



# Shetland *arts*

## 2019 - 2020: Quarter 4

Report of activity relating to Priority Areas of Activity Statements

Case Studies: Scottish Dance Theatre, Soup and a Show, Student Performance

Notable variances between target and actual Key Performance Indicators

Interim Key Performance Indicator Statistics (appendix)



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# Priority Area: Youth Arts

*Shetland has a vibrant Youth Arts scene provided by a range of individuals and groups. We will support and contribute to this provision, create and sustain engagement, and nurture creativity and talent through an annual programme of access-level cross-artform workshops, artform specific "intensives", high-quality music and drama productions and subsidised access to events and activities.*

## Q4 in numbers

**1 Concerts / Screenings / Exhibition days**  
**58 Audience attendances**  
**37 Development Sessions**  
**320 Participations**

Our **Youth Companies** (drama and dance) returned to their weekly sessions, as did 2 classes for the 7-11 age range: **Film Crew JNR** and **Fact to Fiction**.

**Fact to Fiction** was a session delivered by **Jane Cockayne** with the support of historian **Laurie Goodlad**. Together they explored the facts of the story of the St Ninian's Isle treasure, with help from the treasure finder himself - **Douglas Coutts**. They then took these facts and created Fiction, sharing stories and illustrations. This was due to culminate in an exhibition at Mareel, but instead is available online

<https://www.shetlandarts.org/our-work/projects/fact-to-fiction>

**Shetland Youth Dance Company** had a dance intensive, working with exceptional performer, **Solene Weinachter of Scottish Dance Theatre**. The intensive created a piece that was performed as a curtain raiser for the performance '**Antigone, Interrupted**'.

**Shetland Youth Theatre Company** have been meeting weekly to work with **Stephenie Pagulayan**. The term explored monologues and different drama techniques. They are exploring a variety of different scripts.

**The Shetland Young Promoters Group (SYPG)** The Shetland Young Promoters spent the first quarter working on plans and marketing for the 11th Battle Of The Bands concert which was due to take place In April. Due to the Covid-19 lockdown, the group decided the best course of action would be to postpone the event until it becomes clearer when social gatherings can take place again.



# Priority Area: Education & Learning

*Our Education & Learning programme is diverse and offers provision at all levels. From the highly successful schools outreach work run from Bonhoga, through to our formal education programme delivered under contract and in partnership with Shetland College UHI, and informal opportunities such as regular cross-artform workshops, business development, masterclasses and Creative Insight events.*

## Q4 in numbers

**2 Concerts / Screenings / Exhibition days**

**80 Audience attendances**

**474 Development Sessions**

**1,863 Participations**

Due to public demand after the popularity of our **Printmaking Creative Lab** we delivered a follow-on session. This was led by **Linda Richardson**, with 7 participants taking part in 2 days of workshops. Participants explored how to make prints with oil ink and how to design and add colour to them the following week once dry.

Another follow-on Creative Lab was **Film Editing with Keiba Club**, expanding on her previous Creative Lab of Film Making. This workshop was aimed at self employed people who wished to improve the filmmaking and editing processes they utilise in their businesses.

This quarter held 2 successful blocks of **Contemporary Dance** for adults delivered by our Creative Project Manager **Kathryn Spence**. These blocks are fun and encourage people to get active while learning the techniques of contemporary dance.

**Shetland Islands Council Education Department** received funding from the **Creative Learning Network Fund**, in collaboration with Shetland Arts, to host workshops in schools called '**Creative Classrooms**'. These workshops were delivered in February and aimed to inspire teachers creatively and to encourage open mindedness, curiosity, imagination and problem solving. 5 schools welcomed sessions from design collective **Civic Soup**, who are artists on the **LOCUS Sculpture Trail** project. They worked together to design symbols and motifs that reflect life in Shetland. These will be incorporated into their final artwork as part of the LOCUS trail.

## Formal Education

**Vocational Pathways** students are continuing towards the **National Progression Award in the Creative Industries**. Encouraging student involvement in collaboration between different year groups had been a priority this quarter. One of these collaborations was a musical performance from Vocational Pathway, NC and HNC students at an event at Shetland College (see Case Study).

**NC Creative Industries** film and music students have been busy working towards completion of their Creative Project units. This year, film students have worked collaboratively on three short film projects that are aimed for screening at Shetland Arts' **Screenplay Festival**. Music students have been working on musical genre research projects that will be delivered as a series of



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podcasts. Despite the current social distancing measures students have still been tutored online and these projects are all nearing completion.

