



ArtHouse
Jersey

**ARTHOUSE JERSEY RESPONSE TO
THE PUBLIC ACCOUNTS COMMITTEE'S
ARM'S LENGTH BODIES, GRANTS AND SUBSIDIES REVIEW**

(1A) Please can you provide a brief overview of your organisation, including its purpose, structure, and main areas of activity? When did your organisation first receive public funding from the Government of Jersey? Which department(s) currently act as your main point(s) of contact for this funding?

ArtHouse Jersey is an independent charity registered with the Jersey Charity Commission (64), the Association of Jersey Charities number (AJC465) and Jersey Financial Services Commission (NPO0398). The charity is designated as a grant-funded body and is not an Arms Length Organisation.

The charity was established in 1993 as the Jersey Arts Trust. It changed its name to ArtHouse Jersey in 2018. Since its inception it has been in receipt of public funds, the level of which has varied quite significantly. The charity's role and function has changed over time, but as ArtHouse Jersey our purpose is very clear: the charity exists to serve the public of Jersey through the arts.

Our charity's strategy is focused on contributing to the achievement of the aims set out in the Island's Arts Strategy¹ and playing a role in the achievement of population level objectives as articulated in the Government's Island Outcome Indicators².

Serving a relatively small Island population (equivalent to a medium - large town in the UK), ArtHouse Jersey is a somewhat unique product of its environment. Due to its context, the charity fulfills a number of different functions that might, in a large city, be carried out by a range of different specialist organisations. ArtHouse Jersey is effectively a hybrid, working across art forms with a brief to both deliver an arts programme that serves and connect with audiences, whilst also nurturing the creative eco-system and working with Government to consider how the sector can better thrive and deliver against population level objectives.

Given the nature of our work, public funding is essential, enabling us to perform a vital role in our community. As well as enabling us to deliver benefits to the public through the arts, public investment also offers the charity a platform to generate our own income from five different sources. The charity has long recognised that relying solely on public funds is an unsustainable approach and, as set out below, plans to raise approaching half a million pounds this year from earned income, donations, commissions, foundations and sponsorship (and notable here are members of the

¹ <https://www.gov.je/Leisure/ArtCreativity/pages/artsstrategy.aspx>

² <https://stats.je/statistic/island-outcome-indicators/>

corporate community who support our work and should be applauded for doing so, namely this year Butterfield, Collins, Coutts, Oakglen, Spoor & Fisher, and Waitrose).

The charity does raise funds from ticketed events, but is not provided with a rent-free (publicly-owned) venue and consequently our fundraising and income generation model is not predicated on the majority of fundraising deriving from ticket income from performances. Also a significant proportion of our programme is focussed on supplying the public with free-at-the-point-of access art in the public realm and gallery.

Our main point of contact is the Economy Department, with which the charity has in place a one-year Partnership Agreement that sets out what the charity is to achieve during the following 12 months and confirms the level of public funding, in the form of a grant, that the charity is to receive. Funds are provided in two tranches, at the beginning of Q1 and Q3.

We regard the grant provided to us by the Economy Department as funding to provide a social return on investment to the Jersey public. A paper by Mariana Mazzucato published by UCL earlier this month, 'The Public Value of Arts and Culture: Investing in Arts and Culture to Reimagine Economic Growth in the 21st Century'³, makes this very point, setting out how and why the arts are not peripheral to economic development, but essential to both stimulating and directing economic growth. The sentiment it expresses - that we need to move away from viewing arts and culture as a cost and towards recognising them as an investment - is something with which we wholeheartedly agree.

Everyone connected with the charity and its work is acutely aware that achieving value for money is essential. Every penny of our grant is tax payers' money, and we take our responsibility to ensure that the funds are well-invested very seriously. We understand that the public want to see a social return on that investment and we are proud to have delivered on that each year.

The grant is funded from the hypothecated 1% agreed by the States Assembly, where it was agreed that a proportion of Government's annual expenditure should be dedicated to culture, arts and heritage. We are aware that the Economy Department is currently compiling a Report that will set out precisely where those funds have been dispersed. Our current understanding, based on published Government Plans, is that approximately two thirds of funds are dedicated to heritage, some to support Jerriais and a range of events and smaller organisations (including the Corn Riots Festival, Jersey Festival of Words and Ballet D'Jerri), and the balance in the form of a

³https://www.ucl.ac.uk/bartlett/publications/2025/sep/public-value-arts-and-culture?_bhlid=f9030696938126ba67f269c88c96911709ee8a40

grant to the three grant-funded arts organisations: ArtHouse Jersey, the Jersey Arts Centre, and the Jersey Opera House.

(1B) Please provide, for each of the past five years: The total and percentage of your income provided by the Government of Jersey or Government-funded bodies (including charitable funds administered by Government); and the total and percentage of funding raised independently (e.g. fundraising events, membership, donations, sponsorship). If relevant, please specify the sources of any significant private contributions.

As set out in our audited and published financial statement ([link here](#)), ArtHouse Jersey received a grant of £1,186,500 in 2024; this represented 73.6% of our income. Our Partnership Agreement for this year confirms that the charity will receive £1,231,587, which represents a non-growth, inflationary adjustment of 3.8%.

This funding enables us to deliver for the public of Jersey and contribute to population level objectives in a professional, sustainable manner whilst, importantly, providing us with a platform to self-generate significant levels of funding through fundraising activities. It should be noted that with the increase in funding came a much broader and more comprehensive set of performance indicators with the focus being on professionalising the organisation to be able to offer a sustainable service and an increase in output in terms of its activities and engagement with the public. We organise our self-generated income activities into five pillars: sponsorship (comprising CSR / ESG), donors, earned income, commissions and foundations. Set out below is how we performed in 2024:

2024 (ACTUAL)	
SPONSORSHIP	£35,000
DONORS	£88,611
EARNED INCOME	£162,227
COMMISSIONS	£115,413
FOUNDATIONS	£23,493
SELF-GENERATED TOTAL	£424,744

Our year-end for 2025 projections (as at end Q2) show our anticipated performance this year:

2025 (FORECAST)	
SPONSORSHIP	£43,500
DONORS	£95,500
EARNED INCOME	£173,593
COMMISSIONS	£132,646
FOUNDATIONS	£32,096
SELF-GENERATED TOTAL	£477,335

It should be noted that Government Departments are our most significant commissioners. In 2024, of the £115,413 commissioning income, £104,406 came from Government Departments commissioning educational and cultural diplomatic services as well as public realm animation (Jersey Markets). This is not part of our grant, rather commissioning of specific, designated services, each of which has separate contracting in place along with specific performance targets or indicators.

