



# Shetland *arts*

## 2016 - 2017: Quarter 3

Report of activity relating to Priority Areas of Activity Statements

Case Studies: Turner Prize Sessions, Wordplay 2016, Pelagic Sculpture Project

Key Performance Indicator Statistics (appendix)



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# Priority Area 1: Youth Arts

*This includes the groundbreaking work we do with Shetland Youth Theatre and the support of groups such as Maddrim Media and the Shetland Young Promoters Group. It will include innovative projects designed to increase the engagement of young people in the arts, such as Youth Arts Panels, and exchange programmes with organisations outwith Shetland, encouraging Shetland youth to engage with and help shape cultural events in Shetland.*

## Q3 in numbers

**8 Development Sessions**  
**83 Participations**

Our Youth Arts support continued with a successful Stage 1 Drama course for 7-11 year olds. John Haswell led the group, supported by young volunteer drama enthusiast Molly Williams. The theme for this block was 'aliens', and the young participants really took the theme on board, devising four very different short stories which were performed to an entertained audience of family and friends.

We also ran a series of Christmas craft workshops on the run up to the holidays. Young people had the opportunity to create their very own Christmas trees and salt dough decorations. These workshops were well attended and the young participants improved their crafting skills.

# Priority Area 2: Education & Learning

*Programme of activities aimed at skills development for creative industries practitioners as well as evening classes aimed at increasing accessibility and participation in creative activities. The Gallery Education Programme will work with schools to encourage access to and engagement with our exhibition programme. We will also facilitate peer review and support by and for practitioners at all levels of participation and a range of formal learning opportunities in partnership with UHI.*

## Q3 in numbers

**2 Concerts / Screenings / Exhibition days**  
**75 Audience attendances**  
**352 Development Sessions**  
**1,576 Participations**

As part of the BA Applied Music course, students from Shetland participated in a three day 'Virtual Residency' in late November. During the residency, students attended a series of video conference tutorials and worked online, with music students throughout the UHI network to compose and record a piece of music based on the theme of migration. Shetland students had access to Mareel's recording studio, high speed internet connection and the support of our technical and education teams.

NC and HNC music students showcased work from the first half of the academic year during a performance in the Mareel Auditorium on the 7th December. For the first time at a music



student night, film students from the first intake of the new NC Creative Industries Film course were involved in recording the production.

As part of the Bonhoga Education Programme, five teachers and ten student ambassadors from the participating secondary schools were able to attend the performance of FLIT at Mareel on 2nd November. This cross-artform performance explored themes of home and the movement of peoples, providing a platform for schools to engage with this year's education programme work. After the performance Amy [surname] followed up with a school visit to reflect on the production and how it might inspire the work for this year. Workshops at the gallery will take place in Q4.

## Priority Area 3: Arts & Well-being

*We will continue to lead in our partnership work in space2face, the restorative justice and arts programme. We will continue to advocate and support the provision of arts and cultural activities for older people in care settings, in partnership with Alzheimer Scotland, local and national arts professionals and Shetland Island Council's Social Care staff.*

### Q3 in numbers

**70 Development Sessions**

**441 Participations**

Our Arts in Care programme continued with several workshop blocks across Shetland. Raman Mundair led on a fascinating multimedia project at the Wastview Care Centre, Vivian Ross-Smith taught participants from Annsbrae the art of weaving, while Genevieve White created a short film on the subject of superheroes with a group from Supported Living and Outreach. Each of the delivery artists have created blog entries about the projects, which you can find on the Shetland Arts website <http://www.shetlandarts.org/blog>

Support for the innovative space2face restorative justice project, which in this quarter was awarded charitable status, continued with a series of workshops delivered by local freelance artists.

The increasingly popular Wellbeing Choir continued throughout the winter months with well attended sessions in Mareel and other Lerwick venues.

## Priority Area 4: Development & support

*The support of individuals and groups is integral to our work and includes arts practitioners and creative industries micro businesses, audience development and our formal and informal education work. It also includes staff and volunteer development.*

### Q3 in numbers

**21 Development Session**

**804 Participations**



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Shetland Arts continued their work with the Visual Art and Craft Awards, awarding seven individuals funding to support their artistic development in Q3 of 16/17.

Our popular Life Drawing classes continued in Mareel's Green Room.

On December 1st Mareel hosted a Shetland Creative Industries Forum networking event run in partnership by Highlands and Islands Enterprise, Shetland Arts Development Agency, the University of the Highlands and Islands and Shetland Islands Council.