**HNC Music** students were due to complete their Creative Project Unit just before the end of March. Unfortunately, the physical distancing restrictions meant that the main concert that was planned at the end of March was cancelled. Fortunately, as part of the promotion for the concert students had organised an event in Shetland College (see Case Study). This performance was enough for them to cover all necessary criteria for the Creative Project unit and they were able to use this to complete the module.

Students have been finalising their Graded Unit Portfolios. The portfolios feature, including compositions, performance elements, evidence of music theory and music business.

In collaboration with film students, **BA Applied Music** music students completed a three day residential program in February where they composed a soundtrack for a short film created by NC students based in Mareel.

**BA Contemporary Film** students from Scotland and Europe united together online for a virtual residential, with four full days of editing and video production led by Shetland Arts lecturers.

The **MA Music Recording and Production** module began in January with the enrolment of one student. The recording course is delivered online through the weekly Video Conference by our Mareel-based tutor.

We launched a new MA level module, **Film and Creative Practice**, designed to explore how film can be incorporated into creative practice and empower creative practitioners to promote their work through film

Delivery of all courses continued online from the beginning of the Covid lockdown and social distancing. The transition for staff and students was relatively straightforward due to all teaching materials already being available online and Shetland Arts' teaching staff being experienced and proficient in the use of online **Virtual Learning Environments**.

# Priority Area: Arts & Well-being

*The value of arts to personal and community development is becoming increasingly recognised in Shetland. We will continue to develop our Arts & Wellbeing work through the support of groups which use the arts as a vehicle to wellbeing, providing activities for individuals in care settings and providing free access to events or activities for individuals who have been referred by medical, care or support professionals.*

## Q4 in numbers

**0 Concerts / Screenings / Exhibition days**

**0 Audience attendances**

**53 Development Sessions**

**360 Participations**

Each of our **Wellbeing Groups** continued throughout the term: **Choir, Writing and Craft**. Each has been successful with many regular participants and some new faces joining the groups. Wellbeing Writing explored new approaches to creating with **Genny White** and the Craft developed something new week to week with **Jane Cockayne**. Wellbeing Choir has a repertoire of songs that the group use week to week, adding harmonies. Due to social distancing restrictions, plans were made to utilise social media and video conferencing technologies to ensure the groups continued.

There have been multiple sessions delivered in care homes throughout Shetland. This quarter had sessions in **Wastview, Overtonlea, Edward Thomason and Taing House and North Haven**, stretching West, South, North and central Shetland. These sessions explored needle felting, knitting and general craft and have been extremely popular with care centres. Some sessions were delivered in smaller groups with residential users and others to larger, day care participants. The classes are a source of income for freelance artists and a source of professional development, as each differs. The sessions work towards the needs of participants and the tutors visit each centre prior to delivery to ensure that the sessions they deliver are appropriate to each specific client group.



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# Priority Area: Development & support

*The development and support of individuals and groups, along with the promotion of excellence and experimentation, is integral to our work. This includes the provision of funding both directly and through signposting, access to equipment and facilities, paid work placements, volunteering opportunities, commissioning productions and providing support and training to allow creatives to access new markets. We will continue to provide numerous paid opportunities for freelance artists, education staff and performers.*

## Q4 in numbers

**96 Concerts / Screenings / Exhibition days**  
**2,541 Audience attendances**  
**12 Development Sessions**  
**67 Participations**

**Visual Arts and Crafts Makers Awards**, delivered in partnership with **Creative Scotland** and **Shetland Islands Council**, had their final call for proposals for the year in February with 10 applications, 4 of which were successful. The standard of application had raised in this last call which was encouraging to see. The 2 awardees from the last call have been engaged in their funded projects, both sharing regular photo updates and feedback from their process.

One awardee was **Marie Bruhat** from Fair Isle. It has been particularly encouraging to build a rapport with this artist, meeting her and supporting her in the process. The award allowed her to create a large-scale contemporary piece of fair isle that crosses the boundary between textile and sculpture.

We are proud to have supported **Stephenie Pagulayan**, who leads **Shetland Youth Theatre Classes**. She is currently studying her MA in Social Arts Practice, and is continually eager to learn more about theatre and its approaches. We put the Shetland Times and Stephenie in touch; Steph to review 'Antigone, Interrupted'. Developing Stephenie's reviewing skills will not only build her skillset as an artist, but will in turn reflect on her delivery with Shetland Youth Theatre Company. It is important to see new work and know where the arts economy is at the moment for all artists working in whichever field.

