

# **STATES OF JERSEY**



## **DEVELOPMENT OF A CULTURAL STRATEGY FOR THE ISLAND**

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**Lodged au Greffe on 19th July 2005  
by the Education, Sport and Culture Committee**

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**STATES GREFFE**

## **PROPOSITION**

**THE STATES are asked to decide whether they are of opinion –**

to receive the report of the Education, Sport and Culture Committee updated 5th July 2005 entitled ‘The Development of a Cultural Strategy for the Island’ as a strategy for cultural development within the Island and –

- (a) to adopt the Vision and Mission as set out in Section 4 of the report and Key Aims and Objectives of the proposed cultural strategy as set out in Section 5;
- (b) to approve the measures recommended by the Education, Sport and Culture Committee with regard to the relationship between cultural organisations and the Committee as set out in Section 6 of the report; and
- (c) to approve the creation of a new Jersey Council for Culture as set out in Section 6 of the report.

**EDUCATION, SPORT AND CULTURE COMMITTEE**

# **REPORT**

## **THE DEVELOPMENT OF A CULTURAL STRATEGY FOR THE ISLAND**

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## **SECTION 1**

### **BACKGROUND**

In December 2002, the Committees and Departments of Education and Sports, Leisure and Recreation were merged to create a new States Committee and Department with overall responsibility for Education, Sport and Culture (Education, Sport and Culture [ESC] Committee. The new ESC Committee carries responsibility for sponsorship and ‘championing’ of the Arts and Heritage in the Island, aspects of which were previously held by the Finance and Economics Committee and the Education Committee.

In order to fulfil its responsibilities in this respect the Committee has worked with a number of local cultural organisations, has taken expert advice, and undertaken public consultation on the development of a strategy for culture within the Island. The following report takes account of the outcomes of these processes, and sets its recommendations with regard to key aims, resource management and organisational structures for cultural development, within the context of the ESC Committee’s own published aims and the aspirations for the Island expressed in the States Strategic Plan 2005 – 2010.

## SECTION 2

### INTRODUCTION

#### **The Island's identity**

Jersey's culture has been shaped by its land, its landscapes, its coastlines and the surrounding seas. Its fertile soils and gentle climate has led to it being continuously farmed for 6,000 years. Parts of the Island's landscape remain Neolithic. Much else is medieval in origin with small field plots and the sinuous road network. Elsewhere many of the hedges date from the orchard planting of the 18th century.

The sea, like the land, has been bountiful for Jersey, which has always been as much a maritime society as an agrarian one. Its history has been dominated by its maritime past from cod-fishing on the Newfoundland banks to trading in spices. The maritime tradition continues today with the fishing industry. It continues with the engagement of the Island with the sea – with the local production of lobsters and sea bass, the low-water fishing, the traditions of the ormer tides and with the modern seaside culture of surfing, barbecues and the beach.

Topographically, Jersey is a cheese-shaped wedge, with cliffs and rugged coastline in the north sloping and slipping down to the south-east where there is a massive 2-mile inter-tidal zone of crystal clear waters which have been recognised as a RAMSAR site. For its size, Jersey has an unrivalled diversity of landscapes and habitats, while its island isolation has led to unique variations in its flora and fauna.

The Island's location has also impacted on its identity. Poised between the British Isles and continental Europe, it has been dwarfed by neither. It has forged its own state and political institutions. It has maintained its own individuality, its traditions of rugged self-reliance, self-help and voluntary action. There are influences from both France and England – for instance its native language, Jèrriais, a blend of Norse and Norman-French, and its tradition of Methodism. Its location between England and France and its trading history have also helped it maintain an outward perspective. Through the centuries it has risen to the challenge of external changes. This has, undoubtedly, helped Jersey to its present prosperity. The rise of the tourism and finance industries has also introduced fresh viewpoints to the Island. These have led to an increase in its diversity enriched by the different nationalities that make up the Island community. At the same time, the restaurants, clubs, arts venues, al fresco events and developing public art have given a flavour of cosmopolitanism to St. Helier.

Like all islands, it can be accused of being insular at times and of 'parish pump politics'. In terms of the built environment – and in the days before the Island Plan – there are some notable blots on the urban landscape. However, this is more than offset by the amiable, ordered ambience; the cleanliness and safety of the streets; the diversity of natural habitats and the living tapestry of 6,000 years of history; the range of high quality artistic **heritage**, sporting, **and** leisure activities, both active and passive, on offer; and the beautiful and diverse landscapes and sea horizons.

Jersey's distinctive identity cannot be left to fend for itself. In the modern, global world it is constantly under threat. Pressures of development and the intensification of the agricultural industry endanger the urban and rural environment. The global 'shopping mall' culture with its bland uniformity threatens to squeeze local suppliers and businesses. The ever present barrage of mass produced films, music, sports and television are supplanting local initiatives leading to armchair consumption rather than active participation. Local identity needs constant husbandry if it is to survive, far less flourish, in the face of this global threat.

#### **Culture and the Island's identity**

For Jersey, culture is the main way in which the Island's identity is preserved, reflected on, fostered, developed, enhanced and continuously renewed and recreated.

The preservation and interpretation of the Island's prehistoric and historic past, the collections amassed in museums; the records, photographs and books ordered in the Archive, Library and Société Jersiaise; the preservation of Jèrriais; the performances, recitals, readings, workshops – professional and non professional – at the Arts Centre, Opera House and other venues; the work of artists, poets, writers, crafts workers; the huge local

participation in a diverse host of local societies and the voluntary efforts of hundreds of stewards, helpers, coaches, board members and other volunteers – all these sustain and are at the heart of the distinctive and unique Jersey identity, an identity which not only gives value to the lives of Jersey residents but also acts as a magnet for tourists and visitors.

Perhaps the lynchpin of Jersey's identity is its myriad of voluntary clubs, teams, groups, associations. The importance of these local social groupings is emphasized by Robert Putnam in 'Bowling Alone; the Collapse and Revival of the American Community' (Simon and Schuster, 2000). His research shows that what makes a good, thriving society is tight community networks and a multiplicity of local associations – amateur dramatic societies, choirs, orchestras, bands, football and rugby teams, local history groups, civic societies, faith organisations, parent teacher associations, and so on. Putnam predicts that when these networks disappear, public health declines, crime increases, growth slows down.

For Jersey, culture – in its many forms – is the main way that these thriving community networks are continuously renewed but this needs constant work, attention, encouragement, advice, support, criticism and help.

To attempt to preserve yesterday's identity without consideration of the present or future is a mistake. Identity is constantly evolving and finding new expressions – most notably in culture. The thriving club, DJ and music scene of Jersey's younger generation or the surf scene at St. Ouen is as much part of Island culture as the more traditionally based Jersey Instrumental Music Service. The work of the Jersey Public Sculpture Trust in commissioning new and challenging works of public art or the exhibition of 4 Portuguese artists commenting on their experience of the life of the Portuguese community is as much an expression of Jersey's cultural heritage as Mont Orgueil or Hamptonne.

Identity is not something that can be left to its own devices. Legislation can partly help in preserving identity, but only partly. The cultural life of the Island is at the heart of its identity and distinctiveness and, for that reason; culture is the key to maintaining the Island's identity.

For this reason, the preservation, maintenance, enhancement, fostering and continuous development of the Island's identity and distinctiveness is at the heart of the vision for culture in Jersey espoused by this strategy.

In economic terms, the Island's identity and distinctiveness – allied with its existing cultural infrastructure – gives it a competitive economic advantage. A major strand of this strategy is, therefore, proposals for maintaining and increasing this competitive advantage. This is a win-win situation. There will be benefits to the Island's economy while at the same time the Island's identity is preserved, enhanced and fostered.

### **The economic benefits of cultural activity and provision**

Since the 1980s, culture has been recognised as an increasingly important economic sector. It is growing fast in terms of the numbers employed in the sector. It is fundamental to the tourism industry in the U.K. and elsewhere. It is often key to urban renewal and regeneration. However, even today the sheer scale and value of the cultural sector, its rapid pace and increasing importance are often underestimated.

The first seminal study of the economic impact of culture was undertaken by John Myerscough in the late 80s<sup>[1]</sup>. He found that culture was a significant economic sector in its own right, that spending on culture led to spending in other sectors of the economy (such as tourism), and that this in turn enhanced wealth and job creation and made cities appear more attractive to citizens and companies. Theatres, museums, studios and other cultural facilities were a catalyst of urban renewal – they were a prime magnet drawing people to city centres. A strong cultural infrastructure was a business asset. It boosted the confidence of the business community, added vitality to city centres and, in the longer term, helped to increase property values. His research showed that there was a 'multiplier effect' – that, for every single job created in the cultural sector, between another 1.8 and 2.8 jobs were created in other sectors.

Later work by other academics and commentators has largely endorsed Myerscough's findings. Jane O'Brien's and Andy Feist's "Employment in the arts and cultural industries: an analysis of the 1991 U.K. census" (Arts

Council England (ACE), 1995) found that some 649,000 or 2.4% of the population were employed in the cultural sector by 1991. Between 1981 and 1991 there had been a 34% increase in the number of individuals with cultural occupations.

By 1998, in the U.K. 'Creative Industries: 1998 Mapping Document', the Department for Culture, Media and Sport estimated that the creative industries in the U.K. generated revenues approaching £60 billion and an estimated £7.5 billion exports per year. It accounted for over 1.4 million jobs and had a growth rate faster than any other sector in the economy. The later 'Blueprint for Action for both Government and the Industries' (DCMS, 2001) embedded creative industry development within national strategies for competitiveness and economic development. The 'Creative Industries Mapping Document 2001' (DCMS, 2001) estimated revenues generated by U.K. creative industries had grown to £112 billion and exports to £10.3 billion.

In 2002, the Greater London Authority (GLA) looked at employment in 'personally orientated' services, which are mainly the entertainment, leisure and creative industries. "Between 1973 and 2001 these industries created 180,000 jobs in London. It is expected that there will be a further 178,000 jobs created in this sector by 2016." (GLA, Draft Cultural Strategy, 2002).

While it took almost 30 years to double in size to 2001, it will take only half that time to double again: the cultural sector is expanding at an exponential rate.

This is true of economies throughout the developed world generally. Culture as a central part of the 'knowledge economy' is the key to economic development and future prosperity but only, of course, for those cities and economies which embrace culture. The single most striking fact about culture is that cities, regions or countries ignore cultural development at their peril.

This basic, long-term shift in the economy is shown in how we spend our money. In 1974 the average U.K. household spent 14% of its budget on leisure. By 2001 this had risen to 25%. In other words, over the past 30 years or so, spending on leisure (i.e. culture including tourism) has almost doubled. If present trends are maintained, culture will become the major part of household spending.

There are many examples of regions, cities and localities which have used culture to spearhead their regeneration. Barcelona initiated a programme of 100 pocket parks linked to the development of a sophisticated public arts programme as part of the process leading to the 1992 Olympics. Bilbao cleaned up its river, built a new transportation system, redesigned its poorest neighbourhoods (some 40,000 new apartments) before opening Gehry's magnificent Guggenheim museum. Less well-known, Muenster in Germany initiated a sculpture project involving the likes of Sol Lewitt and Jeff Koons, turning it at a stroke into a tourist destination. At a more local level, Les Halles de Schaerbeek in Brussels and the Kaapelitehdas, the old Nokia building in Helsinki, have both been taken over by groups of artists and small creative industry organisations and transformed their local neighbourhood. In London, Hoxton was transformed through the efforts of artists, architects, clubs and other cultural organisations from a slum in the 1980s to an upmarket fashionable address. It is now a victim of its own success with many of the original pioneering artists displaced as they are no longer able to afford the increasing property prices.

Perhaps the most striking evidence for the economic importance of culture comes in Richard Florida's 'The Rise of the Creative Classes'. Florida tracks the fortunes of over 200 cities of all sizes in the U.S.A. He finds that those cities, large or small, that score highest on his 'Creativity Index' – those cities with the greatest numbers of the creative classes, those cities that are the best fun to live in – are also those with the greatest economic prosperity. For Florida the 'creative class' is wider than the cultural sector. It includes scientists and engineers, for instance, but at its heart are the 'artistic creators' or 'bohemians' – artists, writers, entertainers, musicians, performers, designers and so on.

To attract the creative class, cities and regions must eschew the bland and the uniform. Instead they must develop an environment that attracts the creative class. They must cultivate the arts, music, night life and their historic districts, plus have space and facilities for active sport (cycling, mountaineering, water sports, and so on). Diversity, distinctiveness, authenticity, creativity, fun, a lively evening economy, a great outdoor recreation scene and tolerance of differing life styles are key to attracting the creative class and ensuring a successful local

economy.

But, says Florida, the creative class is fickle. It will go to those cities and places that are right for them. This means that cities are increasingly in competition with each other to attract the creative class – and, thus, to be economically successful.

This evidence emphasizes the increasing economic importance of culture. It is one of the fastest-growing sectors of the U.K. and other economies. It is central to the economy and a powerhouse of innovation. It is key to the ‘knowledge economy’. There is increasing competition between states, cities and regions to attract cultural organisations and the creative class. Jersey has a lot going for it already – its scenery, its outdoor living, the beginnings of an evening economy, its range of cultural activities, its distinctive identity. If it is not to become a backwater, then it needs to strengthen culture through a judicious blend of investment, encouragement and deregulation. The benefits that accrue to Jersey will amply repay that investment.

### **Social benefits**

Cultural activities also have social benefits. While the economic impact focused on the ‘macro’ level, research into the social impact of culture focused on case studies, on the ‘micro’ level. These show that, depending on the nature of the cultural activity and its aims, culture does have social benefits.

‘The Art of Regeneration’ (Landry, Green, Matarasso, Bianchini, 1996) and ‘Use or Ornament? The Social Impact of Participation in the Arts’ (Matarasso, 1997) published by Commedia describe case studies throughout Britain and Western Europe where cultural activity had been used as the motor for individual and community development. Their key findings include –

- participation in the arts is an effective route for personal growth leading to enhanced confidence, skills and educational achievements;
- it can contribute to social cohesion by developing networks and building local capacity and;
- it brings benefits in areas such as environmental renewal and health promotion.

The European Task Force on Culture and Development (In ‘From the Margins – Summary Version’ of a report prepared for the Council of Europe, 1997) found that, amongst other benefits, culture –

- contributed positively to individuals’ psychological and social well-being;
- enriched the social environment;
- improved the quality of life;
- enhanced personal safety; and
- that “works of art and cultural products are a collective ‘memory’ for a community and serve as a reservoir of creative and intellectual ideas for future generations”.

In Australia, a large-scale study, ‘Creating Social Capital: A study of the long term benefits from community arts funding’ (Community Arts Network of South Australia, 1996), stated: “Over 90% of respondents reported that projects delivered ongoing community development outcomes. These included the establishment of valuable networks, the development of community pride and the raising of public awareness of a community issue. Over 80% of respondents also reported a decrease in social isolation in the community.”