Please find below a table setting out the total and percentage of income our charity generates itself and the total and percentage of income granted by the Government of Jersey.

YEAR	PUBLIC FUNDS	SELF GENERATED	TOTAL FUNDS	% PUBLIC FUNDS	% SELF GENERATED
2020	£401,000	£321,983	£722,983	55.5%	45.5%
2021	£515,000	£348,222	£863,222	60.0%	40.0%
2022	£915,000	£492,013	£1,408,309	65.0%	35.0%
2023	£1,130,000	£372,445	£1,502,505 *Not including £12k restricted funds	75.2%	24.8%
2024	£1,186,500	£424,744	£1,611,244	73.6%	26.4%
2025	£1,231,587	£477,335 *Forecast	£1,708,922	72.1%	27.9%

(2A) What formal governance arrangements are in place within your organisation to oversee the use of Government funding (e.g. board oversight, financial controls, risk management, external audit)?

Arthouse Jersey maintains robust governance and financial management arrangements to ensure the effective and transparent use of public funds. These include:

- Board oversight Our Board of Trustees provides strategic oversight and holds ultimate responsibility for the stewardship of public funds. The Board meets quarterly to review financial performance against budget, assess programme delivery, and monitor organisational risk. Board members bring a range of professional skills and expertise to the analysis of our financial performance.
- Audit & Finance Committee A dedicated Audit & Finance Committee meets regularly to scrutinise management accounts and forecasts in detail and to monitor our delivery against our KPIs.
- Management accounts The senior management team coordinate the production of monthly management accounts, which are reviewed in detail against budgets and forecasts. Variances are investigated, and corrective actions are agreed where necessary to ensure that the charity is financially resilient. This monthly cycle ensures emerging risks or pressures are identified early and escalated to the Board as appropriate.
- Financial controls environment We maintain a strong financial controls environment, comprising documented policies and procedures, most notably a Financial Management & Controls Manual setting clear rules and expectations for expenditure approvals, procurement, segregation of duties, and delegated authorities. All expenditure is subject to authorisation limits, specific sign-off requirements.
- Risk management A formal risk register is maintained and reviewed by the Board at each quarterly meeting, covering financial, operational, reputational, and compliance risks. Mitigation measures and assurance mechanisms are documented, and risks are escalated as necessary. The risk register is shared with Government. The charity also maintains a reserves policy to safeguard its ability to manage unforeseen circumstances without disruption to programme delivery.
- External audit and compliance Our grant funding agreement sets out a requirement for an annual independent audit by a recognised external auditor, the results of which are published⁴. The audit provides assurance that funds

⁴ <https://www.arthousejersey.je/annual-report>

are properly accounted for and spent in accordance with charitable objects and contractual obligations.

Together, these arrangements provide strong assurance that Government funding is being managed prudently, effectively, and in full alignment with ArtHouse Jersey's charitable mission and the public interest.

(2B) How frequently do you engage with your sponsoring Government department or officer, and for what purpose (e.g. operational monitoring, grant negotiation)?

We engage regularly and constructively with the Economy Department to ensure accountability, transparency, and alignment with Government priorities. Engagement occurs at three main levels:

Performance review and operational monitoring

We meet with the Sector Lead for Culture, Arts & Heritage quarterly to discuss and review performance over the previous quarter. Below we provide an overview of the documentation we provide in advance of these meetings, but in short the focus is on the review of the 70 key performance indicators (concentrating on notable developments, where we are experiencing challenges and particular successes), a review of our finances (us having prepared quarterly management accounts for the purpose), and a review of our programme activity highlighting delivery across our four strategic pillars (Nurture, Produce, Present, Enable).

Strategic alignment and contribution to population level objectives

The Department has scheduled a separate quarterly meeting with the Minister and the Sector Lead for Culture, Arts & Heritage. They are quite wide-ranging, but predominantly focused on our work and how it aligns with the Arts Strategy and the delivery of public benefit in the form of a contribution to population level objectives with reference to our planned programme delivery.

Grant negotiation

The ongoing discussions set out above provide a context for grant negotiations, with the Department having gained a working knowledge of our performance and plans for the future. The formal process of grant negotiation begins annually in June. At this stage we submit a high level business plan setting out our aims and objectives for the year ahead along with financial projections. Discussions focus on alignment with policy objectives, the scale and scope of planned delivery, and the resources required to deliver against these commitments. Engagement continues through the summer and autumn to refine and agree the terms of the annual funding agreement

A full business plan is provided to Government in Q4 along with any other specific information required before a decision is reached.

In addition to these formal points of contact, we maintain open lines of communication with officers throughout the year, as needed, to address emerging issues, share opportunities, or provide clarification on specific programme matters.

(2C) Do you believe the current oversight arrangements provide a clear and proportionate balance between operational independence and accountability for public funds?

We believe the current oversight arrangements do provide a clear and proportionate balance between operational independence and accountability for public funds. We are acutely aware that every penny of public funding must be well managed and deployed responsibly, in pursuit of strategic objectives that ultimately deliver benefit to the general public through the arts, and with value for money firmly in mind. This culture of accountability runs from Board level through to the executive team and staff, and is embedded in our reporting, financial management, and day-to-day operations.

Crucially for an arts organisation, it is essential that we retain autonomy over our artistic programme. This ensures decisions are made by those with the appropriate expertise, sector knowledge, and cultural awareness. Such independence safeguards artistic freedom, supports diversity and innovation, and allows us to respond meaningfully to the needs of communities and audiences.

From Government's perspective, funding an independent arts organisation rather than directly managing programming also provides important advantages. It reduces risk by avoiding political involvement in artistic decision-making, protects against controversy, ensures expert judgement, and strengthens public trust in the integrity of the cultural sector. It also ensures that public money is channelled efficiently, with robust checks and balances in place, while sustaining a resilient, independent ecosystem of cultural organisations.

The current arrangements strike an effective balance; we are both accountable stewards of public funds and an independent cultural body able to deliver high-quality, innovative work in the public interest.

(3A) What documentation are you required to submit when applying for or renewing funding (e.g. business plans, budgets, service delivery plans)?