The **Curated Retail** offer in the Bonhoga shop and Sumburgh Airport continues to prove successful with sales of contemporary prints and craft products from both Shetland and UK craft continuing to sell well.



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# Priority Area: Programming

*We offer a varied and engaging programme of events, exhibitions, screenings and festivals across a range of artforms, including film, music, drama, literature, visual art, craft, dance and digital. We also provide spaces and support for other promoters and groups to stage their shows.*

## Q4 in numbers

**744 Concerts / Screenings / Exhibition days**  
**24,123 Audience attendances**  
**21 Development Sessions**  
**2,011 Participations**

We continued with our regular weekly '**Storytime for under 5s**' This has a loyal following and is a valuable point in the diary for young parents and children.

We presented another 3 '**Soup and a Show**' events, monthly on Thursday lunchtimes. This has proved to be a very popular event and is an opportunity for local practitioners to develop and perform new works (see Case Study).

'**Super Saturday**' - the Saturday before Up Helly Aa - saw us hosting **The Hostiles**, supported by local band **Big Time Quell**. While this didn't sell enough tickets to make it a success in the Auditorium, it made a good energetic night for all staged in the cafe/bar.

Also in the cafe/bar, our regular '**Jazz Sunday Lunch**' made a welcome return after a couple of months' break.

On Up Helly Aa day itself we staged our ever-popular '**Fiery Sessions**' - a variety concert of some of the islands' finest traditional music. This was very well attended and was also streamed live online.

**Scottish Dance Theatre** presenting **Joan Cleville's 'Antigone, Interrupted'** to a sold out in-the-round performance.

Round-the-world cyclist **Mark Beaumont** held a very popular talk in Mareel in early February while on the same night, local jazz saxophonist, now resident in Glasgow, **Norman Willmore** recorded a live album with his band to a very enthusiastic sell-out crowd in Muckle Roe hall.

**RANT** and **Breabach** brought award-winning traditional music to Mareel's auditorium with two very polished performances in February while festival headliners **The Elephant Sessions** filled the room for a fantastic standing show.

'**Scottish Opera Highlights**' was a well received and well attended event. The company remarked that it was one of the best shows on their tour and were extremely impressed with the facility.



In the **cinemas**, this quarter started well with a range of releases from the end of 2019. Highlights included Sam Mendes's *1917*, Greta Gerwig's *Little Women* and animated family film *Sonic The Hedgehog*.

Local ties were also celebrated in two major international releases. *1917* featured knitwear from **Ninian** in its costume design, whilst successful black-and-white indie film *The Lighthouse* featured sounds of Sumburgh Head's foghorn, captured by our very own technician, **J.J. Jamieson**. Ninian were extremely supportive in helping us promote *1917*, and we drew in more returns than expected for *The Lighthouse*.

The highly-anticipated musical blockbuster *Cats* was affected by bad international press, but still managed to draw in 467 attendees for its week-long run. *Birds of Prey*, an adaptation of the Harley Quinn comics, received tepid reviews internationally, also returned lower returns than expected.

In audience development, women's football in Iran was the subject of *Permission*, which screened for International Women's Day on Sunday 8th March. For Purple Friday (marking the close of LGBTQIA+ History Month on 28th February), we screened the recently released Spanish title, *End Of The Century*. We also had planned to host a Q&A with Richard Shucksmith and Brydon Thomason to follow the new documentary, *Shetland's Otters: The Tale of a Draatsie Family*. Unfortunately due to COVID-19 we had to cancel the Q&A, however we still managed to draw in 31 attendees, on the Sunday before our closures.

To celebrate awards season, *Judy* and *Joker* both had short reprises in January. Our one screening of Oscar-winning Korean film *Parasite* drew in 61 attendees, which took place on the Sunday before our closures.

Our response to COVID-19 was phased with the actions of other cinemas and guidance on social distancing. For the week preceding closure, we reduced the overall capacity of each screen to 60% and removed all seating allocations. Although attendance was low in the week pre-closure, patrons were grateful that we were still open and taking necessary steps to protect our customers whilst providing our regular cinema programme.

In Visual Arts, **Lucy Woodley's 'Ultima Thule'** opened at Bonhoga in late January. Following its tour to An Tobar on Tobermory, the exhibition told a timeless story spanning centuries of migrants fleeing from war and persecution through delicate sculptural pieces.