An Irish study<sup>[2]</sup> showed that the arts had benefits at individual, group and community levels. At the individual level it increased self-confidence. At the group level it increased involvement in community activities and participants’ ability to work as a group. At the community level it increased local identity and cohesion.

In the U.S.A., an educational study reviewing 120 community organisations and involving 30,000 young people over 10 years found that those participating in arts programmes in non-school hours were: “eight times more likely to receive a community service award; four and a half times more likely to win an award for writing an essay or poem; three times more likely to win an award for school attendance; twice as likely to win an award for academic achievement.”<sup>[3]</sup>

Closer to home, and on a regional scale, the South-West Museums Council’s ‘Strategic Framework for South West Museums’ (1999) recognised that “museums are a key part of our cultural life, a potent social and economic development force ... [and] they enhance and protect the South West ‘s distinctiveness.”

These and other studies underscore the value and importance of culture in terms of quality of life for individuals and its particular benefits in terms of local identity, social cohesion, environmental renewal, health and educational attainment.

### **Existing cultural activities and provision in Jersey**

Jersey has a wide-ranging and vibrant cultural life. This section provides only a snapshot of the main features of the cultural landscape in Jersey today. More detail was given in the Burns Owen report (May 2000). This has been supplemented by a review of the voluntary arts sector researched by the Jersey Arts Trust. These, the background accounts given by the Jersey Heritage Trust, Société Jersiaise, the Jersey Arts Trust, the Jersey Opera House, and States’ officers working for the Department for Education, Sport and Culture and other departments inform the present snapshot.

Culture in Jersey consists of 3 main, though overlapping sectors –

- (1) the voluntary or community sector;
- (2) major grant-aided cultural organisations and States cultural departments; and
- (3) the commercial cultural sector.

#### **(1) The voluntary or community sector**

In 2000, Burns Owen identified 46 voluntary sector organisations dedicated to cultural activity in Jersey. After allowing for non-responses, they estimated there were 5,000 active members in total (not including the Jersey Arts Centre’s 2,000 members or the Société Jersiaise’s 5,000) and that active participation was equivalent to around one in 6 to one in 10 of the adult population.

In 2003 the Jersey Arts Trust’s research identified around 4,000 active members of visual arts, music, literature, performing arts and crafts groups. Given that this figure excludes the individual artists responding to the survey and does not cover non-arts organisations (e.g. local history, heritage, language), then this suggests a greater number of active members than computed by Burns Owen – perhaps around one in 5 of the adult population. There are no estimates for the numbers of visits to the productions promoted by the sector but these are likely to be substantial. The numbers of local groups and the extent of active participation is significantly greater than in other areas in the U.K. and is an undoubted strength but there are signs of strain within the sector.

The Jersey Arts Trust’s research reported a range of needs – for extra finance for equipment, travel and other expenses; for extra support and encouragement e.g. for specialist books in the Library or the provision of affordable studio space; and for increased recognition and profile. There is a sense that action has to be taken before it is too late.

Neither of these figures include the huge active participation by the Island’s children and young people through the Jersey Instrumental Music Service, the Eisteddfod and other out of school cultural and sporting activities.

The Burns Owen report acknowledged the importance of this sector, commenting “the absolute importance of the amateur bodies and the voluntary tradition in Jersey was everywhere recognised and endorsed”. These sentiments were echoed by the Steering Group. Their importance to the Island’s identity and to the quality of life of individuals cannot be overestimated. The importance of the Island’s identity and traditions were also emphasized in the ‘Imagine Jersey’ consultation. But, despite this, the sector receives very little funding. The Jersey Arts Trust distributes around £40,000 (with the Eisteddfod receiving £13,000 of this) to around 40 organisations and individuals (Source: Jersey Arts Trust, 2001 Accounts). In addition Jersey Tourism invests in this sector through support for festivals and events and for organisations such as ‘Art in the Frame’.

## (2) Major grant-aided cultural organisations and States cultural departments

Major grant-aided cultural organisations include the Jersey Heritage Trust, the Société Jersiaise, the Jersey Arts Trust, the Jersey Arts Centre and the Jersey Opera House. States cultural departments include the libraries, sports centres and sports development. Other departments such as Education, Sport and Culture and the Youth Service also have cultural functions, e.g. the Instrumental Music Service, Sounds Workshop and Jersey Tourism supports events and festivals, many of which are cultural activities.

The Jersey Heritage Trust is responsible for the preservation, care and conservation of, and promotion of access to, Jersey’s heritage. It manages museums, castles and heritage sites which are amongst the top visitor attractions in the Island; the Jersey Archive; and has extensive information, education and outreach services. The Jersey Heritage Trust’s sites attract around 200,000 visits per year though this number is falling as tourism to the Island declines. It liaises with the Société Jersiaise and collaborates with the National Trust for Jersey as well as a wide range of other organisations and States departments.

The Société Jersiaise promotes and encourages the study of the history, archaeology and natural history of Jersey; it has 16 separate sections covering subjects as diverse as entomology, garden history, marine biology and ornithology, and manages a library and photography archive. It has around 5,000 members.

The Library Service runs the Town Library, Branch Library, Mobile Library, the Nursing Homes and Housebound Service and Schools’ Resources. In 2003 there were almost 64,000 borrowers, nearly 500,000 items issued and over 120,000 enquiries across the services. Study rooms provided almost 6,000 hours of private study time, while there were 21,000 hours of user sessions in the Opening Learning Centre.

The Jersey Arts Trust was created by an Act of the Royal Court in 1993. Its main objectives are to develop, improve and promote the understanding of the arts and crafts. The JAT receives an annual revenue grant from the States of Jersey through the Education, Sport and Culture Committee but can also accept gifts, sponsorship and donations. The Trust provides free professional advice and financial assistance to individuals, clubs, associations, festivals and arts venues. It funds the Jersey Opera House, the Jersey Arts Centre and St. James, has responsibility for maintaining a calendar of events, carries out research and acts as an advocate for the arts. It was responsible for leading the capital projects at the Jersey Opera House and for St. James.

The Jersey Arts Centre is an independent membership body which manages the Arts Centre in Phillips Street and is responsible for programming St. James. It programmes and produces a wide range of concerts, plays, recitals dance, jazz, day and evening classes, exhibitions and related events. There are around 30,000 visits to the Arts Centre annually and it has around 2,000 members. It also helps promote a range of outreach and outdoor events, including Alfresco Arts.

The Jersey Opera House re-opened in 2000 and is the most recent of the major cultural organisations. It presents a balanced programme, promoting touring professional productions as well as acting as a venue for local amateur societies. It has produced its own work, and undertakes a wide outreach and education programme. There are around 110,000 visits to the Opera House annually, of which around one-third are visitors, and there are 500 Friends of the Opera House. The theatre is managed by a limited company owned by the Jersey Arts Trust.

Art in the Frame has developed a gallery in St. Aubin’s, promotes and hosts talks and lectures, and programmes a range of arts workshops and arts and crafts activity holidays.

The Jersey Public Sculpture Trust is entrusted with the process of commissioning and project managing a series of public artworks which collectively are helping to transform the public realm in St. Helier.

Sounds Workshop, supported and maintained by the Youth Service, provides music rehearsal and recording facilities for the Island's young people. Recent studies indicate that the resource is accessed by young people from all of the Island's 12 parishes. The centre has attendances of between 60 and 120 young people a session and events programmed at venues around the Island in 2003 reached attendances of around 3,500. The centre is developing its own arts social space, a new venue and gallery called the Print Room which will fully open at the end of January 2004 and has a developing diverse music, arts and media programme. In general terms, Sounds Workshop can expect to have contacts with around 1,000 young people a year.

The Jersey Instrumental Music Service is part of the Education Service. It has over 1,000 children on its books teaching a wide range of instruments. It gives free tuition on both an individual and ensemble basis. The experience of the Instrumental Music Service is instructive: some years ago it also gave vocal tuition to children and sustained children's choir. These were curtailed as a result of financial cuts. The impact of this was felt much wider than the statutory education service: the disappearance of the children's choir has had a knock-on effect on the Island's adult choirs which are suffering because of the lack of new recruits. Fortunately, the Service is going to be extended to vocal tuition again.

Highlands College is the Island's further education college. It has links with Plymouth University and other universities. It offers in its art school a certificate in Foundation Studies in Art and Design GNVQ, the vocational 'A' Level in Art and Design and a part time Foundation degree in Art providing a gateway to a career in art design. In addition the adult education programme offers well over a hundred art, craft, dance and creative programmes annually; many taught by some of the Island's outstanding artists and offered in partnership with other cultural and arts organisation. Discussions are under way with the Jersey Opera House and others to develop a performing arts foundation course. There are also sports studies courses and a developing Media School. These provide the basis for the continuing development of the College into a 21st century 'College of Culture'.

### (3) The commercial cultural sector

The Jersey Arts Trust has recently undertaken research to identify current activity within the creative industries in the Island. The research shows that a significant number of businesses currently operate within the creative sector, spanning: advertising, graphic design, audio-visual, new media, crafts, performance and literature. The creative industries currently employ a substantial number of people in the Island and have the potential to make a significant contribution to the economy. To enable these businesses to grow it is important to promote: export opportunities and international promotion, affordable workspace, support networks and careers advice. It will be necessary for Education, Sport and Culture to work in partnership with Economic Development and the Jersey Arts Trust to develop suitable programmes aimed at promoting and enhancing these industries locally.

## **External and Internal Issues which Impact on the Development of a Cultural Strategy for the Island**

Jersey has been remarkably resilient and has adapted quickly to previous changes in the world economy but these changes are happening more rapidly now. At present, Jersey relies on three main sectors –

- (1) The Finance Industry. This suffered turbulence post-9/11 and as a result of the ending of the dot com boom. This faltering of the industry, and its subsequent rationalisation, led to decreasing sponsorship for cultural activities. The recognition of the dependence of the Island on this one sector, provides the opportunity for the development of the commercial creative industries. For the near future, these are likely to be small-scale but will help to diversify the Island's economy. They will also attract other business sectors.
- (2) The Tourism Industry. This has been decreasing for some years as mass-market tourism to the Island declines in face of competition from other destinations in Europe which benefit from guaranteed sun and/or cheaper air flights. In response, Jersey Tourism is switching to a more sophisticated, higher 'value-added' market. This is often targeted at the benefits Jersey offers in terms of its identity and its culture. The developing brand for Jersey emphasises the close relationship between culture and tourism and the

growth of a number of 'niche offerings'.

Again, the decline in tourism is hitting culture in the Island: as visitor numbers decline, so too does box office income. The ESC Committee has been able partially able to address these issues through increased support to some cultural organisations from within its own budget in recognition that to respond to these pressures by cutting cultural services will lead to a vicious downward spiral, resulting in fewer visitors coming to the Island.

There are positives as well as negatives however, and the changing tourism industry today identifies even more closely with culture and with making the most of the Island's identity. The new tourism offers many opportunities for culture in terms of both festivals and active cultural holidays from painting and craft holidays, to walking holidays, green tourism, maritime and environmental pursuits.

- (3) The Agricultural Industry. This is suffering even more than the finance and tourism sectors. Indeed, advances in agricultural technology, the liberalisation of markets and the huge decrease in international transport costs have effectively priced Jersey's mainstream agricultural products out of their markets. The industry is looking to develop 'high value' offerings, organic produce, 'same day delivery', growing for local markets only, developing specialist and ornamental crops and it needs to develop other uses for agricultural land, some of which may be allied to leisure and cultural activities.

There are opportunities for culture to help the agricultural sector through developing other productive uses for land and buildings. These include farm-based cultural and horticultural holidays, the development of environmental or archaeological study centres, and other countryside leisure pursuits. There are also opportunities for converting some farms to low-cost studio complexes and managed work spaces.

Jersey's cultural infrastructure already helps the Island's economy – more so than is often realised. The grant aided sector spends much of its income (in the Jersey Heritage Trust's case up to 90%) in the Island, a large proportion of which goes to small businesses, creative enterprises and specialist suppliers. With large operators such as the Jersey Zoo, War Tunnels and Jersey Pottery, the commercial cultural sector also generates significant income and is a source of local employment. However, the sector could be spurred on in this development so that it gives increased help to the Island to ride the global economic storms facing it. It can offer more help to the tourism and agricultural sectors and, by helping diversify the economic base, it can reduce the over dependence on the finance industry, help offset the negative image of Jersey as a 'tax haven' and give an added spur to attracting the creative class.

## **Ageing population**

The Island-wide Strategy for an Ageing Society (ISAS) report (September 2003) chronicles the demographic changes that are facing Jersey. In brief, these are –

- Jersey will be one of the first societies to address the needs of an ageing society;
- older people will constitute a growing proportion of the total population – from 16% (14,507) now to 30% (26,830) in 2031;
- this is not a demographic bulge but a permanent shift;
- ageing societies affect all ages. All stages of the lifespan (childhood; paid work and raising a family; active, independent life beyond work and parenting; eventual dependence) are being stretched and within each stage there is greater diversity;
- throughout their lives, the 'baby-boom' generation has differed markedly from earlier generations in their behaviour. Between 2010 and 2030, the baby-boomers will enter their retirement years and can be expected to continue to behave differently from their predecessors.

There are a number of implications for culture. Firstly, present patterns show younger people attending and participating in culture considerably more than older people. This would seem to imply that there will be fewer attendances and that the income generated by cultural organisations will drop. However, the ‘baby-boom’ generation has always behaved differently from previous generations. There is good reason to believe that it will continue to behave differently and that it will actively look to fulfil its aspirations particularly in cultural sectors once it reaches the stage of independent life beyond work and parenting. Cultural organisations – and Jersey as a whole – will need to be responsive to meet these new needs.

Secondly, different age groups attend and participate in different cultural activities. Younger people attend films and participate in clubbing much more than older people. Audiences for jazz, musicals and events connected with books come from all age ranges. Visits to libraries and museums are fairly evenly spread across all ages, though with lesser numbers of visits from those over the age of 75 (see ACE and *re:source* report above). This will impact in terms of the programmes offered by cultural providers. It may also impact in terms of increasing the tensions between providing for the differing cultural needs of the old and the young. These may be partly addressed by having different cultural organisations specifically geared to the different stages of the life cycle, particularly for youth. It will certainly mean taking steps now to value, support and develop youth activities if for no other reason than to ensure that culture is sustainable for the long term.

Thirdly, an extended, healthy and active period for people after full-time work and raising a family, gives opportunities for involvement in cultural activities. Individuals in this third stage of life will have increased leisure time. Many will also wish to work at least part-time both for economic return and as volunteers. This gives a great opportunity to strengthen the voluntary basis of the Island’s cultural life.

Finally, will this demographic change lead to people being less well-off? Not if it is planned for well ahead. Here, too, culture has a part to play by ensuring that Jersey makes the most of the positive trends and factors that will come into play with an ageing population.