We submit the following documentation when applying for funding:

- A detailed one year business and financial plan together with a summary three-year business plan.
- A detailed performance plan.
- Audited Annual Report and Accounts
- Grant Assurance Statement
- Governance checklist
- Copies of auditor correspondence including ISA 260 (& 265 if issued); Management & Governance Letters from auditors to ArtHouse Jersey; and, Directors / Trustees / Management Representation Letters issued by ArtHouse Jersey to the auditors.
- A comprehensive performance report in the form of key performance indicators summarising activity undertaken and outputs against agreed objectives
- Copies of Board minutes
- Organisational Risk Register
- Details of all potential conflicts of interest that may be perceived to potentially impact the charity's performance.

(3B) What performance or financial reporting are you required to provide to Government in connection with your funding?

We have the following reporting obligations which must be provided in advance for discussion at our quarterly performance review meetings:

- Management accounts detailing how funding has been deployed and what income has been generated with forecasts for year end results
- Performance against key performance indicators
- Copies of Board minutes from the previous quarter
- Latest iteration of the Organisational Risk Register
- Details of all potential conflicts of interest that may be perceived to potentially impact the charity's performance.
- Any other relevant information required to enable the Department to fulfil its responsibility to ensure effective oversight of the use of public funds.

(3C) Are you asked to report against specific indicators or outcomes (e.g. contribution to Island Outcomes, KPIs, user impact) and if so, do you receive regular feedback from Government on these reports?

Yes. We report quarterly against a framework of 70 Key Performance Indicators (KPIs) agreed with Government as part of our grant negotiations. These are embedded into our grant agreement and act as a mainstay of the formal monitoring process. We submit them in advance of quarterly review meetings with departmental officials, where performance is assessed. Particular focus is given to areas where targets may not be attained, allowing for early discussion of mitigating actions.

Alongside operational and financial KPIs, we report using numerous data points on user impact including audience numbers, participation levels, engagement with schools and community groups, and qualitative feedback from the public and artists. This ensures our reporting demonstrates not only outputs, but also the cultural and social value delivered through our programme.

The KPIs are structured around the charity's strategic aims, which were developed to ensure that our work was contributing to the achievement of the population level objectives - set out in the form of the Island Outcome Indicators that contribute to sustainable wellbeing (themselves reflecting the UN Sustainable Development Goals) - and directly to the aims of the Island's Arts Strategy. This establishes how the charity's work is contributing to improving Islander's lives, the economy and environment.

As part of this process we also provide specific data points to contribute to Government's sector-wide monitoring. This enables the Department to track collective performance across the cultural sector and understand the contribution of organisations like ArtHouse Jersey to wider Island Outcomes.

We receive feedback on our submissions during quarterly meetings, where officials comment on progress, note successes, and raise areas for clarification or further attention.

OBJECTIVE	ART STRATEGY THEMES	ACTIONS	INDICATORS
Nurture: Supporting the development of the creative ecosystem (14 KPIs).			
1.1• To support artist development through financial investment, provision of space, professional advice and wider opportunities.	Theme one: Arts, education & personal development Theme four: Arts, economic prosperity & inclusive growth	Three	Six

1.2• To broaden access to the arts ensuring that our work is representative of our Island community by removing barriers and putting in specific measures to ensure that we are able to serve those who stand to benefit the most.	Theme one: Arts, education & personal development	Two	Three
1.3• To embed creativity in the curriculum and access to the arts across schools in partnership with CYPES.	Theme one: Arts, education & personal development	Four	Five
Produce: Creating art that is compelling, relevant and ambitious, rooted in Jersey with an international outlook (9 KPIs).			
2.1• To produce work that develops an artistic and organisational personality that is of this place, yet connected to and engaged with the wider world, welcoming international artists to our shores to feature in our programme.	Theme three: Arts, environment & place-making Theme four: Arts, economic prosperity & inclusive growth	Five	Five
2.2• To keep our programme dynamic, balanced and relevant, offer an environment that enables experimentation and artistic risk.	Theme one: Arts, education & personal development Theme four: Arts, economic prosperity & inclusive growth	Two	Two
2.3• To work in partnership with other arts organisations and to pursue new co-production possibilities.	Theme four: Arts, economic prosperity & inclusive growth	Two	Two
Present: Providing our community and other audiences with access to compelling and diverse art (13 KPIs).			
3.1• To present accessible work that engages a broad cross section of our Island community, removing barriers to access.	Theme one: Arts, education & personal development Theme two: Arts, health & sustainable wellbeing	Five	Six
3.2• To run a year-round programme at our own venues that offers the public a broad spectrum of artistic practice supporting our values of diversity, accessibility and artistic innovation.	Theme one: Arts, education & personal development	Two	Five
3.3• To work in partnership with other organisations to co-present work that would not be possible working in isolation.	Theme four: Arts, economic prosperity & inclusive growth	Two	Two

Enable: Delivering a responsible business model that supports continual learning and the deepening of relationships between audiences and art. (34 KPIs).			
4.1• To advocate for and develop understanding around the value of the arts for society.	Theme one: Arts, education & personal development	Three	Four
4.2• To enable the achievement of our objectives through a range of funding sources.	Theme four: Arts, economic prosperity & inclusive growth	Two	Three
4.3• To invest in and develop our team to establish a platform for exceptional performance.	Theme four: Arts, economic prosperity & inclusive growth	Five	Five
4.4• To develop a learning culture throughout the organisation, building on what we learn from our monitoring and evaluation and to embed appropriate impact assessment tools across our programme of activities.	Theme four: Arts, economic prosperity & inclusive growth	Three	Three
4.5• To prioritise communication that makes art accessible and available to the broadest possible audience, recognising the full spectrum of Jersey's communities.	Theme four: Arts, economic prosperity & inclusive growth	Five	Seven
4.6• To communicate the value and impact of our work, promoting understanding of our charitable status and contribution to the Island.	Theme four: Arts, economic prosperity & inclusive growth	Two	Four
4.7• To provide strong foundations through the development and maintenance of appropriate organisational processes and governance arrangements.	Theme three: Arts, environment & place-making Theme four: Arts, economic prosperity & inclusive growth	Seven	Eight

(4A) How does your organisation demonstrate value for money in the use of Government funds (e.g. efficiency, outcomes delivered, community impact)?

Our work is guided by our strategy, which was developed to ensure that the charity is acting in alignment with the Arts Strategy and the population level objectives set out in the Island Outcome Indicators.

