



# Shetland *arts*

## 2015 - 2016: Quarter 4

Report of activity relating to Priority Areas of Activity Statements

Notable variances between Target and Actual KPIs

Case Study: Shetland Youth Theatre production of Gargantua

Case Study: The Creativity Care Swap Returns Home

Key Performance Indicator Statistics (appendix)

## 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.*

### Q4 in numbers

**5 Concerts / Screenings / Exhibition days**  
**618 Audience attendances**  
**43 Development Sessions**  
**786 Participations**

A major focus of Youth Arts activity was Shetland Youth Theatre's production of Gargantua (see Case Study below).

Shetland Young Promoters Group staged their 5th annual Battle of the Bands at the Lerwick Legion on 25th March. 8 bands performed for the chance to win the prestigious title and awards including a day in the Mareel recording studio, a video made by Keiba Club and a gig at the Heavy Metal Buffet 2016. The winners, by way of a unanimous decision by the judges, were 'Satire Division'.

Stage 1 Drama workshops for 7-11 year olds were directed by John Haswell this quarter, with 18 young participants creating a performance over 8 weeks. The workshops were based around the story of an old tree in a forest, and the children devised a selection of tales which were performed for family and friends. The feedback from the workshops was very positive, with most children really enjoying the opportunity to make up their own stories.

## 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.*

### Q4 in numbers

**6 Concerts / Screenings / Exhibition days**  
**148 Audience attendances**  
**246 Development Sessions**  
**2489 Participations**

The Bonhoga Education Programme, supported by Children & the Arts and SIC Creative Links sprang to life in Q3, delivered over five Shetland Schools (Baltasound, Fetlar, Sandwick, Whalsay and Aith), by lead artist Amy Gear. A research group from each school visited the gallery to work with Amy on the beginning of the project which will culminate in a huge collaborative exhibition of work at Bonhoga in June/July. Amy then visited each school

to deliver follow-up workshops with all ages from 5-15. Visit the project blog for more info [www.shetlandarts.org/projects/the-art-world](http://www.shetlandarts.org/projects/the-art-world)

A highlight of the music and film formal education programme was the informal student concert in Mareel's auditorium. Student's undertook all tasks during the run up and on the night - project management, promotion, live sound, recording and performing.

Music and film courses were involved in numerous ways with the Shetland Youth Theatre production of Gargantua (see Case Study below).

Shetland Arts continued as a member of the development team for the University of the Highlands and Islands new Contemporary Film Making degree course which will be ready for delivery in the 2016/17 academic year.

## 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. This work will be in line with, and contributing to, international research in these areas.*

### Q4 in numbers

**31 Concerts / Screenings / Exhibition days**  
**310 Audience attendances**  
**55 Development Sessions**  
**203 Participations**

Arts in Care workshops were conducted in a variety of settings this quarter. Supported Living and Outreach clients received two series of workshops with Jen Hadfield, Jane Cockayne and Amy Colvin in Mareel and Islesburgh Community Centre, and some of their work will be exhibited in Mareel's Feature Space from mid-July. Amy Colvin and Genevieve White also worked with clients from Annsbrae. Participants had fun exploring different art forms and expressing their creativity, and all of the workshops were very well received.

The Arts in Care project for 2016/2017 got underway this quarter, with Genevieve White appointed as the Lead Artist for the year. Genevieve will hire five Delivery Artists to develop and deliver workshops in care settings across Shetland in 16/17.

The Art in Care "Great Creativity Swap" can to an end in March with all created works returning to their origins (see Case Study below).

Shetland Arts continued to support the innovative 'space2face' Restorative Justice project with a series of workshops which provide a constructive way for offenders to confront the effects of their actions and also to make amends with their victims.

## 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.*

### Q4 in numbers

**37 Development Sessions**  
**814 Participations**

Round 2 of the 2015/16 Visual Arts & Crafts Awards was completed at the end of February. There was an increased number of applicants for this round, with 21 submissions. 12 of the applicants were awarded the full amount they requested, and 6 were awarded a partial grant.

The quarter saw the continuation of work in support of individual artists, creative groups and Creative Industry businesses, in terms of creative practice, funding and financial advice, and providing freelance opportunities on numerous projects.

Mareel hosted a Creative Industries Conference in March, a joint venture between HIE, SADA, SIC and UHI with 100 attendees from a wide range of creative industry sectors.

## Priority Area 5: Programme, Commissioning & Curation

*This will include the programming of our cinema (in partnership with City Screen), gallery, theatre and auditorium (a range of local, national and international promoters including Shetland Folk Festival, and DF concerts); Wordplay and Screenplay, our highly successful book and film festivals; the Shetland International Guitar Festival, curated by Martin Taylor; and Fiddle Frenzy, curated by Bethany and Jenna Reid. We will also develop creative residencies in partnership with local and national bodies (including Scottish Chamber Orchestra, National Theatre of Scotland, Scottish Book Trust) and extend our regional, national and international reach through the development of a variety of festivals and events, including a Northern Isles Book Festival, in collaboration with key partners in Orkney and Shetland and the hosting of a one off Nordic/Tartan Crime Noir Conference in November 2015.*

### Q4 in numbers

**1019 Concerts / Screenings / Exhibition days**  
**38851 Audience attendances**  
**94 Development Sessions**  
**1389 Participations**

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

Mareel's cinema screens were busy this quarter with films including Room, The Revenant, Dad's Army, Kung Fu Panda 3 and Zootropolis. 'Alternative Content', live theatre or

performances recorded for cinema screenings, included a screening of Branagh's 'A Winter's Tale' and a concert by German operatic tenor, Jonas Kaufmann.