### **Internal issues: sustaining the current cultural infrastructure**

The States has financed huge capital developments in culture over the past 10 years (including the Archive, the Maritime Museum, Mont Orgueil, the Jersey Opera House and St. James) and should be applauded for this. However, the significant capital investment by the States can give the impression that the sector is well-funded on a revenue basis. This is not the case: the increase in revenue funding has not kept pace with the increase in the ‘cultural estate’ – and, as the comparisons with central London and European countries suggests, is not over-generous. There are a number of separate strands that make this issue both crucial and urgent.

Cultural institutions can exist on a band of funding. With the minimum funding, programming is dictated by purely commercial considerations – what will get the greatest numbers of audiences in for the least cost and risk. With relatively little extra funding, this can be balanced by artistic criteria, by aiming for greater diversity of programming including ‘cutting edge’ and ‘riskier’ programmes and by striving for better quality. Increased funding also enables education work, outreach work and work to widen access. Those education, outreach and access programmes in turn help to increase skills and attainment of school students and others, and to foster the evolution of the Island and its identity.

Research suggests that currently the funding levels of most of Jersey’s major cultural institutions have been set at or not much above the minimum amount necessary for their survival. This has hampered their development. It has led to blander and less distinctive programming. It will make it difficult for them to work in a meaningful way towards many of the aims and objectives set out in this section because improvements in quality and increases in access and education work cannot happen without first paying the core organisational costs – staff costs, building overheads.

This problem is exacerbated by 2 other factors. First, the amount of income that the cultural institutions can raise from other sources is declining. The decline in visitor numbers to the Island has led directly to a decline in visitors to cultural organisations.

Second, there appears to be an inadequate recognition by the States of the ‘full life costs’ of their investment in

the cultural estate. Put simply, there is a lack of planning and funding for repairs and maintenance and for the costly but necessary 'mid-life' refits that all well-used public buildings require. This, too, impacts on the sustainability of the Island's major cultural institutions. There also appears to be a lack of understanding that a large portion of the costs of culture are tied up with the overheads associated with the buildings rather than with the cultural activities themselves. These overheads would be a cost to the States whether or not the buildings were being used productively or lying empty.

The inescapable conclusion is that the States must either increase the level of funding significantly to the major cultural institutions if it wishes to ensure their sustainability or it must accept cuts in services – and the services which are most likely to be cut are precisely those which most would like to see preserved and enhanced.

### **Imbalance in current infrastructure**

The conclusion of the first internal issue is that the States must respond to the sector's needs for more revenue funding. The nub of this issue is that the sector has to address issues of gaps and duplications in the present provision and organisation of culture in Jersey.

The first strand of this issue is that current cultural provision is imbalanced with some sectors over-provided and others under-provided. This has been a result of historical accident and opportunities being seized. If capital developments had been planned and prioritised then things would have turned out differently.

Thus, there is an argument that Jersey is over-provided with performing arts venues (Jersey Arts Centre, Opera House, St. James) but at the same time there is no dedicated visual arts centre. While there is solid support for the major grant aided cultural organisations and the cultural departments of the States, there is little support for the creative industries and the commercial sector, while support to the community sector and individual artists is also minimal.

There have been long-term and widely-held aspirations for a 'National Gallery of Jersey' or a contemporary art gallery to redress the first of these imbalances. The Education, Sport and Culture Committee would support such a project but would not wish to repeat mistakes of earlier years. The Committee would be concerned that the demands that such a project would make on revenue funding would merely add to the problems of sustainability of the cultural estate. For this reason it would wish to secure appropriate long-term revenue resources for such a project before committing to its development.

In the meantime, more support should be provided to organisations like Art in the Frame and the Jersey Public Sculpture Trust developing more informal exhibition spaces, more visual arts workshops, and more public art. Investigation should be given to developing managed workspaces (both in St. Helier and in rural areas) with artists' studios, workshops, meeting rooms and occasional exhibition space. Consideration should also be given to providing contemporary temporary art exhibitions at the art gallery in the Jersey Museum and other galleries. These steps will help to provide a foundation of support, understanding and expertise for any future project. They will also help to minimise the risk.

There was very strong support for more funding of local, community groups and individual artists in the Burns Owen report. That support – from Vision Jersey and the Steering Group for this strategy to the needs of the sector documented by the Jersey Arts Trust – is as strong today as it was in the past. However, support remains as meagre today as it was then. At present only around £40,000 goes to local groups and artists. This contrasts with the £420,000 (excluding overheads) spent by the Advisory Council for Sport and Leisure in grant aid to sports clubs and individuals. If support is to be given to the community sector, fostering networks, help to develop volunteers, encouragement to individual artists and groups and in growing the creativity of Jersey, then there must be a step change in the funding and help given to this sector.

This strategy also argues for much more focus on the Island's creative industries and commercial sector. Here, though, support takes the form of deregulation, of a beneficent tax regime, of making it easy to rent property and of providing business support, rather than in giving grant aid.

As well as gaps, it can be argued that there are also duplications within the present set-up and that these lead to

inefficiency and confusion. There is a perception that the Jersey Arts Centre and the Jersey Opera House both produce programmes of – in the main – performing arts. Wouldn't there be savings if they shared some functions such as box office and marketing? The Jersey Arts Trust has undertaken valuable functions in the past but couldn't its arts development functions be better performed if it were free of its responsibilities and concerns with regard to the Jersey Arts Centre and the Opera House.

There are, of course, arguments for and against each of the positions set out above. Next, there appears to be a 'silo' mentality amongst both the independent cultural institutions and different States' departments. This is by no means unique to Jersey. It is prevalent throughout central and local government in the U.K. Working in partnership, different agencies and government departments are beginning to realise gains which they would not have been able to achieve if they had worked on their own but progress has been slow and uneven. Changing the ethos, culture and way that organisations do things is probably the hardest organisational task of all, and one that takes years.

The 'silo' mentality should not be overstated however. There are examples of work between different cultural organisations, and between cultural organisations and agencies/departments in other sectors, particularly at the operational level. Much more could be done, particularly at the strategic level. There is still a divide between the arts and heritage generally. There is no single focus for culture as a whole. Apart from the firm links between Tourism and the cultural sector (which, arguably, have been driven by Tourism), there is little long-term, concerted effort to work with a range of other States departments (Education, Economic Development, Environment and Public Services, Health) on a range of projects which would achieve both the aims for culture and the aims for these departments and agencies.

Here, the creation of the Education, Sport and Culture Committee gives an opportunity to start working together with other committees. It also gives the opportunity to help resolve the final strand in the under-performance of the Island's cultural sector – its inability so far to advocate the benefits of culture effectively to the Island. This has led to a serious underestimate of the value of culture to Jersey and of the centrality of culture to the life of Jersey. Now more than ever Jersey needs a powerful advocate for culture, and one which is seen as an advocate for culture as a whole rather than for any one cultural organisation.

All the strands of this issue – the gaps in provision, the lack of support for the 'grass roots', the duplication of venues and functions, the relative lack of working with other cultural organisations and with agencies from other sectors, the lack of a strong advocate for culture – all point to the need to review the present structure for culture.

## SECTION 3

### THE SCOPE AND DEFINITION OF CULTURE

In view of the above, the ESC Committee recognises that ‘culture’ is at the heart of most things that we do as individuals or within communities. In developing this strategy, the Committee is aware that definitions of the term ‘culture’ can be very wide-ranging and that the term can mean very different things to different people. It comprises the core beliefs and values which establish individual and community identity. It is in our people, our landscape and our buildings, it is about ‘the way we do things’, and it is also the means by which those core values and beliefs are transmitted and developed.

The Committee is also aware that it is not the role of government to prescribe or attempt to control ‘culture’ or associated activities. It believes however, that a strong cultural identity and a vibrant cultural life bring benefits to a community and that government, in promoting the public good, has a role to play in supporting, encouraging and celebrating cultural awareness and activity.

In view of the above, for the purposes of this report, the ESC Committee has adopted a wide scope for culture in Jersey,<sup>[4]</sup> congruent with the proposals of the U.K. Department for Culture, Media and Sport (DCMS). As such, cultural activities include the arts, the use and development of libraries and museums, heritage, archaeology, archives, architecture, crafts, the creative industries, entertainments, festivals and reading. It also overlaps with many other areas of activity such as sports, tourism, gardening and horticulture, and other activities such as countryside and water based recreation and it links with sectors such as urban regeneration.

Cultural activities –

“involve some form of creativity in their production, that they are concerned with the generation and communication of symbolic meaning, and ... their output embodies, at least potentially, some form of intellectual property.” (From: D. Throsby, *Economics and Culture*, Cambridge University Press Cambridge, 2001.)

Creativity is at the heart of all cultural activities. These are not routine activities but require skill, learning and innovation. Culture gives meaning to people’s lives, it shapes their identity and the identity of their community, the generation, production and communication of meaning require unstinting effort, intelligence and inspiration. Excellence and quality are central. Some cultural activities result in tangible products, such as books, CDs, videos, museum displays and artworks. Others rely on more fleeting experiences – theatre and concert performances, dancing and sports events, but all are the result of human intellectual endeavour and, because all embody intellectual property, all have social and economic value.

This inclusive approach means that culture and cultural activity is not the preserve of a few but a part of everyone’s life. Culture is for everyone. Different cultural activities are enjoyed for their own sake by different groups. They give value and meaning to the lives of individuals and communities and, as such, they have a huge *intrinsic* value. They bring benefit in their own right. Without such activities life for many would be little more than boredom and drudgery.

As well as having intrinsic value however, The ESC Committee suggests that cultural activities also bring wider social and economic benefits to the community as a whole. As such they have *instrumental* values. Experience elsewhere shows that creativity, encouraged through cultural activity is an increasingly important economic driver. It can spearhead regeneration. It enhances the quality of life for individuals; it strengthens communities and brings health, education and community safety benefits to everyone. For Jersey, it is fundamental in fostering the remarkable and unique identity of the Island and in helping direct the continuous evolution of that identity in the face of a rapidly changing world.

## SECTION 4

### A VISION AND MISSION STATEMENT FOR CULTURE

#### **Vision**

In view of the above, The ESC Committee proposes that the States adopt the following vision statement for culture –

*‘That the people and the States of Jersey recognise and value culture in all its forms as central to the life of the Island, to its identity, to its quality of life, to its sense of community, and to its future prosperity’.*

#### **Mission**

The Committee also proposes the adoption of the following mission statement –

*‘The States of Jersey is committed to creating an environment in which the development of the Island’s identity and cultural activities can flourish.’*

#### Aims

Within that context and in the light of consultation with key cultural providers and members of the general public, the ESC Committee proposes the adoption of 7 key strategic aims with underpinning objectives for the development of the cultural life of the Island –

Aim 1: To foster, develop and strengthen the Island’s identity

Aim 2: To make cultural activities integral to the economic and social development of Jersey

Aim 3: To help develop and boost economic activity

Aim 4: To enrich the quality of life for all residents and enhance our visitors’ experience

Aim 5: To help develop culture at the grass roots

Aim 6: To help foster lifelong learning

Aim 7: To widen access to, and participation in, cultural activities

#### Objectives

Within each aim, the Committee, through consultation, has developed a series of objectives. The following section lists and describes these objectives. The attached Appendix summarises these in tabular form, providing an indication of the level of support received through the consultation process and illustrating how the objectives meet the ESC Committee’s published aims and those of the States contained within the recently published States Strategic Plan 2005 – 2010.

## SECTION 5

### STRATEGIC AIMS AND OBJECTIVES IN DETAIL

#### **Aim 1: To foster, develop and strengthen the Island's identity**

This is the heart of the strategy. It will require co-ordination of effort between a wide range of cultural organisations and related services such as Sport, Tourism, Environment and Public Services.

The aim accepts that that 'identity' is not 'fixed', it is a continuously evolving notion. Different sectors of the population have differing though overlapping senses of identity and they value different constituents or expressions of that identity. Identity must also look outwards – as, indeed, it has in the past.

#### **Objective 1.1: *To provide funding and other support where required to those organisations, individuals and activities which best help to foster and develop the Island's identity.***

The close network of community organisations and the tradition of self-help are integral to Jersey's identity. This objective seeks to support the 'grass roots' of culture. It is closely related to other measures suggested under Aim 5. It also refers to activities programmed by grantaided or mainstream cultural organisations with the specific aim of fostering the Island's identity. The achievement of this objective will require a realignment of current cultural investment towards this area of activity. Other support required will include professional advice, help with publicity, marketing, information, provision of equipment, buildings and other resources, as well as other organisational help. A plan of support, based on the research undertaken by the Jersey Arts Trust and further consultation across all sectors of culture, will be developed as a priority.

#### **Objective 1.2: *To create effective links with the parishes to identify local needs and to deliver appropriate services and activities locally.***

The parishes help to deliver some local services and are well placed to be able to identify local needs. Many of the cultural needs of Jersey are common across the Island but other needs are more local. Similarly, while many services are best delivered centrally, there will be others which are best done locally and, as the 'Occupation Tapestry' has so vividly shown, there are projects which can inspire the whole Island but which involve groups from each parish. This objective recognises the importance of the parish in Jersey culture and seeks to ensure support is available for the development of similar ideas for the future.

The first task will be to consult with parishes and to research those cultural needs best addressed through local services.

#### **Objective 1.3: *To support the guardian and stewardship roles for preserving the built and natural environment of the Island, particularly for those facilities and collections which most foster a sense of identity and pride.***

The Environment and Planning Committee plays a key strategic role in safeguarding the natural and man-made heritage of the Island and in the protection of the Island's amenities in visual and other terms. The Jersey Heritage Trust, the Société Jersiaise, the National Trust as well as other organisations and individuals also have a role in conserving and interpreting a range of historical monuments and sections of the natural environment of Jersey. It also applies to the other sites of importance, e.g. sites of scientific interest, RAMSAR sites and landscapes and habitats that are of particular value to the identity of Jersey and to the collections at the Archive, the Library and the Société Jersiaise. It is important that effective links between the various participants are developed.

#### **Objective 1.4: *To confer a general responsibility to the Jersey Heritage Trust for all monuments, ancient and modern.***

At present the Jersey Heritage Trust has the lead guardian and stewardship role for the management and interpretation of historic buildings and monuments in public ownership in Jersey. It provides the archaeological, conservation and architectural resources necessary for the care and interpretation of these sites, and advises and

supports the Planning Department in this respect. There are many heritage sites in public ownership that should receive more strategic care and attention. This aim confers a general responsibility on the Jersey Heritage Trust for the management of these sites on behalf of the States within the regulatory framework operated by the Planning Department.

**Objective 1.5: *To confer responsibility to the Jersey Public Sculpture Trust for identifying, commissioning and erecting public sculpture.***

At present, public sculpture is erected on an ad hoc basis. There are benefits in taking a more proactive stance on this matter – partly because public art has a key role in promoting identity, partly because of the complexities of the process. Given the expertise of the Jersey Public Sculpture Trust it would be appropriate for the States to confer this responsibility on the Jersey Public Sculpture Trust after having agreed the appropriate consultation and management systems.

