

Education, Sport and Culture

Council for Culture Conference

**Challenges and Opportunities
in the 21st Century**

**Saturday, 28th November 2009
at Hautlieu School**

Welcome

On behalf of Education, Sport and Culture, I am delighted to welcome you to the second Council for Culture conference. It offers both the opportunity to benefit from wider thinking on cultural planning in small islands generally and also to contribute to addressing specific challenges in Jersey.

While there has been progress in a number of important areas since the last conference, there are still many issues that need to be dealt with. Securing resources against competing demands is difficult in the present economic climate and there is a need to work together if we are to maximise the value of support the States gives to cultural activity. As was reported at last summer's conference much has been achieved in the Cultural Strategy but resources are limited and this is bound to impact on some of its broader aims.

Now more than ever there is a need for Islanders, and ultimately the States, to be clear about what level of cultural activity is required and how it will be provided for. I have undertaken to review the Cultural Strategy and in the coming months; the Education, Sport and Culture Department will be working with the principal cultural organisations to produce separate policy strands for the arts and heritage to achieve greater clarity in these two important areas. This conference provides an opportunity for individual views to be taken into consideration and in order to gain the greatest benefit from the time available we are offering concurrent workshops for the arts and heritage.

We hope you find the day stimulating as our distinguished guests from Orkney, the Isle of Man and Guernsey share their experiences with us. There will also be an opportunity to hear about the new strategic approach to public art and how it aims to address a key theme in the Cultural Strategy, the need to provide opportunities for local artists.

I would like to thank everyone associated with the conference for their involvement and hope you enjoy participating in this event.

Deputy James Reed
Minister for Education, Sport and Culture

Timetable

<i>Time</i>	<i>Speaker</i>	<i>Topic</i>	<i>Venue</i>
09.15– 09.30	–	Coffee and registration	‘Street’
09.30 – 09.35	Dep. James Reed, Minister for ESC	Welcome and introduction	Main hall
09.35 – 10.10	Glenys Hughes	The impact of the St Magnus Festival, Orkney	Main hall
10.10 – 10.20	Question and Answer		Main hall
10.20 - 10.40		Coffee	‘Street’
10.40- 11.20	Stephen Harrison, MBE	Heritage and the sense of Cultural Identity	Main hall
11.20 – 11.30	Question and Answer		Main hall
11.30– 12.30	Workshop sessions	Heritage Arts	Break-out rooms Library
12.30 – 13.05	Wiard Sterk Safle Public Art	Public Art – A Strategic Approach	Main hall
13.05 – 13.15	Question and Answer		Main hall
13.15 – 14.00		Buffet lunch	Dining room
14.00 – 14.35	Joanna Littlejohns	Sense of Place	Main hall
14.35 – 14.45	Question and Answer		Main hall
14.45 – 16.00	Workshop follow-up session and conclusion	Tea available from ‘the Street’ 15.15-15.20	Main hall

Conference Format

This conference comprises four contributions by visiting speakers with the opportunity after each presentation for the audience to ask questions. The speakers have been chosen in order to contribute to debate about challenges which face small islands culturally. Another purpose of the conference is to allow you to contribute and this is especially important as ESC works with the cultural organisations to develop a cultural policy to underpin the support given to culture in the Island. To increase the opportunity for feedback, we are dividing the conference at this point so that we can explore arts and heritage issues independently. After lunch in the afternoon plenary session we shall bring responses from the two sessions together to consider some of the feedback with the help of some of key-stakeholder groups.

A digest of the issues raised will be published on the States website following the conference.

Keynote Speakers

1. Glenys Hughes, Director, St Magnus Festival, Orkney

‘The Impact of the St Magnus Festival on the island of Orkney’

The Orkney archipelago comprises some 70 islands of which 21 are currently inhabited; a population of 20,000 includes around 7,600 in the capital, Kirkwall. In 1977 the composer Sir Peter Maxwell Davies, who had moved to one of the islands six years earlier, established the St Magnus Festival which has now become one of Britain’s leading classical music festivals. Branded as ‘Orkney’s Midsummer Celebration of the Arts’, it includes dance, drama, literature and the visual arts though its principal focus is on classical music. It brings leading international musicians to Orkney but is also notable for the emphasis it places on generating new music and on the development of musical skills through courses in composing and conducting. In spite of Orkney’s location and relatively small population, the festival creates huge interest each year with the Tourist Board reporting the impossibility of securing accommodation during the festival. Meanwhile, the festival gains wide media coverage in the quality national press and music magazines. Our first keynote speaker explores the development of the St Magnus Festival and the effect it has had on island life.



Glenys Hughes studied music at Cardiff University. After graduating, she taught in London before moving to Orkney in the mid 1970s. In Orkney she taught music in a variety of schools throughout the islands, becoming involved with the St Magnus Festival from the early 1980s, first as a member of the committee, then, from 1986, as a voluntary co-artistic director alongside Sir Peter Maxwell Davies, Orkney's distinguished resident composer and Festival founder.

