

JERSEY: THE DEVELOPMENT OF AN ISLAND CULTURAL STRATEGY

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Abstract

In 2005 Jersey’s government approved a ‘Cultural Strategy’ document. This paper traces how the Cultural Strategy document was developed and offers an analysis of what its contents mean for Jersey’s cultural identity and cultural organisations. The author looks at the problems that were encountered in the development of the Cultural Strategy and offers his views on where these problems originated, suggesting that some of the difficulties arose from Jersey’s island status. An acute awareness of the Island’s own traditions, heritage and cultural values together with its often complex relationships with what lies beyond its shores, (ie ‘the external’), are some of the concepts discussed. By referring specifically to the various cultural organisations, the paper also offers an overview of Jersey’s cultural sector. The practical manifestations of the Cultural Strategy document are analysed in terms of what they might indicate for the future development of Jersey’s cultural sector.

Key Words

Jersey, Cultural Strategy, Channel Islands

Introduction

Within the context of the literature on island studies, the Channel Island of Jersey offers an interesting case study. Small in size (approximately 45 square miles), Jersey’s experience of islandness is similar to that of other small islands around the globe - a distinct sense of its coastal boundaries, an acute awareness of what lies beyond those boundaries, an existence within a compact space, and an importance placed on heritage and tradition. Yet its immersion in global markets, thanks largely to its booming finance industry, and the consequences of developing a mature economy, have encouraged it to forge complex relationships on an international level. This has given the island a unique dynamic that manifests itself in many ways - notably through its cultural identity. On 20th September 2005, Jersey’s government - the States of Jersey - approved a ‘Cultural Strategy’ document, proposed by its Education, Sport and Culture Committee. States’ members voted in favour of adopting the Strategy by 24 votes to 20. The document outlined a new vision and infrastructure for the arts and other cultural providers in Jersey. The development of Jersey’s Cultural Strategy and the discussion that surrounded it offer a valuable study of the way that islands can be forced to examine both their external and internal relationships. The Strategy has, since its beginnings in 2004, been the subject of heated debate. Now the objectives of the Strategy are beginning to manifest themselves. In this article I offer an overview of Jersey and its range of cultural providers, organisations and players and also give an insight into the way that they have all interacted throughout the development of the Strategy.

II. Jersey

Jersey is recognised as being one of the world’s primary offshore financial jurisdictions. It is a wealthy, modern island with a mature economy based largely on its finance, tourism and, to a decreasing extent, agriculture industries. Despite its relatively small size, Jersey has a

population of nearly 90,000. Politically, although classed as a British Island, the ‘Bailiwick of Jersey’, as Jersey and its smaller surrounding insular territories are officially collectively called, has a degree of autonomy. It has a special status as a dependency of the English crown and is free to set its own domestic policy, including fiscal policy. There are no political parties in Jersey and no Cabinet. The Island has recently adopted a ministerial system of government, whereby a team of ministers, headed by the ‘Chief Minister’, look after specific areas of public policy. All States members are elected into the States individually.

Situated fifteen miles off the coast of France and one hundred miles from the English south coast, Jersey has played prominent roles throughout the history of both countries. In 1204 Jersey chose to remain loyal to the British crown and, 800 years later, it retains the same status, taking pride in its relationship with the English monarchy and yet equally proud to exist as a separate entity. Dr Roy Le Hérisier, currently a member of the States, writes:

Jersey is particularly frustrating. It is a Crown Dependency with a strong sense of its own distinctiveness. It has often behaved as if it were independent, and continues to do so. (Le Rendu, 2004: 10)



Figure 1 – Map of Jersey and the Channel Islands (reproduced from <http://www.english-experience.com/>)

Jersey is peculiar in that it is a modern European island and yet not a member of the European Union; it belongs to the British Isles and yet is not part of the United Kingdom; it is British and yet steeped in French tradition. Jersey is acutely aware of its heritage but

juxtaposed with these traditional roots in its heritage lies a modern day reliance on the finance industry and an increasingly multicultural demographic.

III. Towards A Cultural Strategy for Jersey

Jersey has a rich cultural scene, being well-served by a number of arts and cultural associations. The Jersey Arts Centre provides a theatre space, a gallery and workshop rooms. The Jersey Opera House, meanwhile, provides another theatrical space and is used by larger scale local and touring productions. There are also a number of local amateur theatre companies, orchestras and dance schools as well as professional artists working in the Island. It is estimated that there are 46 bodies dedicated to ‘cultural activity’ in Jersey, with between one in six and one in ten of the population actively involved in the arts (Burns and Middleton, 2000: 52). Jersey’s heritage is also well represented, with the Jersey Heritage Trust, the Société Jersiaise and the National Trust for Jersey looking after historically and ecologically important sites. A summary of Jersey’s principal cultural organisations and their objectives can be found in Appendix 1.