**Objective 1.6: *To review the present ‘blue plaques’ scheme with the aim of extending it throughout the Island.***

In terms of ‘blue plaques’, there is an existing scheme operated by the Vingtaine de la Ville, but this is restricted to St. Helier. It would be appropriate for this scheme to be reviewed and extended on a parish basis, with co-ordination by the Jersey Heritage Trust.

**Objective 1.7: *To commission a series of programmes, activities, publicity and information which will celebrate a sense of identity and pride in the Island amongst the young people of Jersey.***

There is a strong sense of identity and pride in Jersey amongst young people but there are relatively few opportunities for young people to express their pride and aspirations. These celebrations are likely to have a different take on the Island’s identity than that of older generations but they are no less valid or valuable. Diversity is important to encouraging creativity and growing the creative class in Jersey; so too is the buzz of youth culture.

**Objective 1.8: *To record, value and support the Island’s local traditions.***

The Island has a number of local traditions fostered by local people, groups, faiths and churches, and a host of local organisations. These need to be recorded so that they are not lost to posterity. Some may also need more active support in order that they can be refreshed and recharged. (For instance, the Battle of Flowers may benefit from an arts development programme which seconds master crafts workers from other carnival traditions to work alongside local groups.)

**Objective 1.9: *To investigate the feasibility of adopting Jèrriais as the Island’s official minority language and to work with the Société Jersiaise, Le Don Balleine and L’Assemblée d’Jèrriais to revive the language of Jèrriais.***

Jersey almost lost its language in the 20th century. By 2001 there were less than 3,000 speakers of Jèrriais. In the 21st century strenuous efforts are being made to re-establish it. Le Don Balleine, funded by the States, is leading a programme in schools teaching Jèrriais. L’Assemblée d’Jèrriais promotes the language generally. Language brings distinctiveness, a sense of localness and a whole new set of skills all of which are important qualities in attracting the creative economy. It is fundamental to the Island’s identity. This objective is to work with these organisations to help in the revival and status of the language.

**Objective 1.10: *To support and develop a role for culture to broaden Jersey’s outlook and to strengthen Jersey’s international profile.***

Jersey does not exist in a vacuum. Its identity is constantly shaped by the activities and achievements of its local population, many of these in reaction to events and thinking from overseas. New thinking is always needed. This objective seeks to ensure that the Island does not become too inward-looking. Culture has a role to play in helping Jersey to learn from developments elsewhere while also helping Jersey to develop a strong international profile which will attract tourists to visit and skilled professionals to work and build business. This is a two-way process

bringing new thinking back to the Island and its cultural organisations but also helping to increase the profile of Jersey abroad. It will encourage existing cultural organisations to make links and partnerships with organisations in the U.K., France and elsewhere. It will help individual artists and cultural workers (whether professional or non-professional) to develop their skills and talents through travel grants and support for exhibitions, readings, abroad. It will bring experts from other countries to Jersey to help the cultural development of organisations and individuals through residencies, placements, master classes (see Aim 5 for resourcing).

The Education, Sport and Culture Committee will encourage cultural organisations to consider –

- making the most of existing parish twinings to develop exhibition materials around specific subjects. For example, the twinning link between St. Saviour and Villedieu could enable the development of an exhibition of the history and culture of each community, presented in both languages, around aspects of shared history such as the Occupation and Liberation;
- twinning between historic sites and museums. For example, the Maritime Museum with Tatihou, Hamptonne with La Ferme d'Autein, the Jersey Museum with the Musée de Normandie with the aim of developing longer term partnerships beyond the symbolic act of twinning itself.

The Education, Sport and Culture Department will work with Island arts and cultural organisations and the Maison de Jersey to explore the possibility of increasing performances and participation by French art and cultural groups in the Island by developing greater co-ordination and planning between Island art and cultural organisations and similar organisations in France.

## **Aim 2: To make cultural activities integral to the development of Jersey**

The vision for culture in Jersey recognises it as central to the life of the Island, to its identity and to its future prosperity. To do this requires a shift in how the States of Jersey views and deals with culture. Culture is no longer a peripheral activity. If Jersey is to be an island of culture, if culture is to strengthen Jersey's identity, and if culture is to help the Island's future prosperity, then the States must be fully committed to this vision. It needs to make a public statement of its commitment and it needs to increase the profile of culture as a long term strategy.

### **Objective 2.1: *For the States of Jersey to commit itself to establishing a statutory framework for culture.***

At present, and unlike the U.K., the provision of a public library service is not a statutory responsibility. Neither are the other cultural sectors. A commitment to make culture a statutory responsibility sends out a strong message that Jersey is 'culture friendly'. While this does not commit the States to any specific level of funding for culture, it shows that the States is at the forefront of governments in recognising the importance of culture and the central place of the States in funding culture. It will help to boost the confidence of Jersey's cultural organisations. It will help to break the mindset that 'culture is a luxury'.

It is proposed that cultural activities covered by the statutory framework should include archives, arts (including music and film), crafts, heritage, libraries, museums and sport. The statutory framework should be based on the fact that cultural activities bring both intrinsic qualities and wider social benefits.

### **Objective 2.2: *For the States of Jersey to commit itself to establishing a legal deposit law.***

The initial steps have already been taken to establish a legal deposit law which requires a copy of anything published in Jersey to be lodged with the Library and made available for inspection by the public. This measure will bring Jersey into line with the U.K. and other states. It will also help to ensure that contemporary elements of Jersey's culture are preserved and help to support Objective 1.3.

### **Objective 2.3: *For the States of Jersey to commit itself to three year funding of its 'core' funded cultural organisations.***

The Island's major cultural organisations need to plan far ahead – certainly much further than the end of the current financial year. Yet at present there is no formal commitment by the States that their funding will be continued. This leads to short-termism and inadequate planning. It restricts the choice of artists and programmes. It may even, on occasion, lead to increased spending. A commitment to 3-year funding, preferably on a 'rolling' basis, would give cultural organisations added security, help their planning, improve their efficiency and increase the range and quality of their programming.

While legally the States cannot absolutely guarantee funding beyond the present financial year, nevertheless it can give sufficient comfort to organisations on the general level of revenue funding they will receive for the succeeding 3 years dependent on both parties agreeing a funding or service agreement. Funding levels would be honoured provided that the organisation delivered on an agreed programme (and subject of course to the usual legal exclusions and national emergencies). This would be updated annually subject to the agreement of the organisation's service agreement. The benefits of 3-year agreements are now widely recognised in the U.K. with Arts Council England funding its 'regularly funded' organisations on this basis. Increasing numbers of local authorities are also switching to 3-year funding regimes. This proposal is a development of the existing systems of service agreements and business plans. It would ensure that the States would have a much clearer view of 'what it is getting for its money' and more influence on how it was being spent.

**Objective 2.4:** *To develop asset management plans for current cultural buildings with a commitment from the States to fund identified repairs and maintenance costs.*

This objective addresses current concern surrounding the maintenance and repair of existing buildings used by cultural organisations. It proposes that the States fund the identified repairs and maintenance costs on the basis that these costs would need to be paid whether or not the buildings were used for cultural or other activities, and that it is likely that the 'whole life' costs of buildings would be less – and would certainly cause less disruption and closures – if maintenance was done in a planned, preventative manner rather than through crisis management. The process is already in train in that a condition survey is being undertaken of the Library but it needs to be extending to all the buildings of the major existing cultural organisations (excluding historic buildings).

There is an added benefit to this arrangement in that it would allow the cultural organisations to do what they do best – focus on managing cultural activities rather than being distracted by building management issues. This in turn will help cultural producers to improve the quality of cultural activities – an aim which is central to all the cultural organisations in the Island. It is proposed that these plans would be led by the States of Jersey Property Holdings in conjunction with Education, Sports and Culture as the department with the necessary expertise in this area.

**Objective 2.5:** *To develop a long-term capital plan prioritising the utilisation, redevelopment and/or expansion of the existing cultural infrastructure of the Island.*

Where the previous objective is about the medium-term sustainability of the existing cultural estate, this takes a longer term view. It addresses the issue of balancing aspirations for expansion in the cultural infrastructure (e.g. further phases of St. James, a national gallery for Jersey, a contemporary art gallery) with the need to refit and redevelop existing buildings to meet the public's changing needs (e.g. the Jersey Library). Over the past decade, the States and the cultural sector have responded to opportunities as they have arisen without detailed consideration of the overall cultural provision. This has led to duplications and gaps. It could potentially lead to the situation where re-developments to existing buildings are being delayed. It could also lead to the situation where new cultural developments are agreed, committing the States to additional revenue funding while the revenue funding for existing cultural organisations and venues is inadequate.

**Objective 2.6:** *To investigate whether the States should take over the existing loan for the development of the Jersey Opera House from the Jersey Arts Trust.*

Currently the Jersey Arts Trust is responsible for paying the loan for the development of the Jersey Opera House with the States as guarantor of the loan. Effectively the States pays the current loan to the Jersey Arts Trust which then pays Barclays Bank. As described in Section 6, the loan expensive. This is an issue which ESC would wish to explore in greater detail.

**Objective 2.7: *For the Education, Sport and Culture Committee and its successor body to be charged with the lead responsibility for overseeing, monitoring and reviewing this strategy and any subsequent revisions.***

The success of any strategy involving a number of different organisations is dependent on all parties being clear about which agency has overall lead responsibility for the strategy. The detailed actions on which much of the success of this strategy will depend will be formulated by the different organisations working with the Education, Sport and Culture Committee. These will then be codified in business plans and service agreements which in turn will be monitored and reviewed by the Education, Sport and Culture Committee.

At present, systems of negotiating service agreements and then monitoring and reviewing these are not fully developed. Arts grants for example (to ‘core’ arts organisations, community organisations and individual artists) are administered via the Jersey Arts Trust, while the grant to the Société Jersiaise is routed via the Jersey Heritage Trust. While this system may offer benefits in terms of the ‘arms-length principle’, it has led to a situation where the States of Jersey is not fully signed up to culture, where there has been little advocacy of the benefits of culture within the States and where there is confusion about roles and responsibilities. This has not helped the cultural development of the Island.

**Objective 2.8: *For the Education, Sport and Culture Committee to investigate ways of gaining extra resources for culture in Jersey.***

It is usual that demand for funding for cultural activities exceeds available resources. It is imperative therefore that other ways of funding the sector are investigated. Investigations could include –

- setting up a ‘sponsorship forum’ with the Island’s major commercial institutions;
- extending the U.K. National Lottery to Jersey with its benefits going to similar good causes, including cultural activity, as in the U.K.; and
- strengthening the existing Percent for Art policy.

**Objective 2.9: *To establish a ‘partnership fund’ which will support creativity across all sectors for organisations and individuals whose activities support or promote one or more of the aims of this strategy and enable culture to work in partnership with other departments of the States.***

Increasingly, in the U.K. cultural organisations, programmes and projects are being funded by non-cultural agencies – through economic development, education, police, health and neighbourhood renewal. This has released considerable additional resources into the cultural sector. Often the key to unlocking these external funds is through having some internal funds in place to begin with.

The intention of this ‘partnership fund’ will be for Education, Sport and Culture to act as a broker in helping cultural organisations to develop projects which can then be funded in the main through other departments and budgets. As with many other objectives throughout this strategy, this depends for its success on working in partnership with other States’ departments and other agencies.

**Objective 2.10: *To work with Highlands College and other interested bodies to examine the feasibility of establishing a ‘college of culture’ in Jersey.***

Richard Florida, Jane Jacobs and other social theorists have found a clear connection between economic success and human capital, often measured by the level of education. They argue that the best predictor of subsequent growth is investment in higher education. Jersey’s education performance at ‘A’ Level is good: 26% of the working population with ‘A’ Level or equivalent compared to 24% in the U.K., but it lags behind at degree level or equivalent: 11% of the working population compared to 16% for the U.K., while 34% of the working population have no formal qualifications compared to 16% in the U.K. (from ‘A Strategy for the Future’,

Highlands College).

A 'college for culture' based in Jersey would be both an economic driver and a cultural force. It would help to diversify the economic basis of Jersey and encourage the development of the cultural industries in the Island. It would act as a spur to the evening economy and increase the diversity of the Island – helping to attract the creative class.

Highlands College already offers foundation courses in art and design, sports studies courses and has a developing media school. There are discussions about developing a performing arts foundation course. It has links with universities in the U.K. There is the opportunity to develop these and other courses, including research and postgraduate courses, geared to the strengths of the Island and to culture in the Island. These are likely to be 'niche' courses where Jersey can demonstrate a competitive advantage, and organised on a modular basis with a high amount of distance learning.

This action proposes investigating the feasibility of establishing a 'college of culture' – defining culture in the very widest sense and playing to Jersey's competitive advantages. Courses could range from heritage and museum management, music and film studies through research in voluntary arts and individual creativity, to horticultural research, to environmental management and maritime ecology – all embedded in specific strengths of Jersey's culture.

### **Aim 3: To help develop and boost economic activity**

Jersey's distinctive identity and culture is central to Jersey's tourism. Increasingly, visitors want active holidays where they meet and relate to the local people. Such holidays are spread across the year rather than concentrated on the summer months and visitors tend to be higher spenders. Jersey's tourism is increasingly 'cultural tourism' focusing around a wide range of festivals and events.

Similarly, culture has something to offer the agricultural industry through the development of culture-based tourism on farms, the use of some existing buildings for managed workspace for creative industries and other cultural uses. The encouragement of the commercial cultural industries generally will also help to diversify Jersey's economy and help lessen the dependency on the financial services sector.

In all these initiatives, culture will need to work closely with other departments and agencies including Jersey Tourism and the Economic Development Department. Partnership working is crucial.

#### **Objective 3.1: *To support programmes of activity which increase cultural tourism to the Island.***

Cultural organisations are already working closely with the Economic Development Department to develop tourism. This objective seeks to extend and develop this growing partnership. It will involve tourism and cultural providers working closely to identify which programmes have the most impact. Enhancing and nurturing existing festivals and events or helping to develop new events within a structured and carefully planned programme. Niche markets could also be developed, such as active arts and crafts, heritage, archaeology and environmental based holidays.

#### **Objective 3.2: *To develop/co-ordinate with all major cultural providers a three to five year programme of major festivals, conferences and events on cultural themes to attract and sustain tourism to the Island.***

Longer term planning – helped by 3-year funding of the major cultural organisations – would help in this process. Partnership working with Economic development is crucial.