Support continued to be given to local writers groups, with opportunities to share their work at the Wordplay literature festival (see Case Study below).

## Priority Area 5: Programme, Commissioning & Curation

*This will include the programming of our cinema, gallery, theatre and auditorium (in partnership with a range of local, national and international promoters including Shetland Folk Festival); Wordplay and Screenplay, our highly successful book and film festivals; the Shetland International Guitar Festival; and Fiddle Frenzy.*

### Q3 in numbers

**1,048 Concerts / Screenings / Exhibition days**  
**53,607 Audience attendances**  
**42 Development Sessions**  
**1,546 Participations**

Full event listings can be found at <http://issuu.com/shetlandarts>

This was another busy quarter for the Mareel auditorium, cinema screens and exhibition spaces, the Garrison Theatre and Bonhoga Gallery.

### Film

Film screenings for children included Hunt For The Wilderpeople, Miss Peregrine's Home For Peculiar Children, Finding Dory, Roald Dahl James & The Giant Peach a continuation of very popular Roald Dahl film season featuring four classic films to tie in with the 100 year anniversary of the birth of the author. Other popular films for children included Trolls, Fantastic Beasts & Where To Find Them, Moana and Christmas Classics such as A Muppets Christmas Carol and Frozen sing a long.

Other film screening included Box Office hits such as Girl On The Train, Doctor Strange, Star Wars Rogue One and Passengers.

We continued our cinema provision for groups including: Seniors, Babes in Arms, Subtitled Screening, Autism Friendly, ASN Friendly.



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## Music

Music concerts in Mareel included Ragged Wood Promotion's The Stray Birds, the Singer Songwriter Extravaganza, pianist Neil Georgeson (as part Shetland Arts Classical Season), TMSA Young Trad Tour, and Buddy Holly and the Cricketers.

We welcomed Flit, an outstanding and hugely successful performance written and composed by Martin Green of Lau fame, featuring Adrian Utley (Portishead), Dominic Aitchison (Mogwai), Becky Unthank (The Unthanks) and Adam Holmes. The musicians explored themes of migration through darkly atmospheric songs set within a world of breathtaking stop-motion animation.

Our Hogmanay celebration hosted by Fiddlers' Bid was in full swing with a 1920s theme and offering a concert with a fantastic selection of local musicians, film screenings in both screen 1 & 2, and music in the Cafe Bar.

## Drama and Dance

Events in The Garrison Theatre included the Community School of Ballet Christmas Show, the Shetland County Drama Festival's hugely popular community production of Oliver and Islesburgh Drama Group's Mother Goose pantomime production.

## Exhibition

Exhibitions at Bonhoga included the successful Shetland Open at Bonhoga was followed by the last exhibition of 2016, Noup & Noust, a hugely popular solo show by Shetlander Bert Simpson. Although Bert is now based in Orkney this exhibition of nearly 50 watercolour paintings was a personal and nostalgic view of Shetland.

Alongside this, in Bonhoga's Lower Gallery, was an exhibition of work by Dee Beale, a printmaker based in the north of England and collections of contemporary craft for Christmas in the cabinet.

In Mareel, the exhibition of SIC's Shetland Contemporary Art Collection continued in the Upper Cafe Bar and in the Feature Space a display of work by children made as part of a CLAN Children & Families Service outreach project.

The Pelagic Sculpture Project culminated with the unveiling of 'Da Lightsome Buoy', a large cast bronze sculpture, at Lerwick Harbour on Saturday 8th October (see Case Study below).



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# Priority Area 6: Recording, Broadcast and Intellectual Property

*Maximising Mareel's digital production facilities (principally for music and video recording and broadcast), we will provide opportunities for musicians and producers to generate revenue and Intellectual Property. Shetland Arts will continue to create, protect and monetise its own Intellectual Property assets in partnership with Shetland Arts Intellectual Property Community Interest Company.*

## Q3 in numbers

**39 Development Sessions**  
**187 Participations**

Mareel Recording Studio continues to attract a diverse range of clients, with an eclectic mix of activity involving community groups, solo players, massed fiddles, singer-songwriters, rock'n'rollers, new bands and established artists.

Work continued on recording projects for Kris Drever and Hjaltibonhoga, and other recording clients included acoustic trio Visitors and Battle of the Bands runners-up Sidewinder. The annual Shetland Singer Songwriters Extravaganza concert was recorded, with the hope that highlights from the show will see a digital release in the near future, and Hannah Adamson recorded her specially commissioned tune *Da Lightsome Buoy* to mark the unveiling of the Pelagic Sculpture.