Figure 2 -The front façade of the Jersey Opera House

Before 2003, arts organisations were funded by different States departments. In 2003, the Education, Sport and Culture Committee was formed and this is now ‘culture’s’ governmental home. Since then, the development of a cultural strategy for Jersey has been

the subject of increasing interest. An initial draft strategy was met by significant public opposition in October 2004. It was very much a ‘bare bones’ document, with seemingly little in-depth research or public input, whose focus was on changing the funding infrastructure for the main cultural players in Jersey. As a result, a number of public meetings were held involving representatives from a range of cultural organisations and a very vocal public minority. Public concerns about how the proposals would affect organisations and individuals also received a great deal of coverage in the local press and media. A revised version of the Strategy was released in July 2005 (and published online at www.gov.je/ESC/Reports/CulturalStrategy.htm) and was debated in the States for approval in September 2005. A more comprehensive and researched document, it offered a more detailed vision for the Island’s cultural framework, including wide ranging strategic aims, a new proposed funding structure, consideration for the Island’s traditions, heritage and modern cultural identity, and arguments for the economic and social importance of cultural activity.

An overview of the Strategy’s proposed strategic aims, the previously existing infrastructure for cultural organisations and the revised infrastructure are as follows:

Strategic Aims

- To foster, develop and strengthen the Island’s identity
- To make cultural activities integral to the economic and social development of Jersey
- To help develop and boost economic activity
- To enrich the quality of life for all residents and enhance our visitors’ experience
- To help develop culture at the grass roots
- To help foster lifelong learning
- To widen access to, and participation in, cultural activities

Each one of these aims is then supported by more specific objectives - there are some 53 objectives in all.

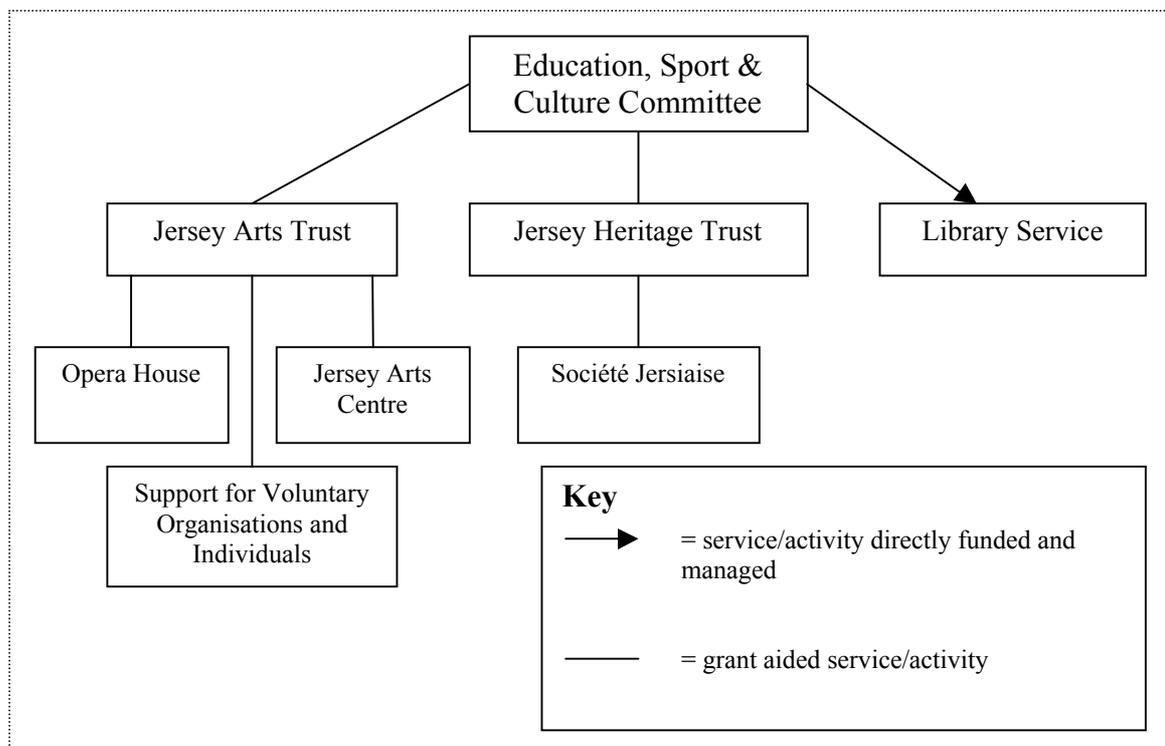


Figure 3 - The Former Organisational Framework

The former infrastructure shows that funding for the arts was channeled through the Jersey Arts Trust (JAT), whilst separate relationships existed between the States and the Jersey Heritage Trust and the Library Service. The Strategy’s proposed changed infrastructure means that the main arts institutions are funded directly by the States, with the JAT losing its funding function and moving more towards a support body for grass roots artists:

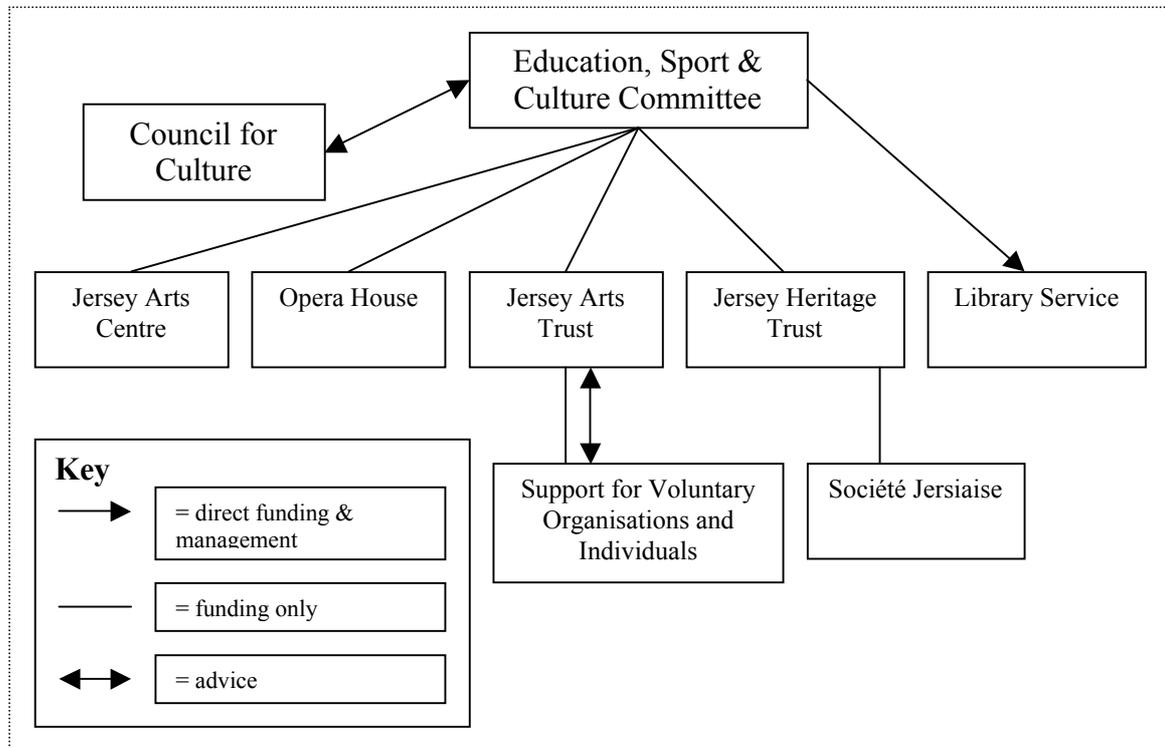


Figure 4 - The Revised Organisational Framework

IV. Openness versus Closure

a) An International Economy

The rise of Jersey’s finance industry has been incredibly rapid. Over the last ten years, bank deposits in Jersey have more than doubled to a current total of around £187 billion. The finance industry makes up almost half of Jersey’s total economic activity and employs around a quarter of its total workforce. Such a reliance on the industry demands complex relations with international bodies, including the UK government, the EU and many global financial institutions.

In 1957, Jersey signed the EEC’s ‘Treaty of Rome’:

Jersey ended up being half in and half out when it came to the treaty...With 1204 now a distant memory, the treaty served as a reminder for Islanders, and outsiders, on where Jersey stood – at arm’s length from everyone, quietly listening in. (Unattributed, 2004: 15)

This position meant that Jersey was free to regulate itself on issues of direct and indirect taxation, company law, financial services and consumer protection. In recent years, however, Westminster has become increasingly vocal about British offshore jurisdictions, the European Union is looking more closely at offshore regulation, and international institutions are increasingly looking at outsourcing operations to cheaper regions.

The tourism industry also necessitates complex international relations. Until 20 years ago, it was Jersey’s largest industry. It has shaped the Island’s landscape, influencing architecture and development, establishing a vibrant entertainment scene and encouraging increased transport links between other Channel Islands, the UK and Europe. Through placing itself on the international leisure scene, Jersey has created a further strand of communication between itself and the external world. The last 30 to forty years have seen significant shifts in the makeup of Jersey’s economy, due to the globalisation of markets. Today the finance industry accounts for 50% of Jersey’s economic activity with Tourism now making up just 3% of Jersey’s Gross Value Added, and Agriculture a mere 1% (States of Jersey, 2006: 5).