#### **Objective 3.3: *Working with other States departments and cultural providers to help develop 'green tourism' through signage, artworks, information, tours, etc.***

Many regions and local authorities work with artists and local crafts workers to enhance walking and cycling trails and the natural environment generally. For example, Somerset and Dorset local authorities commissioned

many examples of public art along the River Parrett Trail including stiles, gates, way-markers and bridges. Local schools, communities and the local agricultural college (Cannington College) were involved in their development. The Trail has shown direct benefits in terms of sustainable tourism, economic regeneration and involving young people. Cannington College has since employed an Artist in Residence. South Norfolkshire Council have done likewise with the Boudicca Trail. Most recently – and with a high profile gained by his successful action against Habitat for infringement of intellectual copyright – Andy Goldsworthy is working with the Alpes de Haute Provence *department* in Digne to create “an immense open air art gallery involving a 12 day walk over more than 100 miles of rough and often dangerous mule trails”.

Jersey’s wonderful landscapes, huge variety of habitats, and its dolmens, forts, castles and other built examples of 6,000 years of human habitation, together with the expertise of the Jersey Public Sculpture Trust, Jersey Heritage Trust and others, offer great opportunities for similar projects. Developing the Island as “an open air art gallery” may complement any developments towards a national gallery for Jersey.

**Objective 3.4: *Working with the appropriate States departments and others to develop the evening economy.***

A lively evening economy will help tourism. It will encourage the creative class and the economy generally. Much of this will depend on individual entrepreneurs convinced that there are commercial opportunities in opening cafes, music clubs, internet zones, hairdressers and other places ‘to hang out’.

St. Helier and other areas already have the beginnings of an evening economy and the development of a college of culture and managed workspaces for artists nearby will help to feed the evening economy. This development can also be encouraged by the States in a variety of ways – through reviewing licensing and planning regulations to make it easier for such businesses to set up, by developing more outdoor evening entertainments in the streets, by commissioning more works of public art, by designating an area – for instance, Gorey Pier, St. Aubin or part of St. Helier as a ‘cultural quarter’.

This would be a long-term project and involve partnership working with a number of States’ departments, Centre Ville, local traders and other agencies.

**Objective 3.5: *To support individual artists, across all the arts and crafts and cultural workers in furthering their careers and/or in developing a stronger economic base for their cultural activities, and in helping to support a market for their works and activities.***

This aims to support local artists and crafts workers and to help retain existing artists and others working in the cultural sector. It requires a variety of initiatives including advisory support, developing managed workspaces, a programme of commissioning local artists and financial support with equipment, facilities, rent, publicity, travel, and learning.

It may also involve supporting the commercial infrastructure that helps to publicise, distribute and sell artists’ works whether these be artists, craft workers, musicians, writers, publishers or others. For instance, The Jersey Tourism Development Fund has supported Art in the Frame in St. Aubin. There may also be an argument for encouraging the creation of a ‘bohemian quarter’ in St. Aubin by supporting a cluster of similar activities around the existing art shops and galleries or at Gorey Pier in partnership with the Gorey Rejuvenation Scheme.

**Objective 3.6: *To commission local artists and crafts-workers wherever possible to enhance new public developments and to encourage the private sector to do likewise in their new developments.***

Although quality and excellence are fundamental considerations when considering investment in culture, the States and local private organisations could offer significant support to individual local artists and small cultural organisations by commissioning work locally whenever possible.

**Objective 3.7: *To develop a series of incentives to encourage the development of the creative industries in the Island.***

At present there is little knowledge about the type, extent, make-up and needs of the creative industries in Jersey.

Research is required in order to determine the type of incentive and the likely impact that such incentives will have in terms of economic development. Where there are long-term benefits, it will provide justification for additional investment.

Depending on the findings of that research, a number of incentives should be initiated to support developments of the sector. These could include managed workshops or 'incubator units' for groups of artists and other creative workers (in urban and rural areas), start-up loans, reduced rentals on properties, tax breaks for new businesses, progressive planning proposals, and cutting red tape generally to make it easy to set up business.

As with the other objectives under this aim, partnership working with a variety of departments and agencies will be required.

**Objective 3.8: *To ensure appropriate help and advice is available to key island attractions.***

The few major organisations in the 'commercial' cultural sector are an important part of Jersey's culture and should not be ignored. All are relatively large employers compared to the cultural sector generally and all play an important role in Jersey's tourism industry. This objective seeks to ensure the survival and development of these organisations through the provision of non financial help, advice and support.

**Aim 4: To enrich the quality of life for all residents and enhance our visitors' experience**

This aim commits the Education, Sport and Culture Department to working with cultural organisations and individuals and with other States' departments who, in some cases at least, will take the lead for these objectives. The objectives under this aim focus on improving the public realm. Strengthening the Island's identity and many of the measures proposed under other aims will also help to enrich the quality of life in Jersey.

**Objective 4.1: *To improve the public domain by developing and extending the current Public Art Policy and by developing public art strategies for different locations.***

Many U.K. local authorities now have public art policies recognising that public art can be central in developing a high quality public domain. A public art policy for Jersey would recognise the contribution that public art makes to the quality of life, the improvement of public spaces and the development of a sense of place. Public art extends beyond art and sculpture; it includes a host of different craft works (e.g. street furniture, signage) as well as street events and activities. This objective recommends that Education, Sport and Culture should work with the Environment and Public Services Department and other States' departments, in order to develop a public art policy.

In addition, it is recommended that consideration should be given to building on current work undertaken by the Jersey Sculpture Trust with regard to public arts strategy for the Waterfront. The principle of developing public arts strategies for particular areas should be considered for other localities within Jersey, e.g. central St. Helier St. Aubin, and the Airport. Such areas would need to be prioritised, then individual strategies commissioned from the Jersey Public Sculpture Trust or other experts in the field.

**Objective 4.2: *To strengthen the existing Percent for Art policy for all future developments, both public and private.***

A 'Percent for Art' policy encourages or commits a small percentage of the funding for capital developments by the public or private sectors, typically 0.5% or 1% of the total development costs, to be spent on arts. Such expenditure should be related to the development and is normally integrated within the development. Experience from the U.K., the U.S.A., Australia and other countries show that –

- it is generally more effective when a percent for art is mandatory rather than merely 'encouraged';
- within a mandatory scheme, the public sector must lead the way;

- it is usually better for artists, craftspeople and others working from percent for art funds to be involved in the project from the outset; and
- considerable support in brokering, matching and commissioning artists is needed either through a dedicated ‘public arts officer’ or an independent public arts agency.

In the U.K., the Government is considering changes to the current Section 106 procedures (commonly known as ‘planning gain’) which would make it easier for the percent for art (or public art generally) to be funded, where there is no mandatory percent for art from the private sector. This would also facilitate ‘pooling’ percent for art projects for small scale developments.

As an initial step towards this objective it is recommended that supplementary planning guidance to developers and others on the implications and practical implementation of the percent for art policy should be issued.

**Objective 4.3: *To adopt more comprehensive cultural objectives for inclusion in the next revision of the Island Plan.***

The Island Plan guides development to the year 2011. It provides a long-term approach to the development of Jersey and wishes to ensure that the social, cultural, environmental and physical resources of the Island are sustained for future generations to enjoy. It places great importance on the built environment. It is supportive of tourism and recreation which it considers vital to Island life. However, there are more opportunities for integrating culture into the Plan. The Department for Education, Sport and Culture should work with the Environment and Public Services Department to help ensure greater integration of culture into the next revision of the Plan.

**Objective 4.4: *To develop guidelines and management plans that will help improve public space and the built environment.***

This objective will be achieved through joint approaches between Education, Sport and Culture and the Environment and Public Services Department to build on existing work being done on urban character appraisal of St. Helier and extending this, as appropriate, to other urban areas throughout Jersey. The aim should be to ensure that all future developments follow the best possible design principles and use good quality, vernacular materials to enhance the Island’s traditional building features. This is recognised in the Island Plan which “places great importance on the built environment and the way in which it should be enhanced... “The Committee is determined to reverse the trend towards blandness by encouraging the use of materials and colour schemes that were once such a feature of Jersey buildings.” (Island Plan, 6.4). The Cultural Strategy endorses these guidelines.

Amenity space is encompassed within the Island Plan but there is a view that there is a deficiency of recreational space for children and young people. Planning and cultural policy should inform each other on matters such as this and in terms of public space and how it is used.

**Aim 5: To help strengthen culture at the grass roots**

Contrary to experience in other communities where many aspects of community life have declined over the last half of the twentieth century, Jersey continues to benefit from vitality, diversity and interconnectedness of its community sector. People are still ‘doing’ culture as much as – or, even, rather than – ‘watching’ culture. As one interviewee said, “We do tend to have a lot of playing [of music in Jersey] and not a lot of listening.” This is an enormous cultural strength and resource for the Island but it cannot be left to survive on its own.

The community sector is under the same pressures in Jersey as in the U.K. and community organisations are already facing stresses and strains. This aim seeks to encourage the voluntary sector in the Island, particularly local, community and non-professional cultural organisations and societies in the same way that Sport is supported by the Education, Sport and Culture Department. Whilst objectives under Aim 3 seek to support individual artists, musicians and other cultural workers, this aim addresses the needs of cultural organisations.

**Objective 5.1:** *To value and help local and community cultural organisations, societies and individuals, in their development, recognising their particular contribution to the Island's identity and the quality of life.*

**Objective 5.2:** *To value the membership of existing cultural organisations, whether large or small, and to support and encourage all organisations to increase and widen their membership.*

**Objective 5.3:** *To encourage increased participation in culture at the grassroots and other levels.*

These objectives embrace a wide variety of initiatives, such as offering publicity in the Library and via other cultural organisations, offering affordable rentals for rehearsals, meetings and other community use of educational facilities, offering advice, proactively maintaining a central 'anti-clash' events diary and so on. The recent research of the Jersey Arts Trust plus the findings from Imagine Jersey will act as the starting point for developing a menu of services which will best fit the needs of the sector. This should be drawn up as a matter of priority.

**Objective 5.4:** *To encourage and help local and community cultural organisations and individuals in their development through the provision of grants and loans.*

One of the chief ways that the sector can be supported is through the provision of small grants and loans. At present these are administered by the Jersey Arts Trust, but compared to the funding available to sports groups and individuals or the funding of other sectors of culture – the amount available to the sector at present is minimal.

One of the chief thrusts of the strategy is to give much more help – and that means more resources to the grass roots, to the voluntary cultural sector – including not just arts and crafts groups and activities but also heritage, local history and related groups and activities. It could include helping initiatives like entertainments in parish halls (as, for instance, happens at Grouville Parish Hall hosting the local pantomime), like opening up community spaces for temporary art exhibitions (as, for instance, at St. Thomas' Church in partnership with Hautlieu School) or like dance venues (as at St. Helier Parish Hall). It will involve working with community organisations and parishes to encourage new groups and organisations and new initiatives as well as existing organisations. A 'partnership fund' has been established to do this administered through the Education, Sport and Culture Department on advice from an independent agency in a similar way to the Advisory Council for Sport and Leisure (which manages sport grants).

**Objective 5.5:** *To value the contribution of volunteers to the cultural life of the Island and to support them through e.g. training, secondments, improved working conditions, increased responsibility, greater recognition.*

Support for voluntary activities is a key element in a successful culture strategy. Volunteering becomes increasingly important as the population ages. Volunteers improve cultural, community and other services through their work and at the same time they add value and purpose to their own lives. Many volunteers are drawn from the late middle age cohort and so, given the current demographic forecasts, Jersey has a golden opportunity to benefit from an expansion in volunteer numbers.

This will require initial research in order to develop a plan of action – including different types of training, secondments, mentoring opportunities, giving volunteers increased responsibilities and increased recognition, improving working conditions, training cultural and other organisations in managing volunteers.

Volunteering is of course not restricted to cultural organisations, so there will be advantages in the development of partnership arrangements between States departments and other organisations for the achievement of this objective.

## **Aim 6: To help foster lifelong learning**

There is a clear connection between the economic success of nations and their human capital, as measured by the level of education. These days, formal compulsory education is only a part – though an important part – of

learning. To increase the human capital of Jersey it is vital that continuing investment is made in lifelong learning. Two large-scale initiatives have already been proposed in this strategy under other headings (a feasibility study for a 'college of culture' under Aim 2; a plan to help volunteers under Aim 5). In addition there are a number of places where culture and learning overlap and mutually reinforce each other.

**Objective 6.1: *To encourage all the major cultural providers to become learning organisations dedicated to helping their staff and volunteers in their self-development.***

Learning organisations are not just organisations which ensure that they meet the training and personal development needs of individual staff members and volunteers – though this is clearly fundamental. They are also about tapping the intellectual and creative capacity of people at all levels, both as individuals and as groups. They are about involving everyone in the thinking of the organisation, rather than the traditional division of labour where the workers are the 'doers' and the managers are the 'thinkers' and decision-makers. A learning organisation is one that continually expands its capacity to create its future – to survive is not enough. Learning organisations also ensure that they and their members continually develop learning which enhances their capacity to create (see Peter M. Senge, 'The Fifth Discipline', Doubleday, 1990, for a fuller discussion).

This objective puts the onus on cultural providers (both independent organisations and the organisations directly managed by the Education, Sport and Culture Committee such as the Library and Youth Services) to develop training and self-development plans for everyone in their organisation in a learning capacity.

**Objective 6.2: *To encourage cultural providers to increase formal and informal learning opportunities particularly targeted at young people.***

**Objective 6.3: *To encourage cultural providers to increase formal and informal learning opportunities particularly targeted at retired people.***

**Objective 6.4: *To encourage cultural providers to increase formal and informal learning opportunities particularly targeted at minorities.***

These groups – young people, retired people and minorities – have been identified as the groups at which cultural providers should particularly target their services. For reasons to do with the types of service different providers offer, some providers may, for instance, be better positioned to encourage learning opportunities for young people, others may be better positioned to encourage learning opportunities for older people or for ethnic minorities.

Schools, both through the curriculum and in extracurricular activities, offer opportunities for involving young people in culture. Arts Council England research found that 97% of respondents thought that "all school children should have the opportunity to learn to play a musical instrument, learn poetry, take part in plays or participate in other activities". This strategy proposes working with schools to increase cultural and creative activities in schools. The DCMS' flagship initiative, 'Creative Partnerships' (with funding from the Department of Education and Skills) recognises the importance of placing creativity centre stage in schools (as part of the curriculum and in extracurricular activities). A wealth of experience is being built up amongst the local authorities piloting the initiative. This will provide a useful starting point for work on this objective in schools.

Achieving these objectives will require cultural providers to draw up plans showing what range of opportunities they could develop for which groups, what the likely impacts of these opportunities are, and what the resource implications are. Some of the opportunities will be continuations or developments of existing programmes; others will be achievable at little or no cost or by substituting these activities for others. Other activities which may carry significant requirements for additional funding will need to be considered by the Education, Sport and Culture Committee in the first instance, in order that the Committee can consider initiatives and agree actions in light of its own priorities, the wider aims of the States.