A more comprehensive overview of how we demonstrate value for money and measure our performance against strategic aims and objectives can be found in our most recent 2024 Annual Report ⁵, from which the following is drawn. This should provide some sense of our performance and how this represents excellent value for money in terms of providing a social return on investment for the taxpayer.

Our key performance indicators are divided into four categories, the charity's strategic aims present, produce, nurture and enable. Within these categories we identified 18 objectives comprising 63 targets, 61 of which were achieved.

The framework that we have in place to demonstrate our impact is being refined and we will be building on our current framework with a particular focus on demonstrating the long-term benefits of our work in the coming years.

PRESENT

Present is the commitment ArtHouse Jersey makes to presenting local audiences with a complement of contemporary art and culture from Jersey and around the world - our 2024 programme is a strong reflection of this commitment.

We supported 101 local artists to showcase their art across our Capital House gallery space in town, our headquarters at the Greve de Lecq Barracks, the Town Church in St Helier and various spaces across the Island.

Our public-facing gallery space, Capital House, continued to be our year-round public space for local and international exhibitions and events, complemented by projects at Greve de Lecq Barracks and public realm spaces throughout the year. Key public public realm installations included Dancing Together as part of our Butterfield Public Art Series at Charing Cross, and Art in the Arches kindly sponsored by Jersey Water at Elizabeth Marina.

Partnerships continued to be a vital part of our work, and we successfully nurtured both established relationships and new ones to enrich our 2024 programme. We have a special ongoing partnership with the St Helier Town Church, located just next to our public gallery space at Capital House.

⁵<https://static1.squarespace.com/static/60e412310739b95df33e9a5e/t/685c09fedb4eed7e0efd5f1e/1750862352972/ArtHouse+Jersey+2024+Annual+Report.pdf>

Together, we built on the success of the 2021 projection and sound scape project, The Sound of Colour: Origins, and presented the second edition, Arrivals. We produced a large-scale immersive digital installation which traced the evolution of language in Jersey from Neolithic times to the present day. This installation attracted over 2,900 visitors.

For a third year, we partnered with the acclaimed Society of Cocktails group, bringing a unique immersive experience to Jersey. This was warmly received by Islanders, and particularly engaged those who might not connect to traditional art exhibition offerings. The events were a sell-out success which also contributed to our fundraising efforts.

Better understanding the diversity of our audiences is a continuing priority for ArtHouse Jersey and in 2024 we particularly built on our survey insights, nurtured projects for new audiences and implemented various equality, diversity and inclusion (EDI) adjustments.

Understanding visitor experiences helps inform the variety of our programme and our ability to platform relevant emerging artists and topics. It is also a valuable tool to shape our communications.

Meaningful work continued through our outreach programmes dedicated to embracing new audiences, listening to creative needs and amplifying community voice through the arts. Projects included Abundant Futures with individuals from our migrant community, the Lullaby Project that worked with local mothers, and work with Dementia Jersey, Headway Jersey, EYECAN and HM La Moye Prison.

We trialled various EDI adjustments in 2024 as part of our aim to remove barriers and ensure that art is available to everyone. We will continue to build upon these pilots and adoptions in 2025 and place EDI at the heart of planning and delivery. For more details, please read our environmental and social responsibility section

Case study

'Of All The People In All The World: Jersey' was an exhibition by the internationally acclaimed theatre company, Stan's Cafe, that ArtHouse Jersey brought to the heart of St Helier in 2024. It used grains of rice to bring once abstract statistics to life in a highly visual and quantifiable manner. Each grain of rice = one person and visitors were invited to compare the one grain that is you to the millions that are not. The relevance and intrigue of this exhibition drew in 1,111 visitors over the course of 17 days, many of whom were the result of positive word-of-mouth recommendations. A team of performers carefully weighed out quantities of rice to represent a host of human statistics, blending specific locally focused numbers with more universal and international sources. The statistics are arranged in labelled piles creating an ever changing landscape of rice. The statistics and their juxtapositions can be moving, shocking, celebratory, witty and thought provoking.

PRODUCE

'Produce' sees us make new work that is rooted in and inspired by Jersey. We work with local and international artists and organisations to bring cutting-edge work to Jersey, and foster opportunities to showcase our local talent beyond the Island.

In 2024, we undertook various projects across visual arts, performing arts, and music. In partnership with visual artists from Jersey, Guernsey, and France, we produced two touring visual arts

exhibitions. The Channel Islands Contemporary Art Show was co-produced with Art for Guernsey and in association with Les Champs Libres in Rennes, attracting a total of over 2,100 visitors. What Shadow (Ce Que Dit La Bouche D'Ombre) was coproduced with Guernsey Arts and L'Atelier du Vent in Rennes, touring each location and attracting over 3,500 visitors.

We continued to provide opportunities for Jersey artists to develop professionally, showcase their work, expand their audiences, and access new platforms. This area of work is a prime example of how our strategic aims—produce and nurture—combine to support Jersey artists in achieving their goals. The appointment of Robyn Cabaret as a new Producer injected a renewed surge of energy, resource and commitment in this area of our work. Towards the end of 2024, we engaged with various Jersey artists to help develop their projects, and continued a series of ArtHouse Jersey-led initiatives in partnership with community groups—initiatives we will continue into 2025.

Case studies

Independent artist projects supported by ArtHouse Jersey We began support for a series of exciting projects by Jersey artists, including Glampires, a musical theatre piece by Adam Perchard; Chrome Yellow, a solo theatre show by artist Wayne Stewart; and The Noise, a new play script by Hannah Patterson. Each project received tailored, individual support from the team at ArtHouse Jersey, helping the artists to realise their vision. Support for these projects will continue into 2025. Wayne Stewart, the artist behind the solo theatre show, Chrome Yellow, approached ArtHouse Jersey with a fully developed solo theatre performance. We supported him in shaping it into a compelling, pitch-ready package, complete with visual assets and key production elements to help take the project to wider audiences. We continue to work with Stewart towards exciting touring opportunities in 2025, including a month-long run at the Edinburgh Fringe Festival.

Community projects commissioned by ArtHouse Jersey Abundant Futures is an ongoing, long-term, socially engaged programme led by artist Dana Olărescu. Its focus is bringing together our diverse Island communities, especially our migrant ones, and encouraging dialogue around barriers to social cohesion whilst also celebrating the rich knowledge and new perspectives individuals bring to the Island. Abundant Futures projects and workshops in 2024 included Milk Songs, Native Tongues, Lullaby Choir and The Green Rope.