Last years' participants in the Between Islands project – Arthur Nicholson, Kris Drever and Willie Campbell – recorded an albums' worth of material over three days in the Mareel studio in October, whilst November saw work begin in earnest on the long awaited debut album by rising folk stars Vair. The basic sessions were committed to tape in the cosy surroundings of the Carnegie Hall in Sandwick, with the resulting tracks brought back to Mareel for editing and mixing.

Lana Fraser's community music group, consisting of Annsbrae clients, made use of the Mareel Recording Studio facilities for workshops in October, whilst December saw a visit from Cope clients to record spoken messages for their new answerphone system.



# Case Study: Turner Prize Sessions / Know Your Arts From Your Elbow



7 November - 5 December 2016

Running on a Monday evening at Mareel over five consecutive weeks, artist Amy Gear delivered an informal course exploring the work of the four artists shortlisted for the 2016 Turner Prize.

With her creative approach, and using her own experiences and practice, she attempted to demystify the world of Contemporary Art. Four practical sessions were held in the Green Room with the final session in Screen 2 to coincide with the live broadcast of the winner on the BBC which was streamed live.



Amy adopted 'slow looking' method of learning, encouraging the group to really take time with the work of each artist and to explore every aspect of it within the context of both art and life. She explained the processes of making work and the references and connections to other disciplines, incorporating practical elements to each session.



Over the course of the five week block the confidence of each of the participants grew, they became fluent and assertive in their views and opinions about each artist and welcomed the opportunity to speak in a relaxing and creative environment. Feedback was exclusively positive, Amy's approach was praised and all of the seven participants have asked to continue meeting as an informal group. We will support this with the use of space and hope to run a similar block of sessions next year.

Feedback from participants:

- *"Inspiring - altered my way of thinking"*
- *"Creatively relaxing and thoughtful. The workshops proved to be very enjoyable and inspiring."*
- *"A great space for thinking, discussing and making. Engaging and interesting in opening up conversation in art that was difficult to understand or like as well. Very inspiring and feel I've met some lovely people too."*
- *"Thought provoking, constructively difficult, inclusively facilitating."*
- *"A pleasure to just talk about art"*
- *"Cheerful, illuminating, engaging and well thought out".*



# Case Study: Wordplay 2016

16th - 27th November 2016

Shetland Arts' annual literature festival took place at the end of November, to coincide with Scottish Book Week. In partnership with the Shetland Library and SIC Creative Links, we programmed 21 events and workshops for all ages, which included readings from award winning authors, workshops and lectures on poetry, prose, songwriting and comic book creation, visits to schools across Shetland, an evening and book launch with local writers, and drop in sessions celebrating the joy of literature.



Our opening event was an evening with the Scots Makar Jackie Kay, who used her work in poetry and prose to discuss issues of identity, power of place, friendship, family, sex, race and politics.



As Louise Thomason of Shetnews wrote:  
*"Appointed national poet for Scotland in March of this year, Kay's event opened the Wordplay 2016 festival, and a better opening it would have been difficult to find. Kay has visited Shetland several times, and on this occasion she instantly put the audience at ease with her affable manner. The range of emotion running through her poetry is as varied as the subject matter and her joyous, warm delivery made it a delightful - and extraordinarily quick - hour."*

Jackie Kay also led workshops for local writers, which were very well received. One of these workshops was with senior pupils at the Anderson High School, where participants were guided by Kay to create some impressive pieces of poetry and prose.

Another highlight of the festival was the visit from Horatio Clare, who led a workshop with Jane Matthews on their book *Aubrey and the Terrible Yoot*.