**Objective 6.5: *To recognise and value young people's culture.***

This objective recognises that there are fewer audiences for, and less participation in, what may be called

'mainstream culture' by young people. This can partly be addressed through the existing cultural providers re-examining their programmes with the aim of increasing their attractiveness to young people but this can be only part of the solution. There are limits beyond which existing cultural providers could not go without alienating other parts of their audience.

It can be more fully addressed by recognising and valuing young people's culture and by embracing popular youth culture including club nights, films, music, media and so on. As a generalisation, young people attend and participate in different sorts of cultural activities from older people. They also like to be with each other in their own 'space'.

The Jersey Arts Centre's Youth Theatre, the Instrumental Music Service and Sounds Workshop show that young people want to participate in culture. The success of Sounds Workshop particularly shows that young people particularly value having their own space. There is clearly a demand for a dedicated youth arts resource centre, as was shown in a 1999 study by the Youth Service which espoused the development of such a centre. This could be at an expanded and redeveloped Sounds Workshop or at St. James or at the old Jersey College for Girls. This would extend the work of Sounds Workshop to include film video, media, publishing and other activities.

It should be noted that this proposal extends beyond lifelong learning and the self-development of young people. It is also about young people enjoying, participating in and developing their own cultural activities. As such it also impacts on other aims in this strategy.

Young people also participate in culture in terms of music and clubbing. Proposals for encouraging and developing the creative industries include these activities and are dealt with under Aim 3.

The Youth Service provides a range of cultural activities for young people throughout the Island. Similarly, the Instrumental Music Service provides music tuition services to a large number of young people. Both these are supported by this strategy.

Actions under this objective include –

- cultural providers reviewing their programmes with the aim of increasing attendances and participation by young people;
- the Department for Education, Sport and Culture, cultural providers, the Youth Service and others working together to ensure the most effective programmes for young people; and
- Sounds Workshop, the Jersey Arts Centre, the Education, Sport and Culture Department, the Youth Service and others working together to identify the feasibility of developing a youth arts resource centre.

The strategy also endorses the recent development of a youth forum for the Island which is an ideal vehicle for working on these and other proposals for culture.

**Objective 6.6: *To work with schools, colleges and other agencies to include culture within the developing citizenship curriculum.***

There is increasing recognition of the benefits of including citizenship within the curriculum. Culture, including the Island's history and traditions, should be integral to the citizenship curriculum. It is important for Jersey's school students to have a knowledge and understanding of the Island's heritage in all its aspects. Developing the cultural component of this curriculum could take many forms – from working with the Comité des Connétables to involving young people in parish assemblies to projects involving the Jersey Heritage Trust, the Library, the Archive, Société Jersiaise and other cultural organisations, to the development of Jèrriais. It could involve a range of activities from video making to music.

**Objective 6.7: *To encourage courses, trainee and apprenticeship schemes, residencies and other programmes in order to develop individual expertise across all cultural sectors.***

This objective seeks to increase the skills base within the professional cultural sector – both grant-aided and commercial organisations by working with the Economic Development Department, and other agencies to identify the needs of the sector and to secure the resources necessary to meet these needs.

### **Aim 7: To widen access to, and participation in, cultural activities**

As research by Arts Council England shows, nearly everyone attends or participates in cultural activities – 79% had attended an arts event in the past year; 45% had visited the library; 35% had visited a museum or art gallery; while 87% had participated in the arts (including reading). The Arts Council England research also showed that, in general, participation and attendance declined with age, particularly for those over 75. Attendance and participation also declined for those with a ‘long-standing limiting illness’. There was no analysis of attendance or participation by ethnic minorities but other surveys have shown that ethnic minorities tend to attend and participate less.

This strategy aims to increase attendance and participation by those groups who attend or participate less than average. There was a widespread view that young people do not attend or participate as much as adults. This is not borne out by the research. However, it does reflect a view that greater involvement in cultural activities by young people would be of benefit to the young people themselves and to society in general. The issue of providing additional cultural opportunities for young people is addressed under Aim 6.

There is a view in some quarters that there is a conflict between widening access and quality and that somehow widening access inevitably leads to a drop in quality. This is mistaken. Quality is fundamental to improving access. Offering the second-rate, the bland, the disorganised or the plain uninspired to those new to culture won’t help them enjoy culture. It will turn them away. Whatever is offered must be of the best quality possible and, because individuals enjoy cultural activities for their own sake and not for any social benefits or therapeutic value, quality should be judged in cultural terms.

**Objective 7.1: *To commission co-ordinated research into current patterns of use and to consult with and involve current non-users in order to identify what needs to be done to increase participation in cultural activities.***

Further research is necessary amongst current non-users to identify what their needs are, what type of cultural activities they would wish to attend or participate in, and what are the barriers to their involvement. This research should be co-ordinated across all cultural sectors. It should identify general policies and specific measures that can be taken to increase participation.

**Objective 7.2: *To encourage programmes and activities for under-participating groups.***

The exact mix of programmes and activities will depend on the findings of the research identified in 7.1. Given Jersey’s ageing population, older people will become an increasingly important market for cultural activities, but there is a need to ensure a diversity of programming.

**Objective 7.3: *To work with other States departments, the parishes, public transport operators and others to improve public transport throughout the Island.***

Throughout this strategy, the priority has been on investment in people rather than in buildings. This objective however, identifies the need to remove the barriers and obstacles to public life and to devise ways of overcoming these barriers. A good public transport system is fundamental to an equitable and effective public life and essential for culture to flourish and to be accessible to all. The present deficiencies in public transport are a real issue for young people, for older people and for all those without access to private transport. Though there are undoubted benefits to spreading culture widely throughout the Island – and a later objective encourages such outreach work – there will always be many practical reasons why most cultural opportunities will be clustered in the greatest centre of population. Public transport which links St. Helier with all parts of the Island and which extends into the late evenings is vital for culture. It is also, of course, vital for Jersey life as a whole.

This is a long-term project. It will have implications for other sectors. And it will require partnership working with a range of States' departments and other organisations and agencies.

**Objective 7.4: *To work with cultural providers to ensure that price does not act a barrier.***

The evidence of Arts Council England's survey shows time (48%) and cost (38%) are the main barriers to participation. Cost therefore has a disproportionate effect on those on low incomes. This is shown by the finding that attendance and participation in culture declines with social class: 89% of managerial and professionals attended at least one arts event in the previous 12 months compared to 67% of those from semi-routine and routine occupations. Low incomes also affect those out of work, the retired and those with a long-standing limiting illness. Activities for children are also often price-sensitive. In order to widen access to culture to everyone, it is proposed that a feasibility study be carried out into the benefits of introducing a 'culture card' – which will give reduced or free prices to those individuals who may find price a barrier. In addition, cultural providers will be encouraged to review their pricing policies.

**Objective 7.5: *To encourage cultural providers to review their opening hours to reflect public needs.***

As noted above, time (or rather lack of time) is the largest barrier to attendance and participation. It is proposed that cultural providers review their opening hours to ensure that these best meet public needs.

**Objective 7.6: *To encourage the provision of crèches at cultural activities, where appropriate.***

It is uneconomic to provide crèches at all – or even the majority – of cultural activities. However, there are many cultural activities where consideration should be given to the provision of a crèche – for instance, where the event will attract a large audience, or where it is likely to attract an audience of young mothers. The Jersey Childcare Trust's Strategy includes the encouragement of the provision of crèches for 2004. This is endorsed and cultural organisations are encouraged to review the provision of crèches at their events.

**Objective 7.7: *To encourage cultural providers to develop programmes of outreach events and activities particularly for those without access to private transport using community halls, schools and other local venues.***

This objective recognises that there are huge issues about public transport in Jersey (See Objective 7.3). Those who do not have access to private transport are deprived of opportunities to enjoy culture and the benefits it brings. This poverty of opportunity particularly affects the elderly and children and young people living in rural areas or at some distance from the main cultural centres.

It is recognised that it makes economic sense to provide most cultural activities – and certainly those which require sophisticated equipment and facilities – in the main centre of population. Nevertheless, there are occasions and types of activity which can be toured to smaller, less well-equipped venues (e.g. schools, youth clubs, community halls, churches). These provide cultural opportunities for those throughout the Island who do not have access to private transport. They also help to bring local communities together.

It is envisaged that local groups and individuals should be able to bid to the 'local grant fund' for financial help in promoting such events.

**Objective 7.8: *To support the current development of an 'online cultural website'.***

In effect, this objective creates a 'one-stop-shop' where individuals can find out about the range of cultural opportunities, buy tickets for events, increase their involvement in local societies, and so on. If appropriate this could be extended to include libraries, sport, schools, youth centres and other locations. It will help to 'network' the Island's disparate cultural activities. Such a web site was used for 'Jersey Revels' in 2004 but it needs further work and extending. The strategy supports extending this so that it is a permanent, ongoing service.

**Objective 7.9: *To commission a feasibility study into a 'one stop shop' for culture.***

This is the physical version of the virtual one-stop-shop outlined in 7.8. Its location will be vital, particularly for activities such as marketing and box office. King Street is the obvious prime location. Proposals for a shared box office facility for all the Island's cultural venues have been considered by Jersey Tourism but there have been barriers in terms of planning and other regulations and it will require political will to make it happen. The feasibility study should identify the revenue costs for both this and the cultural website. It is assumed that these will be funded from efficiency savings from existing cultural providers and from box office fees and that the venture will be self-supporting. It will have added benefits in terms of increasing attendances at cultural events and activities. In addition, it will increase accessibility to cultural events so that culture can be enjoyed by everyone in Jersey.

## SECTION 6

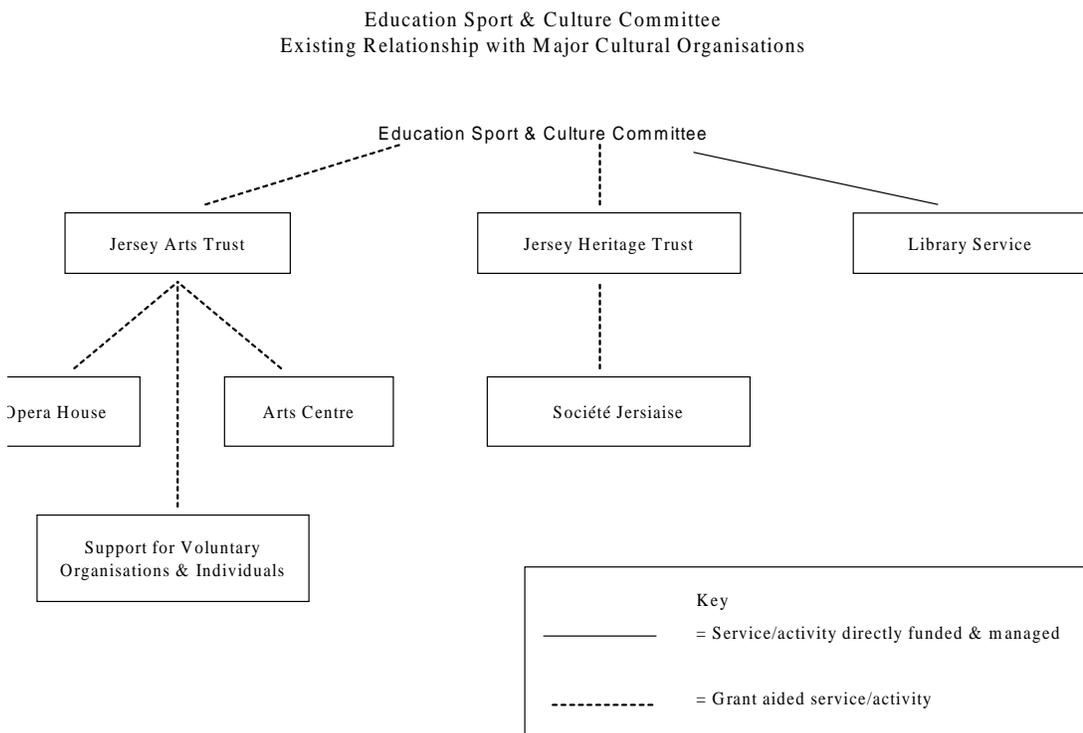
### ACHIEVING THE AIMS AND OBJECTIVES

The ESC Committee is the first States Committee to be given a broad remit for cultural development. In this capacity it has a clear role within the States to support culture –

- within the States by championing the cause of culture, ensuring due note is taken of cultural considerations and that adequate resources are applied to support, provision and development;
- within the community by encouraging close co-operation and liaison between States departments, committees, and the private and voluntary sectors to develop cultural activity through, for example, the Island Plan, the development of cultural tourism, the development of a percentage for art scheme and support for development of a commercial cultural sector and;
- by making specific provision for culture through a variety of services and initiatives some of which are ‘directly managed’ such as the Library Service, others which are grant aided to make specific provision, such as the Jersey Heritage Trust, and by supporting voluntary groups and individuals in cultural development.

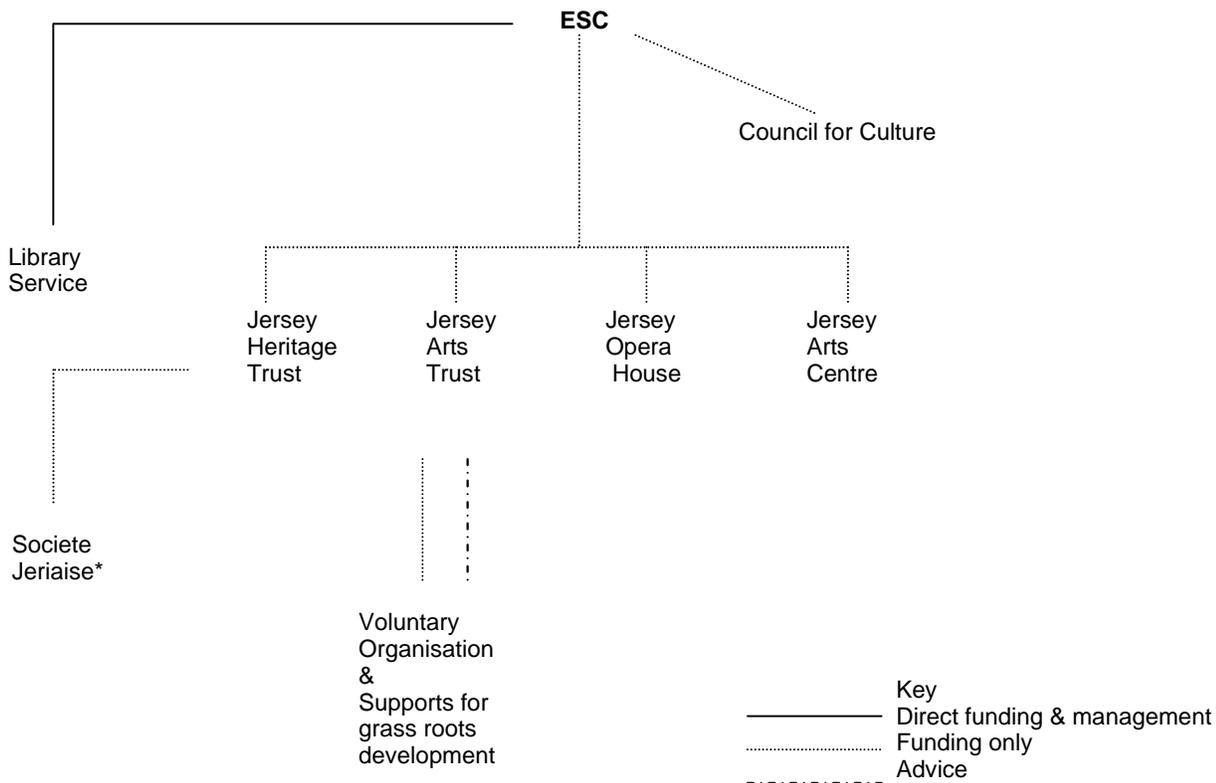
#### A new organisational framework

The following diagram describes the **current** structure and relationships between the ESC Committee and major cultural providers.