NURTURE

Throughout the year we supported artists with advice, project development support, and commissioning opportunities – both directly and through partnerships. In 2024, we invested £335,160 in creative labour both on and offIsland that benefitted Jersey audiences. This included 25 development grants awarded at a total of £49,843.

Studio provision remains central to our work nurturing local talent. In 2024, our Barracks studios supported five artists, along with pottery and printmaking groups. We also began new partnerships with Andium Homes and Jersey Markets, which will bring fresh studio residencies and public engagement opportunities in 2025.

The unexpected closure of La Folie due to building deterioration, however, created a significant gap in studio provision - addressing this is a key focus for the future.

We worked closely with a range of community groups, including other local charities. We engaged with 1,250 people in over 2,507 hours of workshops, discussions and creative-making sessions.

In partnership with the Education Department, we worked collaboratively with teachers and professional artists to bring a rich art education experience to local students. We reached 5,953 school students and provided 16,362 hours of engagement. Whilst we have good visitor numbers of children attending gallery exhibitions with their families, our school group visits in 2024 were lower than expected. This area requires further logistical planning with schools that face challenges in organising out-of-school visits, which we aim to address moving forward. Please read our Arts in Education case study for more information.

We engaged with and supported 311 artists across the year. Our work is predominantly with local artists, however, we also invest time in researching and working with international artists. This work is fundamental to forming partnerships that will enrich the local art provision, benefit individual artists and ultimately, the Island population.

We established an internal equality, diversity and inclusion working group, which foregrounded how we are working to overcome access and cultural barriers. Our intention is to ensure the charity - from our programme to our communications and physical sites - are more inclusive and representative of the diversity of our Island community. It remains important to build up our programming to present diverse stories and experiences that may be historically less visible.

Case studies

Development grants ArtHouse Jersey Development Grants are an impactful part of our commitment to nurturing local artistic talent. We provide financial assistance to artists creating work that has the potential to reach and inspire audiences both locally and internationally, whilst also supporting them to achieve their personal artistic goals. In 2024, we awarded £49,843 of grant funding to 25 artist projects. These grants do not just help the direct recipients, but will have a wider ripple effect, benefitting more than 180 people working in creative fields. Projects included, music videos, the production of EP's, sculpture training courses, a pottery residency in Korea, photography and video production, the creation of a Riso photobook, musical theatre projects, short films and more.

Partnerships and collaborations with local charity organisations EYECAN and Youthful Minds are two of six community groups that joined us for a range of artmaking workshops that drew on Jersey's natural environment and linguistic diversity (including Jèrriais). These workshops culminated in the community-led exhibition, The Land & Us / La Terre et Nous. A particularly impactful workshop was an experimental sensory drawing session by Alexander Mourant with a group from EYECAN, which culminated in a large collaborative collage. We also worked with Dementia Jersey, Headway and HM La Moye Prison to host their exhibitions at our sites. Exhibitions that shared extraordinary stories and reinforced the power that creativity offers to those often living at the margins of our society.

Art in Education Integral to our vision of bringing art to the heart of the Island community, is our work within schools. We provide opportunities for children across all key stages to access high quality arts education, through working directly with students, teachers. Our education programme is devised in consultation with policy officers at CYPES, teachers and students. It is designed to take into account the current context and needs of schools ensuring that the impact is further embedded beyond the delivery of one project. We are particularly attuned to the needs of students who come from less affluent households and schools where resources are stretched. Whether we are working directly with

students, supporting and upskilling teachers, or creating online resources to enhance the curriculum, our focus is always on delivering dynamic experiences that leave a lasting impact. Highlights from 2024 included:

- Engaging with teachers on 948 occasions and providing various CPD opportunities.
- Developing and delivering a range of rich art experiences to 5,122 students.
- Connecting students with professional artists and artist educators.
- Celebrating students' work through public exhibitions.
- Providing Saturday and Summer Art School programmes that deeply engaged 34 students.
- Presence at and providing valuable insights at career events.
- Developing the online teaching resource Gem of the Sea, which is available to teachers and students across Key Stage 1 and 2 in all schools.
- Providing all our services for free.
- Being responsive and supportive to the needs of teachers and students.

Making Art in Partnership with Schools (MAPS) Through the project Making Art in Partnerships with Schools, we commissioned eight professional artists to work alongside eight teachers from different schools. With their knowledge, passion and capacity as extra resources, our artist educators supported the teachers to create and deliver rich lesson plans that embedded the curriculum with creativity and enhanced the experience of students. By working directly with students, teachers, and artists, Making Art in Partnership with Schools is a CPD programme that delivers exponential value. Teachers develop skills and confidence that enhance their practice long after the project ends - which benefits the future experience of students. Artists are not only commissioned paid work but given the chance to develop their skills as educators too, developing a richer understanding of the curriculum and the needs of teachers. Making Art in Partnership with Schools runs over the academic calendar years to fit with the needs of individual schools. The eight schools we engaged with in 2024 will finish their projects by the start of 2025, culminating in a public exhibition, Paper Worlds, at our gallery in town.

Gem of the Sea An ongoing project to develop free online teaching resources for primary school teachers. The content of the project is inspired by the wishes of local young people following an educational review instigated by the COP26 (the late UN Climate Change Summit) Education Pledge. On completion, Gem of the Sea will include six episodes covering topics such as the shoreline of Jersey and climate change, fishing and farming, safety at sea, children's rights, liberty and freedom, and emotional health and wellbeing. In 2024, great progress was made and various episodes are already available online for free. The episodes provide teachers with planning and resources for art and design, and learning across subjects in the wider curriculum - including science, geography and PSHE. Gem of the Sea was launched thanks to funding from the Coop Community Fund, and support by the Government of Jersey as part of its commitment to art, heritage and culture.