Not just anyone can live in Jersey - it has a complex housing qualification system. As a general rule, you may only purchase a property in Jersey after a certain number of years of residing in the Island. However, due to the existence of short-term ‘essentially employed’ contracts and a high turnover of renters, Jersey’s demographic profile has become somewhat transitory. This transitory dynamic is heightened further by the trend for young Jersey people to emigrate in search of work after studying at university in England. This type of migration pattern has a substantial effect on Jersey’s cultural identity. Jonathan Carter, Director of the Jersey Heritage Trust, agrees that this transitory aspect can be a cultural problem, saying that some short-term residents are simply “not engaged with the place” (interview, 2005). In an attempt to keep a young local workforce on the Island, there are initiatives in place. For example, Jersey Finance, the body responsible for promoting Jersey’s finance industry, has formed an education focus group that attempts to attract young people to remain in the Island to develop long-term career skills. Private businesses also offer attractive graduate schemes and packages to local young people.

While emigration can have this transitory effect, trends in immigration also have an impact. Notably, since the 1980s, Jersey’s shores have been welcoming Portuguese immigrants and this Portuguese population has become an important addition to a predominantly anglicised Island. The Jersey Eisteddfod, for example, is an annual event that strives to celebrate, preserve and improve creative and artistic talent amongst islanders. It is essentially a competitive festival split into various artistic disciplines. Sue Lissenden, vice-president of the Eisteddfod, comments on the effect of this migration:

In the 1980s, in response to the arrival in Jersey of a workforce from Madeira, a strong attempt was made to cause a Portuguese section to be formed. It failed at the time because, it was said, the immigrants wanted to be absorbed, to enter in the existing classes (which they do), not to be separate. Only later came the realisation that their culture also must be preserved. (Lissenden, 2004: 19)

What was considered to be traditionally ‘Jersey’ was brought into question, and a cultural space had to be found for the values arriving into the Island from ‘outside’. More recently, this idea of cultural diversity has grown to be even more significant, notably with an increasing number of Polish and African immigrants (see Figure 5 below).

The two different migratory patterns outlined below have had two different impacts on Jersey’s culture. In one sense, Jersey has become a transitory cultural space; in another it has become a microcosm for issues of cultural diversity, with questions of preservation and progression coming to the fore.

Ethnic Origin	Number of residents	% of total population
Jersey	44,589	51.1
British	30,317	34.8
Portuguese/Madeiran	5,548	6.4
Irish	2,284	2.6
French	1,522	1.7
Other - white background	1,980	2.3
Black African	151	0.2
Black Caribbean	33	+
Other - black background	71	0.1
Chinese	145	0.2
Indian	120	0.1
Bangladeshi	31	+
Pakistani	21	+
Other - Asian background	8	+
Other/mixed	366	0.4

Figure 5 - Jersey’s Population: Ethnic and Cultural Background

(+ represents a non-zero percentage less than 0.1).

(Source: Jersey Statistics Unit, Jersey Census 2001, www.gov.je/statistics)

It is from its historical links with Normandy that Jersey derives its Norman-French patois, Jèrriais. The Island’s more recent political and commercial links with the UK, however, have meant that the use of Jèrriais has been in rapid decline:

What has been called ‘the English invasion’ happened after World War II and brought with it many changes, one of which contributed to the near-loss of the indigenous language... The reason was a simple and economic one. The English brought commerce after the years of austerity and starvation, and, in order to take advantage of this benefit, and to gain credibility and employment, islanders spoke the in-comers’ language. (Lissenden, 2004: 236)

There are still traces of this linguistic heritage all over the Island – road and place names and family names are all largely in Jèrriais. There are several groups, such as ‘La Société Jersiaise’, who attempt to preserve the significance of Jèrriais, with John Dénize claiming that “if we lose our own language we lose our own soul” (Unattributed, 2002: 10). An attempted revival of the language has seen the publication of a number of works, including Carre (1972) (based on Le Maistre’s, 1942). There are also plans to introduce a recognised qualification in the language into local schools, whilst both BBC Radio Jersey and the *Jersey Evening Post* dedicate time and space to the language. Yet today there are less than 2,500 people who actually speak Jèrriais and, to most Jersey residents, Jèrriais has become a quaint symbol of Jersey’s past. For those heritage groups fighting for Jèrriais’ survival it is not just a language they are attempting to preserve but a part of their heritage.