In the lead up to the exhibition, An Tobar's team gratefully shared assets and quotes from their visitor book, which we were able to use in our own marketing. We also gained some media coverage from Art Mag and Art North Magazine, hooking onto the success of the exhibition when it travelled to An Tobar.

The exhibition opened with a well-attended reception on Saturday 25th January, where Lucy Woodley was in attendance to answer questions on the pieces. We successfully ran targeted advertising campaigns across Instagram and Facebook for the exhibition, appealing to tourists by focussing on the connections to journeys and migrations prevalent in Up Helly Aa.

Across the quarter, **Amiee Labourne's 'Plastiglomerates'** drew audiences into Mareel's upper feature space. A proposed new kind of 'human-made' rock, plastiglomerate consists of a mix



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of melted plastic debris and natural sediment, and samples have been found on shorelines across the world. **'My Favourite Things'** also continued in the Upper Cafe Bar.

Since venue closures in mid March, we began exploring our archive of previous exhibitions in a bid to further develop the presence of Shetland Arts on Instagram. This began with jewellery exhibition **'Finger Symbols'** (2010), and moved to **'Blowup'** (2011), and **'The Art of Pingpong'** (2012). As Instagram wasn't as developed as it is today at the time these exhibitions took place, it's been interesting to take our work to fresh and younger audiences.



*Ultima Thule exhibition*

# Priority Area: Mareel Recording Studio

*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.*

## Q4 in numbers

**0 Concerts / Screenings / Exhibition days**

**0 Audience attendances**

**16 Development Sessions**

**18 Participations**

**Adam Guest** embarked on an album project in February, with time also spent mixing and mastering a live set from the 2019 **Shetland Folk Festival** for future release as a digital EP. There was continued studio work on projects by **Carol Jamieson** and **Freda Leask**, as well as some mixing and mastering of material by the **Isaac Webb Trio** and Belfast-based producer **Karol Lynch**.

There were various film and voiceover sessions, including further soundtrack work for **Promote Shetland** and a series of interviews recorded for **SSQC** for inclusion in a Shetland Aquaculture history project. There were also several sessions booked by members of the public to transfer reel-to-reel tapes to digital files.



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# Case Study: Scottish Dance Theatre

**Scottish Dance Theatre** is under new direction, welcoming **Joan Clevillé** as their new artistic director. His choreography, with collaborator **Solene Weinachter**, *Antigone Interrupted*, is a new twist on a greek tragedy exploring rebellion and government rule.

The piece was made in collaboration with **Rural Touring Dance Initiative** and is a heart-warming tale performed 'in the round', creating a personal and intense experience. The way this was performed met audiences were limited to 50. Although a smaller audience, it was great to see the demand for contemporary dance.



Solene is an incredible performer, and combines theatre, music and dance together to completely tell the story with no set and only a 'loop pedal' to provide audio effects. She worked with the **Youth Dance Company** for 2 days prior, exploring the themes of power and strength; two main themes of the performance. Solene was an incredibly supportive teacher who worked alongside Stephenie McCann, Scottish Dance Theatre's Rehearsal Director. Together, they pushed the company into making something meaningful and poignant.



# Case Study: Soup and a Show

This year we ran a pilot season of a new show. Once a month on a Thursday lunchtime we presented a 40 minute show with soup and bannocks included in the admission price of £7.

The initial plan was to run over 3 months but we were offered a good show and so decided to extend this to 4. As there was no end of run announced for that show, we decided to extend to a 5th.

The shows were:

- November - Standup Comedy: with **Neil Tindall, James Nicol and Sarah Stove**
- December - Pantomime: 40 minute Cinderella written and directed by **Jacqui Clark**
- January - Shetland Storytelling: Da Hillsook Wedding with **Marjolein Robertson**
- February - 2 x one-handed plays: Da Choys and Parting the Curtain (**Jacqui Clark and Kathy Hubbard**)
- March - Shetland dialect poetry: Various readings and a song from **Shetland Forwards**

Sales for the first show were poor, partly because it was a new venture and partly due to the performers not being established, well known names. The next three shows sold so well however that we had to increase our capacity. Sales for the final show were low - partly due to the Coronas Virus outbreak. The performances were all well received and the atmosphere friendly and relaxed.



We had some difficulties with soup portion size confusion: Although technically there was more soup ordered than required, it transpired that the batches were made up based on quite small portion sizes. When more generous portions were dished out, we inevitably ran out. This is something to have a more detailed conversation about when we come to organise the next season.