This structure predates the formation of the ESC Committee. It was developed at a time when no single States Committee held responsibility for Culture. Since the creation of the Education, Sport and Culture Committee however, the routing of funds from the Committee for the Arts Centre and the Opera House via the Arts Trust represents an unnecessary layer of organisation. It lacks funding transparency and it adds little if any value to the cultural sector; rather it gives rise to extra work for little extra gain. It can promote tension and confusion of roles within the cultural sector.

The Committee proposes therefore a new simplified organisational structure for culture detailed below.



\* Societe Jersiaise has indicated that it wishes to maintain its existing relationship with the Jersey Heritage Trust.

The new structure will –

- simplify current arrangements;
- enable the Arts Trust to concentrate on its prime aim – that of supporting art and grass roots development;
- enable a greater proportion of resources to be allocated to the strategy’s key aims and objectives;
- improve the Committee’s current knowledge of cultural issues;
- enable the existing major funded cultural organisations to have a more direct relationship with the ESC Department and Committee, thus improving communication and transparency of resource allocation.

### A New Role for the Arts Trust

The new relationship described above will free the Arts Trust from its current responsibilities with regard to securing and managing resource provision for the Arts Centre and the Jersey Opera House enabling it to focus its efforts on the vital function of arts development –

- contributing to improving public awareness, understanding and practice of the arts and crafts;
- contributing to advice on matters concerning arts and crafts;

- co-operating in the provision of exhibitions;
- promoting encouraging and assisting arts and crafts activities;
- identifying sources of support and resources for the arts and crafts from individuals and private sector organisations;
- advising on grant aid to other arts organisations;
- attracting increased investment in culture; and
- fund-raising.

**Assuring quality of advice and decision-making – maintaining the arms-length principle – the Establishment of a Council for Culture**

In making the above proposals the ESC Committee is mindful of concerns within sections of the Arts community regarding the need to maintain an ‘arms-length approach’ to artistic endeavour and direction. It is also aware of its responsibility to the States and the taxpayer for appropriate accountability in the use of public funding. A more direct relationship between the Committee and major cultural organisations, as described above, will go far towards meeting the requirements for accountability. In order to maintain an arms-length approach however, and to ensure that the ESC Committee is best advised on its cultural policy, its resource allocation and its grant-making decisions and to ensure breadth, balance and co-ordination of effort within the cultural sector, the Committee proposes to establish a Council for Culture, similar in many respects to an Advisory Council for Sport and Leisure.

**Jersey Council for Culture**

Role

The purpose of the Council will be to –

- support cultural development in the Island by representing the cultural sector and providing advice to ESC on matters of policy, support, resource allocation co-ordination and enhancement of cultural activity and provision in the Island;
- attract increased investment in the cultural sector;
- work with organisations and individuals to increase participation and improve opportunity for wider participation in cultural activities;
- encourage wider participation in cultural activities through the promotion of culture within the wider community.

The Council for Culture will be composed of –

- (A) an executive group, comprising chairperson and two others, appointed according to the Nolan principles;
- (B) a wider Council membership representing major cultural interests in the Island.

The role of the executive group will be to work with the Council or its sub-committees to –

- respond effectively to requests from the ESC Committee for advice on matters relating to existing or proposed provision, activity and development within the cultural sector;

- support the ESC Committee in maintaining, promoting and developing clear policies for culture within the Island;
- advise the ESC Committee on priorities and issues within the cultural sector;
- advise the ESC Committee and other organisations on the allocation of resources to cultural organisations and individuals;
- monitor, review and evaluate the effectiveness of the Committee's cultural strategy and its grants to cultural organisations and individuals.

Membership of the Council could include representatives, of cultural organisations, politicians not in the executive of the States Assembly and members of the public.

The first task of the Council will be to review the key aims and objectives of the strategy and advise the ESC on priority actions, timeframes and action plans for their achievement.

### **Resourcing the Strategy**

The strategic aims and objectives set out above and in the attached Appendix are ambitious and will require close co-operation and support from a number of States Committees and other organisations. Additional investment in culture and a restructuring of current structures will also be required if all of the aspirations are to be met. It will however, bear great dividends –

- in supporting Jersey's distinctive identity;
- through assisting economic development by promoting tourism;
- by encouraging a diversified economy through the development of cultural and creative industries;
- by enhancing Jersey's reputation as an attractive place to live, work and locate business.

In effect, it will make a strong contribution to the attainment of the States strategic aims detailed in the States Strategic Plan 2005 – 2010

As a starting point for the development of the strategy therefore the ESC Committee intends to address two areas of concern –

- the consolidation of resources applied to those areas of cultural provision currently in receipt of States support;
- additional funding for the development of cultural activities to meet the aspirations of the key strategic aims and contribute towards the broader aims of the States contained within the Strategic Plan 2005 – 2010.

### **Existing provision (buildings)**

The States has financed huge capital developments in culture over the past 10 years and should be applauded for this, but this investment has not been matched by increases in revenue funding to keep pace with the development of the 'cultural estate'.

As a result of this inadequate recognition of the 'full life costs' of the cultural estate and lack of understanding that a large portion of the costs of cultural activity are tied up with the overheads associated with buildings rather than with the cultural activities themselves, some major cultural providers do not have sufficient funds to fulfil

their duties as ‘tenants’ under the terms of the lease agreements proposed by the States. It is difficult to see any benefit to this situation, given that occupied buildings are generally better cared for than unoccupied ones, and that maintenance costs to the States remain whether or not the buildings are being used productively or lying empty. Currently, cultural organisations do not have the revenue funding to maintain buildings that they occupy, and in some instances have been unable to agree lease arrangements with the States. For the year ending December 2004, buildings have been maintained through a ‘one-off’ minor works capital vote of £125,000. For the future, it will be important to set in place a longer term financial structure which enables cultural organisations to take responsibility for their ‘tenancy’ of States buildings (see objective 2.4). It is not envisaged that this will require additional funding, but rather an acceptance by the States that current arrangements need to be reviewed and longer term planning needs to be undertaken.

### Repayment of loans (the Opera House)

On 5th July 1999 the Jersey Arts Trust entered into a loan agreement with Barclays Bank to borrow £5.5 million in order to refurbish the Jersey Opera House. Interest-only payments are currently approx £350,000 per annum and capital repayments are due to commence in October 2005. The total repayments are likely to be in the region of £570,000 per annum. Over the life of the loan that equates to over £10.3 million hence an amount of £4.8 million will have been paid to Barclays Bank in addition to the capital sum. Effectively, the States include funds to service the loan within the grant to the Jersey Arts Trust who then pays Barclays Bank. There is a need to consider whether this loan arrangement for the funding of the refurbishment of the Opera House is an effective and efficient use of States resources. It could be argued that it may benefit the States to pay off the loan from its reserves. The amount of interest saved on the loan may well be more than the interest gained on its reserves. Recent discussions between the Treasurer and Barclays Bank however, have indicated that any early repayment of the loan would attract severe financial penalties. This is an issue which ESC would wish to explore in greater detail.

### Resourcing cultural activity

The following table illustrates States investment in major cultural organisations 2003, (prior to increased investment by ESC).

Resourcing cultural activity	2003 Actual Income					TOTALS
	Jersey Heritage Trust	Jersey Opera House	Jersey Arts Centre	Jersey Arts Trust	Libraries	
	£	£	£	£	£	£
F&E Committee and ESC Committee investment	1,861,160	400,000	358,500	518,400	1,327,830	4,465,890
Tourism and other grants			115,105	40,000		155,105
Property Services (St. James)				75,000		75,000
<b>Total States grants</b>						<b>4,695,995</b>

Source – Figures are based on the audited (where available) and draft accounts for the year ended 31/12/2003.

Independent research (Leisure Futures plc.)<sup>[5]</sup> suggests that these levels of funding to major cultural providers have been set at, or not much above, the minimum amount necessary for their survival and this has hampered their development and encouraging blander and less distinctive programming driven by a need to consider what will attract the greatest numbers of audiences for the least cost and risk. It makes it difficult for them to work in a meaningful way towards many of the desired aims and objectives because improvements in quality and increases in access and education work cannot happen without first paying the core organisational costs – staff costs and building overheads.

This problem is exacerbated by the fact that the amount of income that the cultural institutions can raise from other sources has been declining. The decline in visitor numbers to the Island has led directly to a reduction in

visitors to cultural provision and a loss of revenue to those organisations. Rationalisation in the finance sector has compounded the problem through a decline in sponsorship income.

In 2004, the ESC Committee increased its annual grant to the Jersey Heritage Trust by £50,000 and in 2005 it further increased it by £200,000. Nevertheless it had to rationalise some aspects of its service during the year. The Jersey Arts Centre has also benefited from an additional £10,000 per annum grant from the ESC Committee in order to avoid the necessity of eating into its reserves. The Jersey Opera House has experienced severe financial difficulty in recent months.

As well as seeking to maintain cultural activity however, the Education, Sport and Culture Committee wishes to support new developments and to achieve this it has created a fund (£50,000 annually) to encourage individuals and local and community cultural organisations in their development through the provision of grants and loans (see objectives 3.5, 5.1, & 5.4.). Allocation of resources from this fund will be made on advice from the Council for Culture.

To date the ESC Committee has invested an additional £310,000 per year in the 'cultural sector' to enable individuals and organisations to maintain work in education, outreach, and programmes of activity to widen access. Programmes such as these increase skills and attainment of school students and others, foster the evolution of the Island and its identity and encourage greater participation in cultural activity.

In addition the Committee has also agreed to further realign its resources in order to create a post of 'Cultural Co-ordinator' within a new Culture and Lifelong Learning Division of the Education, Sport and Culture Department to strengthen its commitment to culture and to develop its relationships with cultural organisations. The key responsibilities of the post will be the achievement of the objectives contained within this strategy, the management of partnership arrangements with key cultural organisations, executive support to the Council for Culture and the co-ordination of effort across the sector.

Within the ESC Department a review of the Library Service's provision and funding has also been undertaken and the Committee will do all it can to ensure that resources are made available from within its budget to meet recommended improvements to the service in 2006 and beyond.

Having made the above commitments however, ESC Committee is aware that there is no possibility of finding additional resources for cultural provision within its existing budget allocation and that further support for the realisation of this strategy will be dependent on additional funding from the States. The ESC will be making the case for additional funding in 2006.

## CULTURAL STRATEGY – AIMS AND UNDERPINNING OBJECTIVES

Aim 1: To foster, develop and strengthen the Island's identity

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
1.1 <i>To increase funding and other support where required to those organisations, individuals and activities which best help to foster and develop the Island's identity.</i>	96.4%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island community.	6.1 Strengthening community spirit and celebrating success	Economic Development  Comité des Connétables  Policy and Resources
1.2 <i>To create effective links with the parishes to identify local needs and to deliver appropriate services and activities locally.</i>	96.4%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.	6.1 Strengthening community spirit and celebrating success	Comité des Connétables
1.3 <i>To support the guardian and stewardship roles for preserving the built and natural environment of the Island, particularly for those facilities and collections which most foster a sense of identity and pride.</i>	96.4%	To collect, conserve and provide access to the cultural evidence that defines the Island and provides a foundation for learning.	4.1 Traditional landscapes and urban issues – protect and promote Jersey environment  6.1 Strengthening community spirit and celebrating success	Société Jersiaise  National Trust for Jersey  Planning and Environment  Jersey Heritage Trust
1.4 <i>To confer a general responsibility to the Jersey Heritage Trust for all monuments, ancient and modern.</i>	71.4%	To collect, conserve and provide access to the cultural evidence that defines the Island and provides a foundation for learning.	4.1 Traditional landscapes and urban issues – protect and promote Jersey environment	Jersey Heritage Trust  National Trust for Jersey  Planning and Environment  Property Services

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
1.5 <i>To confer responsibility to the Jersey Public Sculpture Trust for identifying, commissioning and erecting public sculptures.</i>	66.7%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations	6.1 Strengthening community spirit and celebrating success  Encourage events and associations which celebrate and enhance the Island's environmental and contemporary culture and heritage	Jersey Public Sculpture Trust  Planning and Environment
1.6 <i>To review the present 'blue plaques' scheme with the aim of extending it throughout the Island.</i>	89.3%	To collect, conserve and provide access to the cultural evidence that defines the Island and provides a foundation for learning.	6.1 Strengthening community spirit and celebrating success  Encourage events and associations which celebrate and enhance the Island's environmental and contemporary culture and heritage	Jersey Heritage Trust  Planning and Environment  Comité des Connétables  Economic Development
1.7 <i>To commission a series of programmes, activities, publicity and information which will celebrate a sense of identity and pride in the Island amongst the young people of Jersey.</i>	89.7%	To promote the development and provision of facilities, events, activities and publications to provide a range of engaging experiences.	5.2 To improve access to training, educational and leisure opportunities for young people	Société Jersiaise  Jersey Heritage Trust  Youth Service  Jersey Library Service

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
1.8 <i>To record, value and support the Island's local traditions.</i>	96.4%	To collect, conserve and provide access to the cultural evidence that defines the Island and provides a foundation for learning.	6.1 Strengthening Community spirit and celebrating success	Jersey Heritage Trust  National Trust for Jersey  Société Jersiaise  Jersey Library service
1.9 <i>To investigate the feasibility of adopting Jèrriais as the Island's official minority language and to work with the Société Jersiaise, Le Don Balleine and L'Assemblée d'Jèrriais to revive the language of Jèrriais.</i>	73.1%	To collect, conserve and provide access to the cultural evidence that defines the Island and provides a foundation for learning.	6.1 Strengthening Community spirit and celebrating success	Société Jersiaise  Le Don Balleine  L'Assemblée d'Jèrriais
1.10 <i>To support and develop a role for culture to broaden Jersey's outlook and to strengthen Jersey's international profile.</i>	93.8%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.	3.10 Range of cultural and leisure activities	Policy and Resources  Comité des Connétables  Jersey Heritage Trust  Jersey Arts Trust  Economic Development