Figure 6 - 13th century Mont Orgueil Castle, originally built to protect the island against the French, with the Normandy coastline on the horizon

The increased penetration of media and information channels into the Island has brought with it an emphasis on the creative industries and popular culture. A report published by the Jersey Arts Trust states that the creative industries have ‘the potential to make a significant contribution to the economy’ (Feltham, 2004: 12). Encouraging growth of the creative industries will certainly diversify the economy, but it will also open the Island up to a further influx of external cultural symbols.

September 2006, for example, saw the third annual Jersey Live music festival, a popular music festival that its organisers aspire to develop into ‘the best little festival in Britain’. The acts invited to play tend to come predominantly from the British popular music scene, with British bands Kasabian and Snow Patrol having headlined. Moreover, not only has the festival’s crowd increased from 5,000 in 2004 to 7,500 in 2005 and 11,000 in 2006; but of the 2006 crowd, around 13% came from the UK. In just three years, the festival has become the biggest music event on the Island.

Despite its roots in the international music industry, however, Jersey Live does not ignore Jersey’s own artists. The festival provides a rare chance for local Jersey bands to perform alongside internationally acclaimed artists. Local Jersey bands, such as The Merge, Benny the Moth and Bothered Face, who play an eclectic range of music, are just a few of the acts who have performed alongside the big names at the festival, and their experiences have certainly opened up new avenues for them. In 2006, the BBC invited Benny the Moth to record a special concert that was broadcast on BBC One South West whilst The Merge have since moved to Manchester in order to immerse themselves in the UK popular music scene. It is not, however, a festival promoting traditional Jersey music.

The Cultural Strategy makes direct reference to Jersey’s place in a globalised world:

Jersey’s distinctive identity cannot be left to fend for itself... The ever present barrage of mass produced films, music, sports and television are supplanting local initiatives... Local identity needs constant husbandry if it is to survive, far less flourish, in the face of this global threat. (Education, Sport and Culture Committee, 2005: 5)

The traditional and the progressive can play a role together rather than being polar opposites and the Strategy begins to articulate the importance of balancing the two.

The Jersey Opera House has had mixed experiences in this respect. After a run of poorly attended shows in 2004, including one show that cost the Opera House around £100,000, the venue found itself with a reported deficit of £200,000 - half of its annual budget. The States offered the Opera House an advance payment of the following year’s budget to remain open; but forced it to re-evaluate its programming policy to move away from staging in-house productions to become essentially a hire only venue for professional and amateur performing arts troupes. However, by February 2005 the deficit had grown to £270,000 and the venue was forced to close its doors temporarily. The closure made national headlines, understandably upsetting then Opera House Director, Ian Stephens:

That’s a quite a story in terms of how we look beyond the Island. We have spent five years building up the confidence of touring producers in this as a venue... It’s taken this long to persuade them to take a gamble of coming to a new venue. (Delmer, 2005: 3)

Since then, the Opera House has suffered further damage to its reputation with a very public fall-out between Stephens and the Opera House’s Board of Trustees. Although this was ultimately resolved out of court, the Opera House’s name was trawled embarrassingly through the mud. In January 2007, Jasmine Hendry was appointed the new Director of the Opera House, joining from the Chester Gateway Theatre, Cheshire, and the Board was subject to a re-shuffle. Part of the Opera House’s problem lies in the balance it has to strike between acting as a focus for the local community and existing as a legitimate venue to attract visiting international performers and audiences. Today the Opera House stages a variety of theatre, dance and musical productions, hosting sections of the local Eisteddfod, local amateur productions and UK and international touring professional theatre

The Opera House and the Jersey Arts Centre (JAC) both attempt to provide a balanced programme of local and international touring artists. However, not only is it expensive and difficult in practice to bring touring companies to the Island, but Jersey must project itself positively internationally to attract them in the first place.

b. A Distinctive Jersey

In Jersey’s Royal Square there is a plaque commemorating the life of Jersey’s famous 12th Century writer, Maistre Wace. The plaque is inscribed with a quotation from his work *Roman de Rou* (c1175) “Je di è dirai ke jo sui Wace de l’isle de Gersui” (‘I say and will say that I am Wace of the island of Jersey’). But is there really something that binds Jersey’s contemporary population together? With half of Jersey’s current population born outside of the Island and only 2.5% of the population speaking the Island’s Jèrriais patois, the signs would seem to indicate that a sense of a ‘traditional’ Jersey is fading fast. And yet, despite its immersion in the hectic nature of international finance, Jersey still pays remarkable attention to its heritage, tradition and rituals. A visiting monarch, for example “will still be presented with mallard ducks by the seigneur of Trinity while the seigneur of Rozel will meet them on arrival by riding his horse into the sea up to the saddle, whether the monarch arrived by plane or not” (Unattributed, 2004: 18). In Jersey law, meanwhile, it is still possible to bring a court injunction against someone simply by using the “Clameur de Haro”, by

stooping to one’s knees and saying to the wrongdoer, with at least one witness present, “Haro, Haro, a l’aide mon prince, on me fait tort” (“Haro, Haro, come to my aid, my lord, I have been wronged”). Whilst these two examples might seem slightly eccentric, they are nevertheless still a part of Jersey life.