Regular screenings for specific audiences continued to be popular, including autism friendly, baby friendly and 'Silver Screenings' for older audiences.

Notable music events in Mareel included sell out performance by The Lone Bellow (promoter - Ragged Wood); over 500 tickets sold across the two Fiery Sessions concerts (promoter - Shetland Arts), showcasing local Shetland traditional music on Up Helly Aa day; the second in the series of Scottish Ensemble visits with Quintets on 26th February (promoter - Shetland Arts). These concerts are programmed to build an audience in the lead to Scottish Ensemble residency in Shetland, 22 - 25th June 2016.

March was a very busy month for local talent at Mareel, including a full day workshop of BBC Ten Pieces, involving over 100 local musicians. The largest ever Shetland Schools Music Festival, 14-17th March, featured primary age performers and groups from across Shetland schools with well over 100 participants. Shetland Youth Theatre also performed two very well received shows of Gargantua at Mareel on 11th and 12th March, prior to their visit to Inverness.

Local promoter Atlantic Edge Music Services promoted two very successful shows celebrating the music of Hank Williams, curated by musician Dean Owens and featuring local musicians and bands.

The 2016 Exhibition Programme at Bonhoga began with a high profile exhibition by well-known British artist David Mach and included a successful and well-attended talk at Mareel by the artist himself. This exhibition was followed by an exhibition by photographer Marc Wilson charting landscapes across Europe marked by the ghostly remains of WW2 defences. Both exhibitions were complemented in the accompanying spaces (Mareel and Bonhoga) by work from local artists Avril Thomson (painting and drawing) and Richard Shucksmith and Brydon Thomason (wildlife photography).

## 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.*

### **Q4 in numbers**

**43 Development Sessions**  
**277 Participations**

Mareel's recording studio has been busy in the first 3 months of 2016. We have had two main projects on the go: The Revellers have been recording on an ad hoc basis for the past year and have been in regularly, adding more tracks and editing existing work.

In December the Small Hours, another local band, started a new album session and during the first quarter they have continued this work with more recording sessions, editing the existing work and starting the mixing process.

Alongside the studio recording projects we have continued to make multi-track recordings of live performances in the auditorium. Some performers request mixes of these and some have expressed interest in obtaining the multi-track sessions.

Music students also made extensive use of the recording studio and media production facilities to work on their various educational projects.

## Notable variances between Target and Actual KPIs

	Target	Actual	% Achieved
Concerts / Screenings / Exhibition days	3,000	4,122	137.4
Audience attendances	160,000	161,017	100.6
Development Sessions	1,300	1,669	128.4
Participations	9,000	21,584	239.8

The increased number of Development Sessions and Participations can in part be attributed to more robust reporting methodologies and mechanisms. Previously numbers had been collated on a quarterly basis but this has been increased to a monthly basis with the result of data collection efficiencies. Furthermore, the metric now being collected is discrete 'participations' rather than 'participants', which had been problematic due to individual participants participating in numerous activities.

The increased number of Concerts, Screenings and Exhibition Days can in part be attributed to a new exhibition space coming into use in the upstairs foyer of Mareel.

This level of overdelivery is currently under review and will probably decrease more in line with target numbers due to the impact of Shetland Charitable Trust funding cuts over the next four years.

# Case Study: Shetland Youth Theatre's production of Gargantua



Shetland Youth Theatre's 2016 production was 'Gargantua', written by Carl Grosse, was presented as part of 'Connections', Britain's largest youth theatre festival. The play is a homage to 1950's B Movies, and what it lacks in subtlety, it makes up for in noise! The world trembles with fear as Hugh Mungus, a 220 foot tall baby, wreaks havoc in revenge for the cruelty inflicted by the sinister Janus Technologies.

The 20 strong company of young actors attended 27 rehearsals over 10 weeks to pull the show together, which featured music created by Shetland College **NC & HNC Music students** based at Mareel, and pre-recorded music videos by the **Vocational Pathways Video Production students**. Another aspect key to the performance was the live video work helmed by **Maddrim Media**, with production management and vision mixing by Shetland Arts' **Technical Theatre Creative Apprentice**.