Aim 2: To make cultural activities integral to the development of Jersey

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
<i>2.1 For the States of Jersey to commit itself to establishing a statutory framework for culture.</i>	82.1%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.	3.10 Range of cultural and leisure activities	Economic Development  Policy and Resources  All States Committees
<i>2.2 For the States of Jersey to commit itself to establishing a legal deposit law.</i>	92.6%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	3.10 Range of cultural and leisure activities	Jersey Library  Law Officers' Department
<i>2.3 For the States of Jersey to commit itself to 3-year funding of its 'core' funded cultural organisations.</i>	89.3%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	3.10 Range of cultural and leisure activities	Finance and Economics
<i>2.4 To develop asset management plans for current cultural buildings with a commitment from the States to fund identified repairs and maintenance costs.</i>	89.3%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	3.10 Range of cultural and leisure activities	States of Jersey Property Holdings
<i>2.5 To develop a long-term capital plan prioritising the utilisation, redevelopment and/or expansion of the existing cultural infrastructure of the Island.</i>	92.3%	To secure and maintain the resources to support culture, learning and sport to the benefit of individuals and the Island Community.	3.10 Range of cultural and leisure activities	Finance and Economics  States of Jersey Property Holdings
<i>2.6 To investigate whether the States should take over the existing loan for the development of the Jersey Opera House from the Jersey Arts Trust.</i>	83.3%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	3.10 Range of cultural and leisure activities	Finance and Economics

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
2.7 <i>For the Education, Sport and Culture Committee and its successor body to be charged with the lead responsibility for overseeing, monitoring and reviewing this strategy and any subsequent revisions.</i>	92.3%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community	3.10 Range of cultural and leisure activities	Policy and Resources
2.8 <i>For the Education, Sport and Culture Committee to investigate ways of gaining extra resources for culture in Jersey.</i>	92.9%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community	3.6 Aiming for a well-educated society – ensure an integrated and sustainable approach to the provision of education	Finance and Economics  Economic Development
2.9 <i>To establish a ‘partnership fund’ which will support creativity across all sectors for organisations whose activities support or promote one or more of the aims of this strategy and enable culture to work in partnership with other departments of the States.</i>	84.0%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	6.1 Strengthening community spirit and celebrating success – promote pride in Jersey. Support events which enhance the sense of community and pride in the community and Parish	Finance and Economics  Economic Development
2.10 <i>To work with Highlands College and other interested bodies to examine the feasibility of establishing a ‘college of culture’ in Jersey.</i>	88.9%	To promote the development and provision of facilities, events, activities and publications to provide a range of engaging experiences.	1.2 Encourage enterprise, innovation and diversity  2.2 Developing a skilled and qualified workforce which meets the Island’s needs	Highlands College  Policy and Resources  All cultural organisations

Aim 3: To help develop and boost economic activity

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
3.1 <i>To support programmes of activity which increase cultural tourism to the Island.</i>	100.0%	To promote the development and provision of facilities, events, activities and publications to provide a range of engaging experiences.	1.1 Economic growth with sustainable inflation  1.2 Encourage enterprise, innovation and diversity  Develop a tourism strategy which will investigate new opportunities and ‘niche’ markets	Economic Development  Tourism Board  All cultural organisations
3.2 <i>To develop/co-ordinate with all major cultural providers a three to five-year programme of major festivals, conferences and events on cultural themes to attract and sustain tourism to the Island.</i>	88.5%	To promote the development and provision of facilities, events, activities and publications to provide a range of engaging experiences	1.1 Economic growth with sustainable inflation  1.2 Encourage enterprise, innovation and diversity –  Develop a tourism strategy which will investigate new opportunities and ‘niche’ markets	All cultural organisations  Economic Development Department

Objective	Support achieved in consultation	Link to ESC Committee aims/responsibilities	Link to States Strategic Plan	Key partners
<p>3.3 Working with other States departments and cultural providers to help develop 'green tourism' through signage, artworks, information, tours, etc.</p>	<p>96.3%</p>	<p>To promote the development and provision of facilities, events, activities and publications to provide a range of engaging experiences</p>	<p>1.1 Economic growth with sustainable inflation</p> <p>1.2 Encourage enterprise, innovation and diversity</p> <p>Develop a tourism strategy which will investigate new opportunities and 'niche' markets</p>	<p>Economic Development Department</p> <p>Planning and Environment</p> <p>All cultural organisations</p>
<p>3.4 Working with the appropriate States departments and others to develop the evening economy in St. Helier.</p>	<p>96.0%</p>	<p>To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.</p>	<p>1.1 Economic growth with sustainable inflation</p> <p>1.2 Encourage enterprise, innovation and diversity</p>	<p>Economic Development Department</p> <p>Chamber of Commerce</p>
<p>3.5 To support individual artists, across all the arts and crafts and cultural workers in furthering their careers and/or in developing a stronger economic base for their cultural activities, and in helping to support a market for their works and activities.</p>	<p>96.3%</p>	<p>To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.</p>	<p>1.1 Economic growth with sustainable inflation</p> <p>1.2 Encourage enterprise, innovation and diversity</p>	<p>Economic Development</p> <p>Jersey Arts Trust</p> <p>Art in the Frame</p> <p>Highlands College</p>

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
<i>3.6 To commission local artists and craft workers wherever possible to enhance new public developments and to encourage the private sector to do likewise in their new developments.</i>	88.0%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	6.1 Strengthening community spirit and celebrating success	All States Committees  Planning & Environment
<i>3.7 To develop a series of incentives to encourage the development of the creative industries in the Island.</i>	100.0%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.	1.1 Economic growth with sustainable inflation  1.2 Encourage enterprise, innovation and diversity	Finance and Economics  Economic Development
<i>3.8 To ensure appropriate help and advice is available to key Island attractions.</i>	91.3%	To provide appropriate information and support.	1.1 Economic growth with sustainable inflation  1.2 Encourage enterprise, innovation and diversity	All States Committees  Jersey Tourism Board

4: To enrich the quality of life for all residents and enhance our visitors' experience

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
4.1 <i>To improve the public domain by developing and extending the current Public Art Policy and by developing public art strategies for different locations.</i>	76.9%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.	6.1 Strengthening community spirit and celebrating success –  3.10 Range of cultural and leisure activities	Finance and Economics  Policy and Resources  Environment and Public Services  All cultural organisations
4.2 <i>To strengthen the existing Percent for Art policy for all future developments, both public and private.</i>	75.0%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.	6.1 Strengthening community spirit and celebrating success  3.10 Range of cultural and leisure activities	Finance and Economics  Policy and Resources  Environment and Public Services
4.3 <i>To adopt more comprehensive cultural objectives for inclusion in the next revision of the Island Plan.</i>	88.0%	To collect, conserve and provide access to the cultural evidence that defines the Island and provides a foundation for learning.	4.1 Traditional landscapes and urban issues – protect and promote Jersey's environment  Review the Island Plan	All States Committees
4.4 <i>To develop guidelines and management plans that will help improve public space and the built environment.</i>	96.0%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.	4.1 Traditional landscapes and urban issues – protect and promote Jersey's environment	Comité des Connétables  Environment and Public Services  Housing

Aim 5: To help strengthen culture at the grass roots

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
5.1 <i>To value and help local community cultural organisations, societies and individuals in their development, recognising their particular contribution to the Island's identity and the quality of life.</i>	100.0%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	6.1 Strengthen community spirit and celebrate success	All States Committees  Jersey Arts Trust  Jersey Heritage Trust  Comité des Connétables  All cultural organisations
5.2 <i>To value the membership of existing cultural organisations, whether large or small, and to support and encourage all organisations to increase and widen their membership.</i>	100.0%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	6.1 Strengthen community spirit and celebrate success	All States Committees  Jersey Arts Trust  Jersey Heritage Trust  All cultural organisations
5.3 <i>To encourage increased participation in culture at the grass roots and other levels.</i>	96.6%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	6.1 Strengthen community spirit and celebrate success	All States Committees  All cultural organisations

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
5.4 <i>To encourage and help local community cultural organisations and individuals in their development through the provision of grants and loans.</i>	92.9%	To secure and maintain the resources to support learning, sport and culture to the benefit of individuals and the Island Community.	6.1 Strengthen community spirit and celebrate success	All cultural organisations
5.5 <i>To value the contribution of volunteers to the cultural life of the Island and to support them through e.g. training, secondments, improved working conditions, increased responsibility, greater recognition.</i>	92.9%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	6.1 Strengthen community spirit and celebrate success  Celebrate the Jersey Honorary tradition and give greater recognition to those who give up their time to serve the community	Economic Development  All cultural organisations

Aim 6: To encourage all the major cultural providers to become learning organisations dedicated to helping their staff and volunteers in their self-development

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
6.1 <i>To encourage all the major cultural providers to become learning organisations dedicated to helping their staff and volunteers in their self-development.</i>	96.4%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.6 Aiming for a well-educated society  Ensure that suitable provisions are made to encourage lifelong learning	All cultural organisations
6.2 <i>To encourage cultural providers to increase formal and informal learning opportunities particularly targeted at young people.</i>	96.3%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.6 Aiming for a well-educated society  Ensure that suitable provisions are made to encourage lifelong learning  5.2 Improve access to training, educational and leisure opportunities for young people	All cultural organisations  Youth Service  Highlands College

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
6.3 <i>To encourage cultural providers to increase formal and informal learning opportunities particularly targeted at retired people.</i>	100.0%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community	3.6 Aiming for a well-educated society  Ensure that suitable provisions are made to encourage lifelong learning  3.4 Plan for a 'long-life' society	All cultural organisations  University of Third Age  Highlands College
6.4 <i>To encourage cultural providers to increase formal and informal learning opportunities particularly targeted at minorities.</i>	91.7%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.6 Aiming for a well-educated society  Ensure that suitable provisions are made to encourage lifelong learning  6.1 Strengthen community spirit and celebrate success –  Encourage greater appreciation and celebration of the diverse nature of Jersey society and of the 'new' Jersey identity	All cultural organisations  Highlands College

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
6.5 <i>To recognise and value young people's culture.</i>	88.0%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	<p>3.6 Aiming for a well-educated society</p> <p>Ensure that suitable provisions are made to encourage lifelong learning</p> <p>5.2 Improve access to training, education and leisure opportunities for young people</p> <p>6.1 Strengthen community spirit and celebrate success</p>	<p>Youth Service</p> <p>All cultural organisations</p>
6.6 <i>To work with Education and other agencies to include culture within the developing citizenship curriculum.</i>	92.6%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	5.2 Improve access to training, education and leisure opportunities for young people	<p>Jersey Archive</p> <p>Jersey Heritage Trust</p> <p>Société Jersiaise</p> <p>Jersey Arts Trust</p> <p>Youth Service</p>

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
<p>6.7 <i>To encourage courses, trainee and apprenticeship schemes, residencies and other programmes in order to develop individual expertise across all cultural sectors.</i></p>	<p>96.3%</p>	<p>To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.</p>	<p>1.2 Encourage enterprise, innovation and diversity</p> <p>5.2 Improve access to training, education and leisure opportunities for young people</p> <p>3.6 Aiming for a well-educated society</p> <p>Ensure that suitable provisions are made to encourage lifelong learning</p>	<p>Economic Development</p> <p>Careers Service</p> <p>Highlands College</p>

Aim 7: To widen access to, and participation in, cultural activities

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
7.1 <i>To commission co-ordinated research into current patterns of use and to consult with and involve current non-users in order to identify what needs to be done to increase participation in cultural activities.</i>	100.0%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.10 Range of cultural and leisure activities –  Agree and implement a comprehensive Culture and leisure strategy for the Island	All cultural organisations  Highlands College
7.2 <i>To encourage programmes and activities for under-participating groups.</i>	91.7%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.10 Range of cultural and leisure activities –  Agree and implement a comprehensive Culture and leisure strategy for the Island	All cultural organisations
7.3 <i>To work with other States departments, the parishes, public transport operators and others to improve public transport throughout the Island.</i>	92.3%	To advocate, enable and encourage Education, Sport and Culture through active management in partnerships within the States and with other organisations.	4.5 Introduce policies that minimise the impact of the population on the environment  Develop an integrated transport strategy	Environment and Public Services  Comité des Connétables

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
7.4 <i>To work with cultural providers to ensure that price does not act as a barrier.</i>	88.0%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.1 Access to Services  Ensure that proactive measures are taken so that all groups have access to services as required	All cultural organisations
7.5 <i>To encourage cultural providers to review their opening hours to reflect public needs.</i>	96.0%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.1 Access to Services  Ensure that proactive measures are taken so that all groups have access to services as required	All cultural organisations
7.6 <i>To encourage the provision of crèches at cultural activities, where appropriate.</i>	83.3%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.1 Access to Services –  Ensure that proactive measures are taken so that all groups have access to services as required	All cultural organisations  Jersey Child Care Trust
7.7 <i>To encourage cultural providers to develop programmes of outreach events and activities particularly for those without access to private transport using community halls, schools and other local venues.</i>	96.0%	To develop and promote a vision of learning and continuous development based on access to opportunities for all members of the community.	3.1 Access to Services –  Ensure that proactive measures are taken so that all groups have access to services as required	Comité des Connétables  Schools and Colleges  Youth Service  Jersey Arts Trust  All cultural organisations

<b>Objective</b>	<b>Support achieved in consultation</b>	<b>Link to ESC Committee aims/responsibilities</b>	<b>Link to States Strategic Plan</b>	<b>Key partners</b>
7.8 <i>To support the current development of an 'online cultural website'.</i>	96.4%	To provide appropriate information and support	9.2 Modernise and optimise delivery where appropriate –  Reform the public service to provide high-quality, efficient and targeted services	Economic Development  Library Service  Computer Services Department  Comité des Connétables  Jersey Arts Trust
7.9 To commission a feasibility study into a 'one-stop-shop' for culture.	77.8%	To provide appropriate information and support	9.2 Modernise and optimise delivery where appropriate –  Reform the public service to provide high-quality, efficient and targeted services	All cultural organisations  Economic Development  Comité des Connétables

Subject to States approval of the strategy it is envisaged that the Council for Culture would be a key partner in the achievement of all the aims and objectives listed above.

[1] John Myerscough, *The Economic Importance of the Arts in Britain*, PSI, 1988. Note: Myerscough talks of 'the arts' but includes arts, crafts, creative industries, heritage, museums and libraries within this definition.

[2] *Arts Action, A study of a community development training course* (J. Bowles, 1991) quoted in *The Arts and Neighbourhood Renewal: A Literature Review to inform the work of Policy Action Team (PAT) 10*, DCMS, 1999.

[3] See PAT 10 Report above.

[4] 'Creating Opportunities' *Guidance for Local Authorities in England on Local Cultural Strategies*.

[5] A U.K. organisation which advised the U.K. Government on the establishment of Cultural policies for Local Authorities.