Sue Lissenden identifies here a sense of communal insularity:

The particular quality of life that comes from living on an island cannot be put down in a few words... In-turned, blinkered, small-minded, limited? The island as centre of the world? Yes maybe but also independent, strong-willed, individual, protective, an extended family, a community. (2004: 20)

Jersey’s culture is not British, and it is not French either - it belongs to Jersey alone, distinctive and unique.

The development of St Helier’s waterfront area is part of a multi-million pound project that aims to combine housing, restaurants, public performance areas, entertainment venues and retail outlets. It is one of the Island’s most ambitious developments. But the development must adhere to the States’ guidelines to acknowledge Jersey’s ‘unique culture and character’. The development’s original plans included three buildings, some 20 stories in height, which would dwarf most other buildings in the vicinity. There was a prolonged and vigorous public debate on this controversial development. In an online discussion forum run on the BBC Jersey website (www.bbc.co.uk/jersey), public opinion was mixed. Some views were particularly hostile to the development. One posting said the towers “would spoil the charm of the Island. People come to Jersey for its unique charm, and tower blocks are certainly not unique”. Another post claimed that, “the development does not fit in with the way of life we are trying to achieve.” The concerns in these comments relate to a loss of a distinctive portion of Jersey’s identity. There were also more supportive comments of the development, advocating the necessity to be bold and to embrace the progressive. One post stated, “it’s not about losing one’s identity, it’s more about creating a new identity and style” (ibid).

What is interesting about this debate is that there is an awareness implicit in all of these comments that there is something recognisable in a Jersey identity that can either be sustained and preserved or that can evolve and develop. Public opinion here might not agree on how distinctiveness is treated, but it does seem to acknowledge that a certain distinctiveness exists and that it is important enough to engage in a debate about. The Jersey Heritage Trust also upholds the idea that character and distinctiveness are key to Jersey’s culture. Director Jonathan Carter does not see the Trust’s job just as preserving Jersey’s heritage, but also as identifying Jersey’s character and “struggling to come to terms” with how best to apply it in a contemporary Island (interview 2005).

IV. Internal Struggles and ‘I-lands’

Unfortunately, space here does not allow for a detailed analysis of the 53 specific objectives proposed by the Strategy document. Indeed, they are, in general, largely admirable and uncontroversial objectives, aimed at, for example, finding ways to preserve heritage and historical sites, committing to one-off capital and sustained revenue funding for cultural projects and initiatives, supporting local artists, championing public art, and promoting cultural education and encouraging local participation.



Figure 7 – Jersey’s Waterfront

[Part of Jersey’s Waterfront development, with the recently constructed residential project behind the marina. The proposed 20 storey high-rise development would stand alongside these apartments.]

Yet perhaps the most interesting aspect of the Cultural Strategy debate is that it has not really been about these cultural objectives at all - it has been about the proposed new infrastructure and the individuals involved in it. The Strategy has become a battleground between the Education, Sport and Culture Committee, the Jersey Arts Trust, the Jersey Arts Centre, the Opera House, the Jersey Heritage Trust and Jersey’s other cultural voices. Ironically, it was precisely this fragmentation that was found to be one of the principal areas of weakness in the 2000 Burns Owen report:

These bodies are led by strong and committed individuals. But individual strengths become weaknesses when conflicts of interest and financial insecurity inevitably create a climate of suspicion, hidden agendas and mistrust that puts undue emphasis on personalities and ‘cliques’. (Burns and Middleton, 2000: 16)

The Committee for Education, Sport and Culture was formed in 2003 in an attempt to resolve this fragmented approach, but some belligerence still exists. Under the former system, funding for heritage organisations was channeled through the Jersey Heritage Trust whilst funding for arts organisations went through the Jersey Arts Trust, at arms length from the States. However, the ‘Art in the Frame’ foundation, for example, received all or most of its funding from the Tourism Committee, an entirely different area of the States. This was hardly the joined-up approach that the Burns Owen report envisaged. Essentially, this comes down to the practical issue of scale. A community of 90,000 people in a space merely 45 miles square ultimately involves a great deal of contact with many of the same people on a

daily basis. As Daniel Austin, Director of the Jersey Arts Centre says, in Jersey ‘there can be no arms length’ (interview 2005).