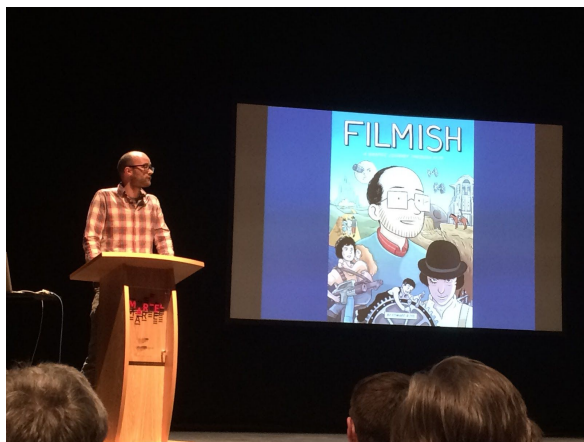


Keegan Murray from the Shetland Times was in attendance and



wrote: *"An award winning children's book illustrated by Shetland based artist Jane Matthews was the subject of a fun interactive event at Mareel on Sunday morning. Aubrey and the Terrible Yoot is the work of Welshman Horatio Clare, whose story tackles heavy subject matter in a way that makes it accessible to children. Jane's drawings, which were shown behind Horatio as he read from the book, illustrate the tale. In the latter half of the hour long event the children in attendance were invited to create their own villain by piecing together drawings of different body parts. The youngsters were undoubtedly thrilled by this interactive opportunity and were even happier to hear that their creation may make a cameo appearance in Horatio's sequel which will once again be illustrated by Jane."*

Adding to the variety of the festival line-up was comic book artist Edward Ross, whose graphic novel *Filmish: A Graphic Journey Through Film* was explored in a lively and interesting discussion with Shetland Arts' Film Quiz host and local comedian Marjolein Robertson.



Edward also led a fascinating workshop on comic creation, which was attended by Shetnews' Alex Garrick-Wright: *"None of the participants left the workshop prepared to write the next Watchmen or The Dark Knight Returns, nor did anyone learn how to draw hands properly. What everyone did leave with was a new appreciation for comics as a medium of communication and storytelling. It was an interesting, enjoyable and different addition to the book festival; a conscious effort to include non-traditional literature alongside the prose and poetry that you might expect. Hopefully Wordplay 2017 continues in the same vein."*

# Case Study: Pelagic Sculpture Project - 'Da Lightsome Buoy'



The art installation was commissioned by a local partnership of LHD, Lerwick Port Authority, Shetland Catch and Shetland Fish Producers' Organisation and project managed by Clair Aldington on behalf of Shetland Arts. The piece celebrates Shetland's pelagic fishing industry and its importance to Shetland's culture and economy.

The project resulted in the installation of artist Jo Chapman's 'Da Lightsome Buoy' bronze sculpture at the Small Boat Harbour in Lerwick Harbour, which was unveiled at a ceremony on Saturday 8th October.

***Report by project manager Clair Aldington. Images copyright of artist Jo Chapman***

“Shetland Arts was originally approached in 2010 by John Goodlad (former Shetland Arts trustee and chair of Shetland Catch) for advice about commissioning and funding a sculpture to celebrate the role of the herring gutters in Shetland's fishing industry. We made contact with Shetland Islands Council (SIC) who were, at the same time, considering commissioning a short sculpture trail to be completed in time for Lerwick's hosting of the Tall Ships' Races in 2011. We identified potential sites around the town centre. At this stage there was a



possibility of some funding from SIC for a sculpture. The funding and the sculpture trail never materialised due to Local Authority funding cuts and changes in personnel.

“It was agreed that the best way forward would be to source business sponsorship for the project. John Goodlad and John Cumming (a sculptor who became the project’s Artist Adviser) approached Shetland Arts again in 2013 having created a commissioning



partnership of the four businesses involved in the pelagic fishing industry in Shetland. They had all agreed to sponsor a sculpture but wanted support and advice in attracting match funding. Shetland Arts’ Visual Arts Development Officer met with the four businesses in July and November 2013 and it was agreed that Shetland Arts would offer project management services. The aim of the project developed into an artwork commission for Lerwick’s waterfront to celebrate the role of the pelagic fishing industry in Shetland’s life, economy and culture. Celebration was a keyword, rather than a memorial or commemoration. The project delivery was divided into two main phases: community engagement through a ten week residency in Shetland with the commissioned artist; the design and fabrication of the sculpture.

“An integral part of the project was the ten week artist residency. This community engagement part of the project proved to be very successful and included a project launch and drop in creative workshop at the Shetland Museum, workshops with

local schools and Shetland College students, talks with local organisations, and meetings with people who were working/ had worked in the fishing industry in Shetland. The artwork created during this phase was curated by Jo Chapman, the commissioned artist, into the ‘Fish Van Collection’, which was exhibited at Shetland Arts’ Bonhoga Gallery in March and April 2016. Jo went out for a day and a night on one of the contemporary pelagic trawlers, the Adenia, to witness the industry first hand. She also met with all the pelagic skippers in Shetland and staff and CEOs of the four business sponsors. From this engagement, a group of community advisers was created who met with the business partners to offer feedback and input into the choice of the final design, the dialect text and the form of the unveiling ceremony. This group included: a pelagic skipper, a young person studying at secondary school, a local writer, the superintendent of the local Fishermen’s Mission, someone who

worked for the last herring curing station in Shetland, and a former herring gutter who is also married to a fisherman.