Casson & Friends We knew that we'd be bringing a superb dance experience to students and teachers, but the transformational impact of the workshops surpassed even our highest expectations. Tim Casson is a dance educator, mentor and consultant, and with his acclaimed project Casson & Friends, he brings dance to the educational context in the most meaningful way. The Casson & Friends team toured four primary schools on their visit, providing workshops to classes with a diverse range of learning needs and styles. Throughout these workshops, the group expertly engaged the children in a range of concepts, such as photosynthesis, through the use of dance. In this instance, the students grasped and embraced the physical representation of one state transforming into another. At each school, some elements of the project were delivered in individual classrooms, while others involved the whole school - creating a truly inclusive experience for all students. Beyond this, the response from

teachers and the CPD opportunity the workshops provided were especially impactful. With Casson & Friends, we brought the power of dance and movement into schools for over 1,191 students and teachers, specifically to primary school settings where the absence of this provision is felt most. This was one project from a rich education programme we delivered in 2024. During their visit, we also worked with Casson & Friends to provide adult workshops outside the education setting and a free public performance on the beach in St Ouen's Bay.

ENABLE

We successfully advocated for the value of the arts for society and strengthened relationships with key stakeholders and partners, including the Arts Policy unit, Chamber of Commerce and new funding providers. Our Chair, Sir Stephen Dalton, spoke at the October Chamber of Commerce and raised the profile of art, creativity and the charity sector to the business community. The charity built new relationships and received funding from three new partners.

Throughout 2024, we experienced a challenging environment across our five income streams. In response, we actively explored new opportunities and brought in extra resources to support fundraising. We engaged a consultant who supported us in understanding our stakeholders and how the charity is presented to potential funders, and we participated in a philanthropy conference to ensure continued learning. This led to us achieving our income target. Looking ahead to 2025, we began the recruitment process for additional fundraising resource and appointed a Fundraising and Executive Officer who will be in post March 2025.

A key focus in this area was the development of our appraisal process to improve discussions between line managers and reports. This update resulted in greater clarity of objectives and a more effective working environment.

In 2024 we had an 8% survey response rate for our gallery exhibitions, offering some insight into visitor behaviour, motivation, demographic and views of ArtHouse Jersey experiences. Of interest, 32% of visitors were new through our doors. Understanding the diversity of our audiences and delivering an informed programme is a continuing priority.

Our communications across channels were consistent and of high quality in 2024, supporting growth in our online following and engagement, and resulting in a high level of press coverage, with the local media talking about us 259 times. Work continued to better connect with our corporate audience in the context of fundraising and we continued to promote our positive impact through a targeted social media campaign and direct digital communications.

We saw a total digital activity increase of 16% in 2024. The total number of social media interactions was 13.1k (an increase of 17% on 2023 on FB, 22% on Instagram & 26% on LinkedIn). Our total average interaction increased across the year by 22%. There were 19,326 website visits which is a 60% increase on Q3 and 4% increase on 2023 across the year.

We continued to develop deeper relationships with associated artists to reach wider national and international connections, while maximising the storytelling potential of our mutual content. In 2024 these included projects such as Society of Cocktails, The Sound of Colour: Arrivals, Abundant Futures, Kaarina Kaikkonen's Dancing Together and the performances of Jérôme Bel (touring to London in 2025) that have promoted the work of ArtHouse Jersey across UK and international audiences and

amongst the wider European cultural sector. We also engaged with collaborative retrospective comms with UK based artists Kimatica in the context of celebrating Totem, a commission from our 2024 exhibition Human Connections.

We entered 2024 with a 'fantastic' financial management environment, as noted by our Auditors. Building on a solid foundation of internal controls and well-conducted processes, we established a new Audit and Finance Committee that met three times throughout the year. The Committee played an integral part in reviewing the 2025 business plan, including budgeting, staffing costs and extra resources. It also supported the good governance of our organisational issue and risk register, the transition of Jersey Opera House shares and the Cyril Le Marquand Court partnership with Andium Homes.

(4B) Do you undertake any independent evaluations or impact reviews relating to the use of public funds?

Yes, in a number of different ways we employ independent verification to ensure the appropriate use of public funds and to strengthen our organisational effectiveness. Through this combination of audit, external professional review, and independent sector expertise, we are confident that the charity is accountable for public funds, but also continually developing its practices, impact reporting, and organisational resilience.

Independent audit

First and foremost, we are externally audited every year. Our Annual Report and audited financial statements are published online along with the independent auditor's report. This independent assessment is important, confirming that the charity's financial statements give a true and fair view of its financial position and demonstrating compliance with relevant accounting standards and charity law. This process includes a review of financial records, internal controls, and governance practices to ensure transparency, accountability, and the proper use of charitable funds. No points of concern have been identified through this process.

Specialist external reviews

We draw on outside expertise where appropriate. For example, we retain Law at Work to advise on HR policy, efficiency, and good practice, and we recently engaged Acacia Consulting (on a pro bono basis, for which we are very grateful) to examine and help manage our environmental impact. These targeted reviews strengthen our compliance and sustainability.

Sector-specific evaluation and advisory support

We regularly engage arts industry professionals to assist the Board and Executive in assessing performance against objectives and in developing strategy. Past contributors include Burns Owen Ltd, David Micklem, Nick Ewbank, Tom Fleming, and Lee Corner (who has supported the organisation in various advisory and facilitation capacities since 2009). Some engagements have been issue-specific (for example, Nick Ewbank was commissioned to help us build a logic model for impact reporting), while others have provided broader “health checks” of Board and Executive performance.

(4C) What evidence, if any, do you share with Government on the long-term benefits or return on investment of your activities?

We are in constant dialogue with Government on the long-term benefits and social return on investment generated by the charity, with the principal form of evidence being the regular review of our performance through 70 key performance indicators. The data we provide is admittedly more focused on the short to medium term, but each indicator contributes to the developing picture of an arts ecosystem that is arguably more robust and vibrant than at any time in recent history thanks to the States of Jersey’s far-sighted investment in the arts and culture.

Our grant agreement with Government explicitly states that the investment is being made in order for us to “act as a catalyst” to deliver the aims and objectives of the Government Plan and the aims set out in the Arts Strategy. Additionally, we are to “contribute to the growth of an Island arts ecosystem that will support the flourishing of the creative economy, and in doing so support the achievement of sustainable wellbeing objectives as set out in the Jersey Performance Framework, notably fostering a vibrant creative environment where innovation thrives and supporting the creative industries and nurturing the creative economy in the pursuit of sustainable economic growth.” Specifically referenced aspects of the role we are to play include:

1. Investing in artists and new work, through commissions, grants, employment, providing advice, working spaces and opportunities to collaborate and welcoming visiting artists from overseas.
2. Engaging the public through Programming activity that is designed to appeal to and benefit a wide range of Islanders.
3. Making an impact in our community through outreach initiatives that benefit those most in need.
4. Advocating for the value of the arts for society and being a strategic partner to Government.
5. Income generation to support all of the above.