A year after the draft Strategy document was published the same organisations were still squabbling over the same issues. One senior cultural representative told me that the Strategy was an “ambition driven by individuals” and was really about “who’s in charge of who,” whilst another said that it was “not arts driven” but more “about egos, personality clashes and individual interference.” Yet no-one seemed willing to compromise - each organisation stuck to its corner, shouting and fighting its own cause. The interconnected nature of Jersey’s social groups and work sectors also means that different roles can be undertaken by the same person. As a result, complex working and social webs are created. Roles can become confused and the Strategy itself refers to this. It criticises the former arms-length funding structure through the Jersey Arts Trust and the Jersey Heritage Trust, claiming that “it lacks funding transparency” (ESC, 2005: 32). Conversely, the Jersey Arts Trust severely criticised the Strategy’s direct funding relationship between the States and cultural providers:

...this would mean that policies could be determined solely by the departmental President. This is a highly dangerous precedent...Individual awards to artists and arts producers would be ultimately determined by the preferences of that person or those subordinates within their direct control who have no training, qualifications or understanding of arts management issues. (JAT, 2004: 13)

Indeed, the abolition of an arms-length system replaced by direct funding is perhaps the most criticised section of the Strategy. Whilst arm-length funding is the norm in England (through the Arts Council), direct government funding of culture in Jersey seems perfectly acceptable. The Strategy outlines plans for the creation of a ‘Council for Culture’ to act as an arms-length advisory body, but it is still politicians who allocate funding. Yet the Strategy emphasises that the States do not want to dictate cultural provision:

...it is not the role of government to prescribe or attempt to control ‘culture’ or associated activities. It believes however...that government...has a role to play in supporting, encouraging and celebrating cultural awareness and activity. (ibid: 16)

The Council for Culture’s role, according to the Strategy, is to support the States in maintaining, promoting and developing clear policies for culture within the Island, advise on priorities and issues within the cultural sector, and advise on the allocation of resources to cultural organisations and individuals. It comprises “a membership representing major cultural interests in the Island” that “could include representatives of cultural organisations, politicians not in the executive of the States Assembly and members of the public.” (ibid: 35) However, in practice the remit of the Council for Culture becomes problematic. Who and which organisations represent the “major cultural interests in the Island” - arts organisations, heritage associations, business leaders, agricultural representatives, those employed in tourism? The line has to be drawn somewhere, but it is difficult to know exactly where.

In November 2006, Rod McLoughlin, a well-regarded civil servant, former journalist and former Director of the Jersey Arts Centre, was appointed the Island’s first ever Cultural Co-ordinator, a post created by the Strategy. His task is to act as a central point of contact for all organisations and politicians in Jersey’s cultural sphere and as spokesperson for the Council for Culture. Since his appointment, McLoughlin has stressed that his role is not to interfere in organisational policy or management, but to attempt to try to facilitate the optimum conditions for Jersey’s cultural providers to flourish, explaining that he “wants to make sure that all cultural providers are working in the same direction” (McLoughlin, 2007: 8). He is also keen “that Jersey should be promoting itself on an international level as a place with a rich history and culture” (ibid), emphasising, interestingly, its “unique identity” and

“shared values” (ibid). He also acknowledges the problem of “trying to tell people that historical links are important...but also saying that we want to encourage respect for new cultural influences in the Island” (ibid). Whilst McLoughlin has certainly got his finger on the pulse of many of the cultural issues Jersey faces, he has a hard task on his hands to try to appease the wishes of all of Jersey’s cultural providers.

Conclusion

While the development of Jersey’s cultural strategy document has been the cause of a great deal of argument and debate, it has also, for the first time, brought together all of Jersey’s cultural players and at last forced them to address fundamental issues. Inevitably there are those who are still far from happy with this new infrastructure—culture always divides as well as binds—but it is an infrastructure that must itself develop. Now, with a number of cultural issues out in the open, the various voices can begin to articulate answers to basic cultural questions. With this in mind, Jersey’s cultural organisations can look positively to the future. After its many problems, the Jersey Opera House has recently appointed a new Director; the Jersey Arts Centre is pressing forward with its impressive professional and youth arts programmes; there are plans for an Island gallery; building developers are being asked to include public art in new developments; there are calls for Jersey to adopt a ‘national anthem’; and Jersey Live continues to grow.