“This phase culminated in Jo producing 3 potential design ideas for the sculpture from which one was chosen by the business partners with advice and input from the community advisers’ group. It was decided to cast the sculpture in bronze rather than fabricate it in sheet metal. Following a period of gathering quotes for the fabrication, Milwyn Foundry in Surrey was appointed and Jo worked closely with them and created the drawings on the panel moulds.

“‘Da Lightsome Buoy’ title came from Jo and was in response to a quote from one of the herring gutters on the community advisers’ panel. Other texts in Shetland dialect feature on the ‘buoy.’ This design was chosen as [the form]... represents the history of the pelagic industry; buoys are an integral part of it but their designs have changed over the years. The drawings depicted on its surface reflect the historical gender division as well as the contemporary pelagic industry - women herring gutters on one side with a modern fish processing plant in the background; fishermen on the other working with nets but with a modern pelagic trawler behind them. The artwork was unveiled by the youngest pelagic fisherman and the oldest former herring gutter on 8 October 2016 to an audience of around 150 people. This included invited guests as well as members of the public. ‘Da Lightsome Buoy’ fiddle tune was specially commissioned for the event by Hannah Adamson and performed by her and her sister on the day. Light refreshments were served afterwards at Shetland Catch with additional musical entertainment. A small exhibition of Jo Chapman’s drawings of the three possible designs for the sculpture was shown at a local cafe close to the site.

“The pelagic sculpture project fulfilled developmental values of both LHD Ltd as well as Shetland Arts as a development agency. This was in terms of the public artwork produced as well as in the community engagement aspects of the project. In what are very changeable and challenging times for the fishing industry, the additional support and raising of LHD’s profile, particularly in terms of the vessel management aspects of our business, has been invaluable. We recently moved our retail premises to a new and more prominent site in Lerwick and so our sponsorship of this project has been part of our ongoing business development and growth.

“There are only a few examples of outdoor public artwork in Shetland and feedback from the community and in Shetland Arts surveys has shown that there is a demand for more. This project has helped develop that ambition for Shetland and raised the profile of what public art can achieve in a community. The project was also developmental in bringing in new audiences to visual arts and two sectors and communities together - arts and fishing.”



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Key Performance Indicators	Concerts / Screenings / Exhibition days etc							Audience attendances						
	Q1	Q2	Oct	Nov	Dec	Q3	Current Actual	Q1	Q2	Oct	Nov	Dec	Q3	Current Actual
Priority Area of Activity														
<b>1. Youth Arts</b>	2	4	0	0	0	0	6	238	169	0	0	0	0	407
<b>2. Education &amp; Learning</b>	0	4	0	1	1	2	6	0	0	0	0	75	75	75
<b>3. Arts &amp; Well-being</b>	1	2	0	0	0	0	3	15	0	0	0	0	0	15
<b>4. Development &amp; Support</b>	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<b>5. Programme &amp; Curation</b>	1114	1144	378	374	296	1048	3306	43577	66471	17652	23244	12711	53607	163655
<b>6. Broadcast, Recording &amp; IP</b>	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<b>Programme Total</b>	1117	1154	378	375	297	1050	3,321	43830	66640	17652	23244	12786	53682	164,152
SCT Annual Target							3,000							160,000



Key Performance Indicators	Development Sessions							Participations						
	Q1	Q2	Oct	Nov	Dec	Q3	Current Actual	Q1	Q2	Oct	Nov	Dec	Q3	Current Actual
Priority Area of Activity														
<b>1. Youth Arts</b>	14	25	1	5	2	8	47	117	230	12	55	16	83	430
<b>2. Education &amp; Learning</b>	226	185	92	158	102	352	763	2463	1321	401	669	506	1576	5360
<b>3. Arts &amp; Well-being</b>	57	44	22	24	24	70	171	150	160	208	179	54	441	751
<b>4. Development &amp; Support</b>	1	20	2	10	9	21	42	651	663	42	661	101	804	2118
<b>5. Programme &amp; Curation</b>	42	187	0	21	21	42	271	693	2397	24	869	653	1546	4636
<b>6. Broadcast, Recording &amp; IP</b>	53	38	10	21	8	39	130	399	234	67	86	34	187	820
<b>Programme Total</b>	393	499	127	239	166	532	1,424	4473	5005	754	2519	1364	4637	14,115
SCT Annual Target							1,300							9,000