We have set out how Government monitors and assesses our performance and determines whether we are delivering long-term benefits and a social return on investment to the Jersey taxpayer. To the best of our understanding, they are of the view that ArtHouse Jersey does.

There is substantial evidence that activities such as those undertaken by our charity are essential for a healthy and prosperous society. However, the assessment of long-term impact presents inherent challenges.

The arts generate benefits that are often presented as intangible, evolving, and subjective, but as highlighted by the Arts Council England's 2014 report "The Value of Arts and Culture to People and Society"⁶, it is possible (although challenging due to their intangible nature), to draw concrete, data-backed conclusions as to the true value of the arts. The report provides a comprehensive review of evidence demonstrating that arts and culture deliver wide-ranging benefits to individuals and society.

It highlights positive impacts on health and wellbeing (reduced GP visits, improved mental health, and delayed dementia onset), education and skills development (enhanced attainment, communication, and employability), and communities (greater social cohesion, reduced isolation, and increased civic participation). It concludes that investment in arts and culture represents real value for money to the taxpayer and is central to building a healthier, more resilient, and more prosperous community. Some of the conclusions it draws include:

- Education: Pupils who engage in the arts at school are twice as likely to go on to further education or employment in later life.
- Health: Participation in arts activities led to a 79% decrease in GP consultations and a 29% reduction in hospital admissions for participants.
- Economy: For every £1 invested in the arts and culture sector, an additional £1.06 is generated.

We are proud of the extensive reporting undertaken by our charity. We gather meaningful qualitative and quantitative data from audiences, artists, and participants. However, with fairly limited resources sustained longitudinal tracking has been difficult to embed alongside core delivery. Furthermore, shifting contexts – in audience behaviours, funding priorities, and wider socio-economic conditions – mean that the impact of cultural activity is dynamic, and attribution to any one programme is rarely straightforward.

⁶https://www.artscouncil.org.uk/sites/default/files/download-file/The_value_of_arts_and_culture_to_people_and_society_an_evidence_review.pdf

The Arts Council England notes that the benefits of arts and culture are often long-term and indirect, making them difficult to evidence with the same precision as more immediate and quantifiable outcomes, while a report for DCMS ('Measuring the Value of Culture' by Dr. Dave O'Brien ⁷) observed that attempts to measure the value of culture face a fundamental challenge: many of the most important effects of cultural engagement are intangible, subjective and resistant to standard forms of measurement."

This does not mean that we should not always strive to improve how we measure the impact of the arts; in fact, we regard it as essential that we are able to demonstrate to key stakeholders and Islanders more generally the benefits that we are providing to our community. Our Board and executive team see the huge impact our work has every day; we need to ensure that we have the ability to tell this story backed up with evidence.

With this in mind, we are now working to evolve our evaluation approach. From 2026, we intend to adopt a model based on Outcomes Based Accountability (OBA), which has been widely adopted in the public and voluntary sectors, including in Jersey's Government programmes. This is a practical framework that will help us link organisational outcomes to wider population-level goals. It will enable us to:

- Show real change over time: OBA will allow us to go beyond outputs (numbers attending, projects delivered) and track how our work contributes to longer-term changes in skills, wellbeing, inclusion, and community resilience.
- Build baselines and trend data: By establishing clear baselines and following consistent measures, we can demonstrate cumulative impact longitudinally and identify patterns that emerge over years.
- Simplify and strengthen reporting: OBA offers a practical, streamlined framework that helps staff and trustees focus on outcomes, while producing evidence that is both meaningful and easy to communicate.
- Contribute to sector-wide story: Aligning with an OBA approach positions ArtHouse Jersey to combine its results with those of other organisations, helping Government and the sector demonstrate the collective long-term contribution of arts and culture to Island Outcome Indicators, cross-referencing data with census results, social impact studies, and wellbeing surveys such as the Jersey Opinions and Lifestyle Survey.

Ultimately, our aim is to combine this broader evidence base with our own evaluation to present a more comprehensive, long-term picture of the value ArtHouse Jersey contributes to the Island.

⁷<https://assets.publishing.service.gov.uk/media/5a74aa0ded915d0e8e39a061/measuring-the-value-culture-report.pdf>

(5A) In your view, are there any areas where your organisation's role, services, or funding appear to duplicate or overlap with the activities of: Government departments; Other Arm's Length Bodies; or Other grant-funded organisations.

We do not see there being significant areas where our role or services overlap or are duplicated by Government, Arm's Length Bodies or other grant funded organisations.

ArtHouse Jersey is one player in the sector, and we very much see ourselves as operating within a creative ecosystem; indeed, one of our roles is to help stimulate the sector, providing opportunities to artists and growing the cultural and creative offering for the general public. There are two other grant-funded arts organisations - the Jersey Arts Centre and the Jersey Opera House. The latter is now coming on stream and each delivers a programme aligned with their own organisational strategy, offering their own 'flavour' to the public of Jersey. Elsewhere, we're delighted to be partnering with the Ballet d'Jerri on a range of different projects.

There have, on occasion, been questions about whether it would be 'simpler' and cheaper if there was one body for the arts in Jersey. However, a diversified cultural ecosystem is widely recognised as healthier for communities. International and UK research shows that multiple providers increase audience participation, foster innovation, strengthen resilience, and ensure broader representation of community voices. This is likely to be particularly the case in a small Island community such as our own. While a single "one-size-fits-all" body might appear administratively efficient, the loss in terms of quality, diversity, and long-term public value would far outweigh any savings. We would see cooperation and coordination as distinct matters, and opportunities for both are addressed below in 5B.

One area where further consideration might be warranted is in relation to grants offered to artists. Currently, direct funding for artists is made available through three principal multiple channels:

- ArtHouse Jersey's own grants programme, which supports individual projects and artist development ⁸
- The Economy Department's grants scheme, open to both organisations and individuals, and
- Lottery funding administered by the Jersey Community Foundation

There is nothing inherently problematic in having multiple funding sources — indeed, it can be beneficial to artists and organisations to access different streams. However, a review of the terms and conditions of each scheme, and of the types of

⁸ <https://www.arthousejersey.je/funding>

initiatives they are intended to support, could help ensure they are genuinely complementary and not inadvertently overlapping. Importantly, this would also enable consideration of whether the current offerings are together enabling the delivery of the objectives set out in the Island's Arts Strategy in the most efficient and effective form. Additionally, there might be an opportunity presented to clarify messaging for applicants, streamline application processes, and make the overall funding landscape more navigable

A further opportunity would be greater cooperation and partnership between the three grant-funded arts organisations and Jersey Heritage. The Island's heritage is an incredibly rich source of inspiration for artists and there are manifold opportunities for us to work more closely together in a variety of different projects.

