



Shetland *arts*

2021 - 2022: Quarter 4

Report of activity relating to Priority Areas of Activity Statements

Case Studies: Sound Lab Workshops, Youth Trad Big Band, North Sea Neighbours

Interim Key Performance Indicator Statistics (appendix)

Notable variances between Target and Actual KPIs (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.

Q3 in numbers

0 Concerts / Screenings / Exhibition days
0 Audience attendances
29 Development Sessions
279 Participations

Projects supported by the Creative Scotland Youth Arts Grant Fund wrapped up at the end of this quarter. Musicians **Renzo Spiteri** and **Jenny Sturgeon** led day-long sessions at venues across Shetland. Participants could bring their own instruments or use those provided, and together the groups devised and recorded unique musical compositions. Participants gained confidence in singing and playing and learnt about audio recording. **Margaret Robertson** led an online Trad Big Band project, with new compositions for participants to learn. After individual and group tuition, participants recorded their parts of the piece (audio and visual) to be edited together into a full video. **Neila Nell** and **Katie Leask** worked with young people attending The Bridges project on craft and design workshops. The young people particularly enjoyed printmaking and designed a set of cards which will be sold to raise money for those affected by the war in Ukraine. All seven projects, including those mentioned above, reported that participants grew in confidence throughout the projects, and particularly seemed to enjoy working together after so many months with limited contact opportunities.

Shetland Youth Theatre Company have begun work on “*THE RAMAYANA RESET*”, a play by Ayeesha Menon. The company will perform the piece as part of **National Theatre Connections** at The Lowry in Salford in late April.

SADA created a new **Creative Assistant** role to support tutors and participants during the delivery of our youth arts and outreach projects. A key driver for creating this new role was to provide progression pathways for our staff, and we appointed three new Creative Assistants from our Front of House team.

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.

Q3 in numbers

6 Concerts / Screenings / Exhibition days
227 Audience attendances
341 Development Sessions
1,525 Participations



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Formal Education

The education team have secured the opportunity to start delivering a drama specialism as part of the **Skills for Work Creative Industries** programme. The curriculum was approved by Shetland UHI in February with recruitment starting mid-March. The team in Mareel are delighted that this specialism has been added to the course and feel the opportunity will complement existing drama provision for school age children and our Shetland Youth Theatre Company.

Recruitment for all **Skills for Work** courses has produced a high uptake, which demonstrates how these courses continue to be a popular choice for 3rd and 4th year school pupils.

Current **Skills for Work Creative Industries** students are near to completing all required modules for the awards. Secondary 4 students completed an interesting project where they composed, arranged and recorded an original piece of music which was then filmed as a music video accompanied by a behind-the-scenes documentary. The final artifact is due to be presented at the end of year showcase on June 1st, 2022

NC Creative Industries students spent most of this quarter rehearsing for a student concert in the Mareel Auditorium. The concert was used as an assessment opportunity as part of their live performance skills and camera operations modules. The event was well received with 80 audience members in attendance.

Composition is a core element of the **HNC Music** course, and this quarter has seen the students compile a portfolio of original compositions to be submitted for their final grade. Composition is a time consuming but highly creative and rewarding process that requires the application of skills developed through other core units of the HNC including, amongst others, music theory, live performance, and sound production.

Mareel film tutors have been busy developing three new units for the **BA Film Making in the Highlands and Islands** programme. These units revolve around production of artifacts for clients and have been designed with the intention of developing the practical 'real world' skills required for students to work as freelance film producers. The highlight of these modules was a three-day residential where students from across all UHI campuses participated in a live event multi-camera shoot at Mareel.

With funding from Education Scotland's [Creative Learning Network](#) via SIC Creative Links we were able to initiate the **HIDE_OUT** project this quarter, working with artist [Ursula Cheng](#) and S1 pupils at Sandwick Junior High School to deliver a project supporting wellbeing through art and design. Creative Learning Networks are local authority led initiatives that offer support in developing creative teaching, creative learning and creativity skills across all subjects. For HIDE_OUT we are using the school bike shed as a focus, exploring it as an inside/outside space that marks a physical boundary between home and school, but also possibly a psychological boundary between comfort and discomfort, between fitting in and not fitting in. The project offers scope for an exploration of wellbeing through creativity via a liminal, physical space outside the confines of the classroom.

Ursula delivered the first stage of the project in Sandwick at the beginning of March; a photographic exercise exploring pupils' journeys to and from school followed by practical workshops over three days. The workshops explored drawing as a form of relaxation and play and pupils had the opportunity to learn about Ursula's practice as an illustrator and mural artist



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and then experiment with spray paint and colour themselves. The value of the pupil experience at a point of post-Covid recovery was profound and pupils clearly enjoyed the freedom and creativity the workshops presented.

