various different arts... not just a generic 'arts' term, which can leave sectors worried as to whether they are included in the strategy and at its heart or not.
I would particularly like to see a proper concrete programme being rolled out in schools. The cost of learning instruments is prohibitive... can we not do as Scotland is doing and as Jersey used to do, and reintroduce free music lessons? And at least make absolutely sure that in EVERY primary school there is a music lead who is actively promoting music, which is known to stimulate social inclusion, learning, language and memory, creative thinking and wellbeing and mental health. We might then see bands, orchestras, choirs and soloists flourish again in the island. I really like the ambitious tone of the strategy but want to feel safe that it includes my battered sector.
- 17 It is important to remember how important art is for a civilised society and how important it is for the populations mental health. All age groups have suffered through this pandemic but this island is full of talent. You just need to ensure it is funded and given an infra structure. Having no Opera House and having lost Fort Regent just beggars belief.
- 18 While I believe it is vitally important to have weird and wonderful forms of innovative art being produced in the island; I think there needs to also be a strong focus on easy entertainment forms of art like comedy and music and dance, in more casually accessible venues, to engage the public, in order to draw them in to more varied experiences. Better uses of the spaces and venues we have available are really the only way to really develop a culture of performance and art appreciation, one which Jersey sadly lacks compared to most cities and cultural centres. Short audio and video pieces, and better use and understanding of social media trends, are desperately required as well, especially for younger audiences. Oh and good luck.
- 19 The broad audience of Jersey does not like to be challenged to enjoy with new things. There is a weird level of cultural capital across the demographics and catered for in niche, struggling groups. En-mass the population is not curious about their local arts experiences and this is fed by the format of events that are provided which are weighted more heavily on commercial gain than developing the culture and appetite for participation in the arts for more holistic reasons.

I like the energy and articulation of the report, but i don't believe GoJ can deliver on it, therefore I think it's unrealistic. Those who can afford, always will and those who can't will just do what they can and those with passion will do what they do, until they are beaten down by the cost of living, peer or other expectations of the society and environment around them
- 20 If the arts strategy doesn't start with education it will be short-lived and have no long term impact or legacy. Arts need to be invested in and be valued and embedded in the school curriculum, not something that individual schools can choose to offer or not, depending on how they choose to allocate their budget. It is a human right of every child to have equal opportunity and access (Article 31). The strategy also needs to embrace, value and include all cultural and minority groups in our community.
If Jersey had allowed all of its sports facilities to close due to disrepair and lack of investment there would have been a massive public outcry. It simply would not be allowed to happen. There has been - and continues to be - massive investment in enhancing and increasing the range of sport facilities. Yet the very poor and undervalued Arts sector find themselves with no performance venues! No Fort, no Opera House and no Arts Centre! What does that say about us as a society? What perception of Jersey does it give to the wider world?
The Arts Strategy offers the opportunity to start to put that right. It needs to be broken down