During her time as a teacher she had the privilege of premièring many of Sir Peter Maxwell Davies' works for children, which were written specially for her and her pupils.

In 1998 she resigned from teaching to take up the full-time post of Festival Director. She retains her close connections with Orkney's schools through the arts education and community projects which are at the heart of each Festival programme. Between 2004 and 2005, Glenys took a year's leave of absence from her Festival post to work as a volunteer in Malawi, where she taught in primary schools and worked with local choirs.

She retains her Malawian links and visits regularly, having set up the Malawi Music Fund, which runs a programme of residential music and arts workshops for orphaned children. At home in Orkney, she directs the St Magnus Festival Chorus and plays the harpsichord and piano with local chamber ensemble, Orkney Camerata.

2. Stephen Harrison, MBE, former Director of Manx National Heritage and current Chairman of the European Museum Forum

'Heritage and the sense of Cultural Identity'

The Isle of Man has been particularly successful in encapsulating a strong sense of its cultural identity, in no small measure the result of the efforts of Manx National Heritage. It has enjoyed conspicuous success, winning a number of awards and successfully promoting an understanding of the island's past through 'The Story of Mann', a narrative that links the many museum sites, interpretative centres and historical monuments for which it has

responsibility. Building a constituency among the wider public, Manx National Heritage has championed the notion of the eco-museum, a museum which is not confined by a site or series of sites but rather extends into the wider cultural landscape. Stephen Harrison explores the relationship of the organisation to the wider public, its success in raising the profile of heritage in the island and the benefits this brings, and particularly the extent to which a sense of cultural belonging depends on conveying ideas about a shared past.



Stephen Harrison has an international reputation as one of Europe's leading heritage professionals. As Director and CEO for 25 years, he led the Isle of Man Government's statutory heritage organization, Manx National Heritage, to a series of international awards, including winning the British Museum of the Year Award twice.

He has been in regular demand as a consultant for heritage development projects in Europe where he has lectured widely on strategic heritage development and has advised on a number of international heritage development projects, working with teams in Norway, Iceland, Slovenia, Italy, Hungary, Scotland and Ireland.

He has sat on a number of Government committees, including the Isle of Man's National Branding Committee, and has been a judge of the Isle of Man's annual "Awards for Excellence" competition for international businesses and community organizations. He is currently Chairman of the European Museum Forum which organises the annual European Museum of the Year Award - the primary awards event each year for museums of excellence throughout Europe. He is a Fellow of the Museums Association of Great Britain and a Fellow of the Society of Antiquaries of London and of Scotland. He was awarded the MBE by the Queen in 2005 for services to heritage.

As a consultant across the range of heritage development potential, he is currently helping to develop a new cultural heritage tourism strategy for the Isle of Man Government. Through his distinguished career in the heritage and interpretation industry, and his positions held with important organizations at the European level, he is well placed to provide high level advice across a broad range of specialist subject areas and to explain the successful

incorporation of cultural heritage within the national branding of the Isle of Man.

3 Wiard Sterk, Executive Director, Safle

‘Public Art – A Strategic Approach’

Largely thanks to the work of the Jersey Public Sculpture Trust over the past two decades, public sculpture reappeared in the Island after a gap of virtually a century. The best known example from this period of renaissance, the Liberation Sculpture, now enjoys iconic status as one of the most often used island images, not only in encapsulating the experience of Liberation but in promoting Jersey generally. Recently the Planning and Environment Department has given further encouragement in the form of a percentage for art policy which encourages the use of art in public places to enhance new development. Last year Safle were commissioned to produce a strategy to give guidance to help maximise the benefit of public art, the release of which has been timed to coincide with this conference. It addresses many key issues: how does public art contribute to the identity of a place? What principles should be employed to ensure that new work connects with its surroundings, and how can we balance the aims of attracting experienced artists from elsewhere with involving and developing our local creative talent? Our third keynote speaker explores the benefits of a strategic approach in encouraging public art and points to examples where it has worked elsewhere.



Wiard Sterk was born and raised in the Netherlands. He moved to London in 1982, and has worked and lived in Wales since 1984.

After working in theatre production, he joined CBAT the Arts & Regeneration Agency as Commissions Officer. He became CBAT’s Commissions Director in 1998 and its Director in 2003, and was instrumental in the artistic and organisational development of the company over more than a decade. He developed and secured extensive commissions programmes in Cardiff, Blaenau Gwent and Wolverhampton and has

led on the development of several strategies, including an Art in Transport strategy for Essex County Council, and Public Art Strategies for Cardiff and the Vale of Glamorgan.

In April 2007 CBAT merged with Cywaith Cymru/Artworks Wales, to form Safle and Wiard was appointed as its first Executive Director. Safle receives financial support from the Arts Council of Wales and Cardiff County Council to promote and develop the integration of artistic practice in the built environment. It operates as a commissioning agency working with the public and private sectors, and manages a large portfolio of public art commissions in Cardiff or across Wales. Safle also ventures across the Welsh borders, with projects in Derry, Belfast, and the West Midlands.