Ursula will develop a creative response in collaboration with the S1 pupils, to be installed in the school bike shed in June, reclaiming this space within school grounds for use by its young people and transforming an arguably ugly space into something that reflects its value as a sanctuary for the young people that use it. The creative response will also be delivered as a decal installation on the façade of Mareel as a temporary extension to the LOCUS public art trail for Summer 2022.

Priority Area: Arts & Wellbeing

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.

Q3 in numbers

0 Concerts / Screenings / Exhibition days
0 Audience attendances
20 Development Sessions
95 Participations

Creative practitioners continued to deliver activities as part of the Creative Islands Network (Culture Collective). Most of the projects conclude in April/May 2022. **Berenice Carrington** has been working with communities across Yell, exploring different concepts of 'mapping' and representations of Yell to create designs which will be installed across bus stop on the isle in May 2022. **Aimee Labourne** has been working with older folk and the heritage group in Bressay to collect oral histories and memories of the island, particularly focusing on the lighthouse. She has also recently delivered workshops with young people in Bressay and at Mareel, using drawing and collage to explore and respond to lighthouse imagery to create new artworks. **Heather Christie** delivered sessions with unpaid carers, using the Still Life as inspiration and focus for creation of artwork and a chance to reflect on the last couple of years of Covid-19. **Christina Inkster** began her work in care settings, working with residents and those receiving care in their own homes to create textile works representing their hopes, dreams and ways of staying positive, which will be combined into a larger piece of work that can be showcased around the islands.



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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.

Q3 in numbers

52 Concerts / Screenings / Exhibition days

1,550 Audience attendances

28 Development Sessions

242 Participations

Freelancers **Maya Darrell Hewins** (Project Manager), **Liz Musser** (Video and Instructional Design) and **JJ Jamieson** (Video) were recruited to develop eight e-learning upskilling modules focused on skills and knowledge to support creative practitioners in their careers. Topics include Tax and Financial Management, Project Planning, Finding and Applying for Opportunities, Planning Workshops and Accessibility Awareness. As part of this project a further ten creative practitioners were employed on a freelance basis to be interviewed about how they deal with the module subjects, and offer tips to others which will be incorporated into the e-learning. Finally, another creative practitioner has been contracted to copyedit, review and provide feedback on the modules prior to launch (approx. June/July 2022).

From January to March **Blanket Coverage**, a touring exhibition of contemporary woven textiles, came to Bonhoga from Llantarnam Grange in South Wales. In addition to the touring works from Welsh, UK and international artists we included work by three Shetland based weavers; **Deborah Briggs, Emma Geddes (Aamos Designs) and The Shetland Tweed Company**. The exhibition was well attended and received great feedback from visitors, as well as a good number of sales.

After the success of **Refresh Now Retail** in 2021 we launched a second open call for ideas for new retail commissions, with eight makers being awarded £500 commissions to develop their product. Prototypes of the finished products will be submitted for review in early May and successful products will be ordered to be sold at Bonhoga and Mareel during the summer and beyond.

Shetland Arts invited film makers and musicians to submit collaborative applications for funding to produce narrative music videos. The £4,000 grants aimed to support the creative sector in Shetland to develop new cross-artform partnerships and produce new creative work. Awards were made to **May & Mackie** with **JJ Jamieson** and **Liz Musser**, **The Cha Band** with **Jonathon Bulter**, **Shipyard Riot** with **Keiba Clubb**, **The Fiction** with **Keiba Clubb**, and a collective of film makers and music groups from Bigton.



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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.

Q3 in numbers

621 Concerts / Screenings / Exhibition days
27,465 Audience attendances
3 Development Sessions
12 Participations

Covid variant Omicron hit music programming in this quarter and meant the rescheduling of music events in all three months from **Rachel Baiman, Tae Sup Wi' A Fifer, Fara** and cancellation of a Country Music tribute night. Fortunately, we have been able to find new dates for the first three acts listed and were able to react swiftly as the covid situation eased slightly, to programme performances from **The Imposters** and **Herkja** at the end of March.

Both events in March were rescheduled from December and the final performances funded as part of SADA's **We Are Live** commissions, supported by Creative Scotland's PAVRF scheme. The Imposters presented their live musical pantomime, originally programmed for December, to an enthusiastic and involved audience at Mareel. Herkja were able to take their new, original work *Caald Nights o' Winter* to the Vidlin Hall to a small but appreciative audience.

In literature we were delighted to host **Bookbug Storytime** with Shetland Library in the Mareel Upper Café Bar, encouraging parents and carers of small children to meet each week for a free storytelling and singing session.

And drama returned to the Garrison Theatre with rehearsals for **Islesburgh Drama Group's** Spring show, *Calendar Girls*, which showed to delighted sell-out audiences at the end of March and beginning of April.

Cinema attendances continue to be significantly down on pre-Covid numbers, with the lack of new family films (cert U or PG) being released having a particularly large impact. In Q4 of 2018/19 we sold 4714 tickets to family screenings and nine new films were released. Compare this to Q4 of 2021/22, where attendances were down to 2004, 42.5% of what was sold in 2018/19, and 66% of which were to *Sing 2*, the only new film of this kind released in the period. We have a commitment to screening a family-friendly film every week, so have had to show older films – for example four classic Pixar films in January and four Roald Dahl adaptations in March – but these never attract as many customers as new releases.