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	<p>into smaller more manageable units which are more easily understandable and feel achievable and not overwhelming. We must work together and aspire towards achieving parity for Arts, Creativity and Culture; it will ultimately define us and the health of our society. Future generations will judge us on how well we use this opportunity.</p>
21	<p>The timing and need for the arts review could not have been better amplified by the lack of personal support for artists in the pandemic. Artists in Jersey (especially performers) experienced a lack of support in this time. Which has to be a symbol of our actual standing on the island in general. And yet the outgoing senior island civil servant who broke the rules received a pay out of half a million. This sad scenario seems to have been a message to the undervalued across Jersey in the arts and beyond. I sincerely believe artists in the island have been, and feel abandoned by our govt. If Jersey wants to capitalise on its identity through the arts then it will need to champion it's artists from the grass roots up and especially in education. The feeling of being appreciated is not currently tangible. Artists need to eat, and just creating awards for achievement (a common political response) cannot replace practical help. I observe many artists become enemies of govt for lack of that practical support. The Jersey govt needs to appreciate and support its arts community and avoid this. The greatest single starting point would be to find and properly empower a political personality who would champion the arts. Not having an arts minister is weak. Placing the arts under economic development is weaker still. The arts have an incredible track record of helping mental health. We are in a mental health pandemic crisis. We have systematically stripped the arts budgets in school since I was a child in Jersey. It doesn't make sense and the need to develop a new strategy with bold thinking is paramount.</p>
22	<p>I promised an idea so here it is, connecting all four aims, and building on recent developments...</p> <p>I have recently been very impressed with a unique project that is about to be launched in Scotland, funded by the Scottish government, called Dandelion (see: dandelion.scot). The project describes itself as "a unique approach to community growing, incorporating music, future food technology, and sustainable festivals, demonstrating the power of collective action in one of the largest 'grow your own' projects of modern times. We wish to rediscover our connection with the food we eat and the joy of sharing what we have grown through a national programme of sowing, growing, live music, and cooking together. The Dandelion initiative will culminate in hundreds of harvest festival events staged across the country, led by the next generation of producers, musicians, and gardeners" (dandelion.scot). One aspect of this is to conduct an ethnology of Scotland that will map the various cultures and languages, whether old (Gaelic, Doric etc) or new (Polish, Somali etc), and collect harvest songs and practices from each, to be added to an online database that can be used in school projects led by musicians and teachers. It is not hard to see that a similar such project could be done in Jersey, leading towards harvest festival events that could connect with the Corn Riot Festival and its theme of La Folle d'Avout (the wild spirit of harvest). This would clearly bring together all four key aims of the strategy in a potentially significant way, incorporating education and personal development both within and beyond schools; with social wellbeing across the community, environmental action (obviously!), and connections to the local growing and farming economy. I'm in touch with the Dandelion team so would be happy to pursue this idea and consult them where possible.</p> <p>Furthermore, I've been thinking about this notion of public empathy and social wellbeing, and again there is inspiration we could draw from elsewhere. Modern Western health policy has typically focussed on physical health, with recent years seeing an improvement in addressing mental health, but the COVID-19 pandemic has underscored the social nature of public health, and thus the need to embrace a relational and community model of care as a vital part of health and wellbeing. Isolated people are generally more vulnerable in many ways, and contemporary society's emphasis on individualism impedes our sense of connectedness, mutual support, and belonging. Jersey is a unique social and cultural context, and the development of a more empathetic society could take inspiration from other cultural contexts and concepts, particularly notions such as 'whanau' in Maori culture (Aoteroa/New Zealand) and 'ubuntu' in southern African cultures.</p> <p>To summarise in brief (without doing proper justice to these terms, or course), Māori culture understands health and wellbeing as an interrelation between four aspects - spiritual health (wairua), mental health (hinengaro), physical health (tinana), and whānau. Whānau can be understood as incorporating your family, extended family network, and social connectedness. This is not a passive thing, but is achieved through an active process of whakawhanaungatanga (building relationships and connectedness), which basically refers to doing meaningful things together to establish, enact, and maintain empathetic whānau. These four dimensions of health and wellbeing are profoundly coimbricated and mutually</p>

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dependent, requiring balance.

Ubuntu is a concept that is found across several Nguni-speaking cultures in southern Africa. It is in some ways similar to whānau, or whakawhānaungatanga, in that it refers to a profoundly relational model of subjectivity, emphasising compassionate, empathetic, communal relations. The word itself forms part of the Zulu phrase "Umntu ngumuntu ngabantu", which literally means that a person is a person through other people. We are a relational, empathetic species, and art-making is one of the most ancient and profound ways that we enact and explore this aspect of our shared humanity.

Francois Le Maistre and I recently came up with a neologism to propose a similar concept to whānau and ubuntu in Jèrriais. 'Eune dgèrbe' is a sheaf of wheat that is bound together, and dgèrbethie is the binding process. So, 'endgèrbethie' can mean 'that which binds us together all around' (think 'circle' and 'encircle'). Perhaps as part of a Jersey equivalent to the Dandelion project we could seek to promote endgerbethie - as we sow, grow, cook, eat, and sing together. We could ask artists and art students to respond to the idea of endgerbethie, and bring it into the heart of the project in whatever ways we can. Indeed, it could even feature in the Arts Strategy. I'd be keen to explore these ideas further, but for now I will leave it there. Congratulations on this excellent draft Arts Strategy. I hope it achieves its ambitions, and I also hope to help that happen in whatever way I can.

23 Jersey needs the Opera House and Arts Centre to be the 'go to's' for Islanders to perform at a reasonable and subsidised price, or with an underwritten guarantee against loss.

Jersey also needs a medium sized venue - bigger than Art Centre but not as big as OH. We also need an OS venue for very large orchestras, choirs etc - a place where the ordinary Jersey singer/player of any age can join in mass music making.

answered 23

skipped 8