*"Gargantua was such a fun performance. Usually the projects we film are fixed and blocked out entirely but Gargantua was much bigger considering we had to film around 20 or so other actors. We were constantly on our toes and learning new things. Filming live acting was a big challenge and one that was really rewarding." - Logan Nicolson, Maddrim Media*



*"Leading on the Technical Production was a great experience for me, particularly because it was the first big production I've been in charge of. I learned a lot about sound, lighting and video and the trip to Inverness to see the facilities at Eden Court was amazing." - Liam Brannan, Shetland Arts Technical Apprentice*

*"Composing and recording music for a theatre production was a new experience for me. It was certainly a challenge, but a very rewarding one. A real-world project to test the practical skills we've learned at college" - Neil Adams, HNC Music student*

This epic was presented in the main auditorium at Mareel on Friday 11<sup>th</sup> & Saturday 12<sup>th</sup> March 2016. Both performances were well attended and were received with great acclaim by the audience:

*"I thoroughly enjoyed the performance, it was produced so professionally. Some amazing ideas and methods to get the giant baby as a giant stage presence! Fantastic. Thank you for teaching and inspiring those kids."*

The SYT members then travelled to Inverness to perform their production of 'Gargantua' at the Highlands and Islands Connections Festival.

Connections began 21 years ago, and this is the 12<sup>th</sup> time Shetland Youth Theatre has participated. The festival was formed to give young people opportunity to experience professional theatre-making, and to allow them access to the very best of new writing for theatre.



Eden Court Theatre hosted the festival for the Highlands and Islands with nine companies contributing a four day celebration of drama. Shetland Youth Theatre had the largest cast of all the theatre companies present, and probably the largest age range. However, the young cast upheld Shetland Youth Theatre's reputation of being one of the most progressive, experimental and talented youth theatre groups in the country and

received a standing ovation for the show.

*"I really enjoyed it and gained lots of experience, I really enjoyed socialising with other performers and getting feedback on the show." SYT participant*

Throughout the festival participants also attended workshops to develop theatrical practice, and made many personal and professional connections. However, Gargantua director John Haswell remarked that what was most striking was "the tremendous sense of fun and celebration."



*"I would just like to say thank you to you for making this event happen. (My daughter) had a wonderful time in Inverness, and her enthusiasm for everything she took part in during the trip is very evident."*

*"...it was absolutely incredible and I had so much fun there meeting everyone and talking about the performances, it was just amazing."*

## Case Study: The Great Creativity Care Swap Returns Home

*By Genevieve White, freelance lead artist of the Arts in Care project.*

Earlier this year I undertook the responsibility of collecting the works of art from last years' art in care home workshops (and subsequent swap) and returning the work to its place of origin.



The purpose of this project was twofold. First of all, I wanted the workshop participants to be reunited with work they had created and hoped that in seeing their artwork, memories of the activities they had taken part in last year would be unlocked.

Secondly, I wished to talk with carers about the arts

workshops which had taken place last year (evaluating successes and pinpointing areas which could be improved upon) and gauge interest in the workshops Shetland Arts will be offering later on this year. As I will be the main point of contact for the care homes in this project, I wanted to take time to have a chat with carers and reassure them that they could come to me with any questions or issues.



I have now visited all of the care homes, and have returned the artwork to its place of origin.

Where appropriate, I have installed it in a communal place. Wherever possible, I spent time talking to the people who may participate in future workshops. Some of these people were already familiar to me from workshops I had delivered, and it was a real pleasure to see them again, reminisce about the work we had done together and play some light hearted drama games (photos attached).

As well as the pleasure derived from seeing participants' memories jogged through our meetings, the visits undertaken throughout the care swap have been really useful in terms of



allowing me to plan effectively for our future workshops. Seeing the layout of the various care homes (I was not initially familiar with all of them), meeting carers and learning about the various different routines of the different care homes has been very helpful and will help to inform the artist training day due to take place in June too.



Through this visit, I also received a very important piece of evaluation from a woman with dementia who had participated in a workshop I co-delivered last year. She wrote this on a card which she gave me:

*"Our eyes were able to see what your eyes saw, and we thank you for the light! And the new appreciation! Thank you!"*

I have included this here, because it says a lot to me about what this project has achieved so far, and will, I am sure, continue to achieve.

## SADA Q4 15/16 KPI Summary

Key Performance Indicators	Concerts / Screenings / Exhibition days					Audience attendances					Development Sessions					Participations				
Priority Area of Activity	Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total
1. Youth Arts	9	0	2	5	16	661	0	214	618	1493	56	12	27	43	138	1243	140	532	786	2701
2. Education & Learning	1	0	0	6	7	87	0	0	148	235	294	98	194	246	832	2444	1023	1595	2489	7551
3. Arts & Well-being	0	4	61	31	96	0	174	610	310	1094	48	90	81	55	274	131	328	231	203	893
4. Development & Support	0	0	0	0	0	0	0	0	0	0	16	11	9	37	73	938	440	444	814	2636
5. Programme	926	1065	993	1019	4003	37391	37293	44660	38851	158195	52	111	95	94	352	1200	2089	3125	1389	7803
6. Broadcast, Recording & IP	0	0	0	0	0	0	0	0	0	0	31	38	61	43	173	94	143	245	277	759
Annual Total	936	1069	1056	1061	4,122	38139	37467	45484	39927	161,017	466	322	406	475	1,669	5956	4020	5927	5681	21,584
SCT Annual Target					3,000					160,000					1,300					9,000