Wiard has undertaken extensive research into public art commissioning programmes in major cities, including in Rotterdam, Berlin, Barcelona, Boston and Phoenix. This research culminated in the first Urban Legacies conference in Cardiff in May 2004, which explored the impact of creative practice in the regeneration and development of post-industrial cities. Urban Legacies 2 was held in October 2006, again in Cardiff and continued this exploration through a particular focus on the work by the recently deceased Dutch artist Constant and his work on Situationist architectural project New Babylon. Further conferences are planned for the near future.

Wiard is a regular contributor to national and international conferences and writes from time to time for the Art & Architecture Journal, Public Art Review, Touchstone and Agenda. He is a Visiting Fellow of the University of Glamorgan and a Fellow of the Institute of Welsh Affairs, as well as the RSA.

4 Joanna Littlejohns, Head of Arts Development, Guernsey Arts Commission

‘Sense of Place’

The Guernsey Arts Commission was established in 2008 and, as well as being the funding body for the arts in Guernsey, has developed a broad programme of arts in the community, in addition to building on the high profile which the visual arts already enjoyed in the island, to a significant extent the consequence of a bold international residency programme introduced by the College of Further Education in 1996. Last year’s *Art and Islands* Conference brought leading artists and academics to Castle Cornet, including the artist Antony Gormley whose sentinel-like sculptures have extended their stay at the

Castle to coincide with the recent publication of *Gormley in Guernsey*. The Commission often works in partnership and recently collaborated with the Jersey Arts Trust on a Channel Islands Radio Drama Competition, and a co-operative approach between the islands has also meant that there has been cross islands take up for JAT-organised projects like the Channel Islands Writers Competition and the Open Studios programme. Among notable GAC events in Guernsey have been a series of lectures which have included Sir Peter Blake, Professor Renfrew, Wayne Hemingway and Andy Goldsworthy. How does the Arts Commission contribute to Guernsey's sense of place and how does it balance its mandate of being a voice for the arts while embracing broader aspirations which put the island on the international cultural map?



Joanna Littlejohns worked for two decades in the visual arts firstly in London (Royal Academy and Cork Street), then New York (Museum of Modern Art) before becoming a freelance contemporary art curator. This role led to her realising projects in several cities including Berlin, Paris, Chicago, Toronto, Birmingham, and San Diego. In 1995, she co-founded the International Artist in Residence Programme and in her present role helped facilitate, for 2008, an Antony Gormley installation at Castle Cornet and

the inaugural Art and Islands Conference. The latter is being staged again in partnership with the Small Island Cultures Institute's 6th Annual Conference in June 2010.

Her current role, as Head of Arts Development, has greatly widened her areas of responsibility. From a new SMT post, created in 2005, within the Culture & Leisure Department she developed the first Arts Strategy for Guernsey, and set up the greenhouse project space for exhibitions, performances and workshops. Over the last four years her team has grown to three and is augmented regularly by placements working on specific projects. In 2007, the decision was taken to create a Guernsey Arts Commission. She was instrumental in setting this up, writing its mandate, and working on the make-up and structure of the Board.

The Commission was launched in June 2008 and since then funding for the arts has increased by over 25%. She has been involved in creating a number of sub-committees (Performing Arts, Music, Funding, Film Prose & Poetry and

Public Art) and is currently Chair of the Conference Sub-Committee. She straddles the role of representing (and being an advocate for) the arts within the States of Guernsey and heading the Guernsey Arts Commission's office.

She has an MA in Arts & Cultural Management, is an International Member of the Association of Art Critics and a Fellow of the Royal Society of Arts.

Workshop Sessions

The purpose of the two workshop sessions is to obtain the input of the conference into the process of developing cultural policy in Jersey. This year to maximise precious time, we shall be offering two concurrent sessions: one for heritage and one for the arts. Then, in the afternoon, we shall reassemble in a plenary session, using some of those involved locally in cultural provision, to develop some of the issues raised and give the opportunity for further discussion.

Conference Venue Details

The conference takes place in the main hall at Hautlieu School. Parking is available in the car park opposite the entrance to the school (accessed by turning left at the top of Wellington Road, opposite the junction with Bagatelle Lane. Additional parking is available to the rear of the school via Bon Air Lane and taking the first turning to the right after the main entrance to the school.

A finger buffet lunch will be provided in the dining-room which is marked on the plan overleaf. Registration will take place in the foyer and refreshments will be available in the main corridor ('the Street') between the hall and the dining room. Directions will be provided to the library (above the dining-room) and other areas used for break-out rooms. Toilets are marked on the plan overleaf.

Emergency Evacuation

In the event of an alarm, leave the premises by the nearest emergency exit and proceed to the nearest assembly point which will be either the West Piazza (adjacent to the dining room) or the East Courtyard (adjacent to the hall).

The Minister is grateful for the assistance of all those who have participated in or assisted with the conference, and especially to the staff at Hautlieu.

HAUTLIEU SCHOOL GROUND FLOOR PLAN