As regards the programme: our initial expectation was that once established, our audience would attend regardless of what was programmed, meaning we could perhaps be more experimental and introduce the audience to new material; the poor performance of the last show seems to belie this however. Corona outbreak notwithstanding, presales were far below those of the previous 3 shows.

This leads us to believe that we still need to apply the usual judgement when considering acts as we would for a standard night time show - the balance of 'playing safe' vs programming less sellable shows.

In summary, we conclude that this new programming strand was a success - providing something for the Shetland audience that was not previously there and providing a platform to allow local performers to present something a little different to what they would normally.



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# Case Study: Student Performance

On the 6th of March, Students from the Vocational Pathway Creative Industries: Music and Film courses participated in a performance organised by HNC Music students. The event took place in the Brigistanes Cafe at Shetland College.



As part of the HNC music course, students must participate in a creative project that involves organising and promoting a student night in the Mareel Auditorium.

During this year's project, HNC students undertook market research, and based on ticket sales from previous student events in Mareel, low attendance by Shetland College students was identified as a significant trend. In response to this, it was decided to visit Shetland College during an afternoon, with a group of musicians, to participate in an informal promotional concert in the Brigistanes Cafe.

The Vocational Pathway film students used the opportunity to practice their live event production skills and recorded footage during the event. The participants were transported from Mareel to Shetland College thanks to funding made available by the Highland and Islands Student Association (HISA).

[Vocational Pathways Band](#)

[Vocational Pathways student: Tyler Phosugnoen](#)

[HNC Student: Kari Williamson](#)



# Notable variances between Target and Actual KPIs

19/20 total KPIs	Target*	Actual	% Achieved
Concerts / Screenings / Exhibition days	4,229	4,356	103%
Audience Attendances	161,112	185,373	115%
Development Sessions	2,218	2,141	97%
Participations	20,902	15,659	75%
Practitioners supported	1,900	2,948	155%
Groups supported	200	285	142%
Micro businesses supported	73	140	192%
Total voluntary hours	2,000	1,750	87.5%

\* Targets as set in 2019

The above statistics are within expected variances with the exception of the following notable criteria:

## Participations

- We predicted larger numbers of participations at our Arts in Care sessions - whilst the number of Development Sessions was consistent, the number of participants at each session was lower
- Smaller casts in drama productions resulted in lower numbers of participations, particularly at rehearsals
- Lower student numbers
- Reclassification of some 'participants' to 'practitioners', resulting in lower numbers of 'participations' and higher instances of 'practitioners supported'

## Practitioners supported

- As above

## Groups and micro business supported

- This variance is largely a result of more robust data capture methodologies

## Voluntary hours



- Due to volunteer availability and challenges with rotas we have used less volunteers in a Front of House capacity than predicted

The above figures do not include 'non arts' activities, online viewers of live broadcasts or SADA produced videos or online engagements with online activity. Our process to collect and report on this data is under review and may be included in future.

Because many of our exhibition spaces are 'ambient' and unticketed, and therefore do not directly produce attendance and engagement data, we use divisors based on the attendance at other events in the same building which do produce attendance data (i.e. dividing the number of covers at the Bonhoga Cafe and number of tickets sold at events in Mareel by a percentage). We use visitor research to test and adjust these divisors.



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Indicative 2019/20 KPIs	Concerts, Screenings, Exhibition Days					Audience attendances					Development Sessions					Participations				
	Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total
1. Youth Arts	71	2	4	1	78	4702	50	540	58	5350	23	40	45	37	145	236	239	477	320	1272
2. Education & Learning	41	64	1	2	108	2606	3262	102	80	6050	395	233	448	474	1550	2620	1373	1639	1863	7495
3. Arts & Well-being	3	0	1	0	4	61	0	24	0	85	58	43	40	53	194	524	233	275	360	1392
4. Development & Support	125	182	136	96	539	7984	10719	3823	2541	25067	6	16	6	12	40	24	33	33	67	157
5. Programming	863	1045	975	744	3627	37218	45203	42277	24123	148821	14	38	32	21	105	149	1981	961	2011	5102
6. Recording Studio	0	0	0	0	0	0	0	0	0	0	34	29	28	16	107	91	81	51	18	241
Programme Total	1103	1293	1117	843	4356	52571	59234	46766	26802	185373	530	399	599	613	2141	3644	3940	3436	4639	15659
SCT Annual Target					4229					161112					2218					20902
% of SCT Target					103.0%					115.1%					96.5%					74.9%