Claiming to possess a distinctive and unique identity and struggling to come to terms with an evolving cultural heritage in an increasingly globalised world is not something that is specific to Jersey. Indeed, literature on small island studies often identifies similar experiences. Malta, for example, has also worked at and succeeded in formulating a cultural strategy document in recent years and, whilst space does not allow for a detailed comparison here, a number of similar issues arise in their document. Comparisons can be drawn, for example, between Malta’s strikingly similar ambitious waterfront development project and the simultaneous desire to champion and preserve a traditional inheritance. Whilst these issues might well apply to non-insular communities, it is the compact nature of island communities, within which cultural symbols become intensified, together with the relationships with external symbols that make a meaningful island cultural policy incredibly difficult to articulate. Jersey has, through the Cultural Strategy, created a distinctive and unique cultural infrastructure. Its implementation has been an impressive process and, now that it is in place, there is a great deal of potential for the future of Jersey’s cultural sector.

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Appendix 1:

Overview of Jersey’s Cultural Sector, Organisations and their Aims

States Net Revenue Expenditure of Non-Trading Committees 2005: £423m

Of which:

Health and Social Services: £127.49m
Education, Sport and Culture: £90.81m
Employment and Social Security: £82.46m
Home Affairs: £40.12m
Environment and Public Services: £27.04m
Finance and Economics: £22.64m
Economic Development: £14.16m
Policy and Resources: £6.23m
Overseas Aid: £5.57m
Privileges and Procedures: £5.01m
Housing: £1.35m

States Cultural Funding 2005

Total Cultural Funding: £4.66m (incl public libraries); £3m (excl public libraries)
Jersey Heritage Trust: £1.66m
Culture, including Jersey Arts Trust: £1.34m
Public Libraries: £1.66m

Education, Sport & Culture

Mission Statement:

To provide sustainable opportunities for learning and engagement to enhance the quality of life of individuals so that they may be fulfilled and encouraged to make a positive contribution to society and their community.

Aims:

To promote a vision of learning and continuous development based on access to opportunities for all members of the community.
To advocate, enable and encourage education, sport and culture through active engagement in partnerships within the States and with other organisations.
To promote the development and provision of facilities, events, activities and publications to provide a range of engaging experiences.
To provide appropriate customer focussed information and support.
To secure, deploy and develop the resources to support learning, sport and culture to the benefit of individuals and the Island community in an efficient and effective manner.
To value and develop our people to achieve a service of high quality.
(Education, Sport & Culture Business Plan 2007)

The Jersey Arts Trust

Our role is to advance and establish opportunities for Jersey's cultural identity by supporting the arts, professional and amateur, individuals and groups alike, through our funding programmes and by bringing agencies, groups and individuals together. (<http://www.jerseyartstrust.com> - accessed February 2007)

The Jersey Arts Centre

Purpose: Jersey Arts Centre exists to foster the development and celebration of the arts island-wide and beyond.

Aims:

To enrich the quality of life for all residents and visitors
To encourage participation in the performing, visual and literary arts
To educate, inspire and to encourage debate

This is achieved by providing exciting, innovative, wide-ranging, challenging, professional and community arts in welcoming, high-quality and accessible environments. (<http://www.artscentre.je> - accessed February 2007)

The Jersey Opera House

Mission Statement:

The Opera House is at the very heart of the Jersey community. We provide an exciting, varied, balanced and dynamic programme of high quality events which allows everyone in Jersey to have the opportunity to participate in some way in what we do. The Opera House is at the centre of the Arts in the Island, and acts as a catalyst for other arts activity, both professional and amateur. We aim to attract, educate and inspire all sections of the community. (Jersey Opera House Business Plan 2005)

Art in The Frame

Mission Statement:

Art In The Frame Foundation, a non profit making foundation, was founded in 1998 by two local art teachers with the aim of promoting contemporary arts and crafts in Jersey and encouraging the many talented local artists and craft workers to broaden their artistic experiences.

The Jersey Heritage Trust

Jersey’s heritage and culture is special. The purpose of the Jersey Heritage Trust is to care for it, promote wide access to it, act as advocates on its behalf and bring imagination to telling its stories so that we inspire people to create a better island for everyone. (<http://www.jerseyheritagetrust.org> - accessed February 2007)

La Société Jersiaise

La Société Jersiaise was founded in 1873. It promotes and encourages:

The study of the history, the archaeology, the natural history, the language and many other subjects of interest in the Island of Jersey
The works of the Jersey Heritage Trust and the Jersey Museums Service, and the provision of information and voluntary helpers
The conservation of the Island's natural environment
The preservation of Jersey's historical buildings and monuments
The publication of books and articles on topics of local interest
Exhibitions and displays of work
The collection of artefacts, books, paintings, photographs and maps of the Island
Through the Barreau Art Scholarship the encouragement of contemporary art by young Islanders
(<http://www.societe-jersiaise.org> - accessed February 2007)