(5B) Have you been asked to coordinate or align your work with any other Government-funded bodies to avoid duplication?

We have not been formally directed to coordinate our work with other Government-funded cultural bodies, but alignment is achieved indirectly through shared reference points such as the Island Outcome Indicators, Arts Strategy, and the KPIs agreed with the Department. Our understanding is that these mechanisms help ensure that funded organisations are broadly working in complementary ways.

The grant-funded arts organisations are naturally inclined to explore opportunities to work together, each bringing specific skills and capabilities to the table. In the absence of a formal forum, there has been continued coordination, through regular catch-ups, programme discussions, and collaborative projects. This often leads to partnership working that maximises the distinct resources of each organisation. A recent example is the Community Opera project: we have led the community engagement and development phases, while Jersey Opera House has provided the professional staging and audience reach. This division of labour reduces duplication, plays to organisational strengths, and achieves an outcome that neither organisation could deliver alone. Another example is our work with the Jersey Arts Centre on our Edinburgh touring show 'Chrome Yellow', and also in relation to the Arts in Healthcare Trust.

In the past, there was a structured forum where Government-funded arts organisations met regularly to discuss strategy, share updates, and reduce incidences of duplication. This lapsed in recent years, and we have been calling for it to be re-established. The new Sector Lead has reinstated this forum, with the first meeting scheduled to take place in coming weeks. We welcome this.

There is strong evidence (for example from Arts Council England's 'Cultural Compacts' model ⁹) that structured cross-sector dialogue strengthens collaboration, increases efficiency, and helps identify joint opportunities rather than competition for resources. The model's purpose was to strengthen collaboration between local authorities, cultural organisations, businesses, education, health, and community groups providing a shared governance framework for cultural planning, investment, and delivery. Government bringing the grant funded organisations together will help align cultural activity with wider local priorities (economic development, skills, health & wellbeing, inclusion and more), reduce duplication by encouraging joint planning and resource sharing, leverage additional investment into culture from public and private sources and build trust between cultural providers and civic partners. Ultimately such coordination and cooperation will enable new cross-sector projects, strengthen the resilience of the Island's cultural ecosystem and demonstrate the value-for-money and social return on investment being achieved.

(5C) Are there aspects of the current grant management or oversight system that you believe could be improved?

We consider the current grant management and oversight system to be broadly effective, providing appropriate, proportionate checks and balances while enabling a constructive and suitably challenging relationship. The quarterly reporting and review cycle offers a good rhythm for accountability, ensures financial and programme performance are scrutinised, and provides space for dialogue around risks and challenges.

That said, there are areas where the system could be further strengthened:

- Timely provision of grant payments Certainty over the timing of grant transfers is critical to managing cash flow and programme delivery. Ensuring payments are consistently received on time would reduce administrative risk and allow organisations to plan with greater confidence. There is a read-across here to the question of appropriate levels of reserves, with delayed grant payments having in the past required the charity to dip into its reserves to cover operational costs. Both the recent JCF/PWC report 'The Value of the Third Sector' ¹⁰ and the AJC report 'The Power of Partnership' ¹¹ touched on charities' reserve levels and particularly the prevalence of low levels of reserves in organisations that receive grant funding from Government and the impact on financial stability. This is a live issue for ArtHouse Jersey.

⁹ https://www.artscouncil.org.uk/sites/default/files/download-file/201102_Compacts_Report%20_031220_0.pdf

¹⁰ <https://www.pwc.com/jg/en/publications/value-of-the-third-sector.pdf>

¹¹ [https://www.jerseycharities.org/site/userfiles/The%20Power%20of%20Partnerships%20March%202025\)%20FINAL.pdf](https://www.jerseycharities.org/site/userfiles/The%20Power%20of%20Partnerships%20March%202025)%20FINAL.pdf)

- Multi-year funding commitments Following a period of growth in recent years ArtHouse Jersey has not sought inflationary adjustments to funding only and we do not anticipate putting forward growth bids to the Department while public finances are under pressure. Moving towards three-year funding agreements would give organisations the ability to plan strategically, invest in people and infrastructure, and reduce time spent on annual renegotiation. This would align the funding cycle with the long-term nature of cultural development and delivery. We understand that this is the view of PAC, but also acknowledge that we are living through volatile and unpredictable times, noting that Government has concluded that this aspiration is undeliverable “until such time as public finances allow for such a commitment”. We are aware that the AJC and others are in dialogue with Government on this point, making the argument that stability will enable better planning and certainty.
- Collective policy dialogue The new Sector Lead for Culture, Arts, Heritage has acknowledged the value in bringing together the grant-funded arts organisations to ensure efficiencies are realised, to provide input on policy development, to share learning, and to build a more joined-up sector. It should be noted that, as detailed above in 5B, we already work closely with our sister grant-funded arts organisations on a variety of different projects. Another opportunity for policy dialogue would be enhanced communication between arts and heritage organisations explicitly to encourage synergy between arts and heritage organisations, ensuring that Jersey’s cultural ecosystem is supported in a holistic way. Elsewhere, there are opportunities to share learnings on impact methodologies and reporting frameworks across sectoral actors. The introduction of a more consistent methodology - for example, through the adoption of OBA or a comparable shared framework - would help ensure greater transparency and clarity. It would also allow a clearer demonstration of the collective impact of investment in arts, culture, and heritage.
- Capital investment and venue planning A more formal process for discussing and assessing capital requirements across the sector would be beneficial. This will help Government, and the sector, plan coherently for long-term venue and space needs in order to be able to best serve the general public of Jersey. Ideally, this should be done in coordination with organisations including Ports of Jersey and the Jersey Development Company, both of which undertake major capital development projects for the betterment of the lives of Islanders.

Overall, we regard the system as working well, striking the right balance between accountability and enabling us to focus on delivering impact for the Island. The suggestions above are intended as refinements that would increase efficiency,

support long-term planning, and strengthen the partnership between Government and the sector.