It wasn't all bad news at the cinema, with films such as *Belfast*, *Batman*, and *Spider-Man: No Way Home* (which we brought back for a week after its outstanding performance in December) all attracting large audiences. Overall, however, with release dates still proving somewhat fluid and high Covid case numbers locally, our attendances were a disappointing 7427 for the quarter, 50.8% of Q4 in 2018/19. There does seem to be confidence building in the industry as a whole and there are a number of blockbusters being released in the coming months, so we're hopeful that better times are well on their way.

Exhibitions continued at Mareel with **Joyce Davies's** show *Does Du See Dysel in Me?* ongoing in the Café Bar and a new exhibition in the Feature Space of photographic work by **May**



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Graham called *Women of Shetland*. May is a self-taught photographer based in Shetland, passionate about creating authentic images of women that make people stop and reflect on the vibrant and varied worlds in which women work, live and thrive. This is her first public exhibition and offers a great opportunity for her professional development.

Work continued on two of the LOCUS public artworks; *Stakamillabakka* by **David Lemm** was removed in March to enable repairs and alterations to the plinth after complications at the original install stage. This was successfully carried out by LEF Ltd. and the work was reinstalled successfully. A planning application for the relocation of **Joseph Ingleby's** sculpture *Storm Cargo*, from outside the RBS bank to outside the Tollbooth building, was submitted in December 2021 and will hopefully result in the work being moved before the summer. Whilst this original site was carefully considered and met all the requirements of the planning process prior to installation, including a full consultation with the SIC Roads department, it has seemingly caused problems for some users of the street. Since it has been driven into and dislodged from its foundation, Living Lerwick feel it would be most appropriate to relocate it. The new site has been chosen in consultation with Living Lerwick (who we managed the project for), Shetland Arts, Inclusion Shetland and the SIC Roads department and the work will be moved once planning requirements are met. The new site, outside the Tollbooth building, will offer more protection from traffic while retaining the integrity of the art trail layout throughout the town centre.

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.

Q3 in numbers

0 Concerts / Screenings / Exhibition days
0 Audience attendances
17 Development Sessions
25 Participations

Freda Leask's recording project continued through January, with mixing and mastering work to complete tracks for release to coincide with her appearance at Celtic Connections in Glasgow. **Carol Jamieson** resumed work on an album project in February, and there were more blocks of ADR for the **Shetland TV series** in March.

Regular hirer **Karol Lynch** from Belfast booked studio time for some mixing sessions, and in January a block of activity was initiated with the **Moving On Employment Project**, constituting a weekly two-hour session with young people aged 14 - 26 years, helping them to build confidence in group activities.



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Case Study: Sound Lab Creative Music Workshops

Young people with or without music knowledge or experience were invited to join Youth Arts Grant project **Sound Hub** – led by composer, multi-media artist and percussionist **Renzo Spiteri** and composer and singer-songwriter **Jenny Sturgeon** - to be part of a collaborative music-making creative collective. Participants learnt melodies and percussive beats to create and record a piece of music. Instruments such as harmonium and djembes were provided for use during the workshops, but participants were also welcome to bring their own. The six workshops were delivered in-person in different locations around Shetland.

Practitioners had to think creatively to devise a studio-style environment for recording music, individually and collectively, but this also allowed participants to gain some understanding of the technical aspects of the recording process.

Participants were very positive about their experiences, with 100% stating they felt more confident after the workshop. A number said they felt more able to express themselves through music and were more comfortable singing. The social and collective aspects of making music together also proved to be very important, with participants commenting that they enjoyed meeting new people and making friends, as well as the talking about the music sessions being 'uplifting' and 'brightening up their day'.



Image: Gaby Giacchino



Image: Gaby Giacchino

Sound Hub Workshop, Mareel. Jan 2022.

<https://soundcloud.com/shetlandarts/sound-hub-workshop-mareel-30-01-22>

Sound Hub Workshop, Brae. Feb 2022.

<https://soundcloud.com/shetlandarts/sound-hub-workshops-brae-05-02-22>

Sound Hub Workshop, Bigton. Feb 2022.

<https://soundcloud.com/shetlandarts/sound-hub-workshops-bigton-06-02-22>

Case Study: Youth Trad Big Band

This online intensive, supported by The Royal Edinburgh Military Tattoo through Creative Scotland, explored innovative new ways to teach and play traditional and non-traditional music for Shetland-based young musicians aged 11 – 26 years.

Led by experienced and well-respected pianist **Harris Playfair** and fiddle player **Margaret Robertson**, the Trad Big Band series of online tutor development sessions, followed by online workshops sessions for young participants, culminating in a collaborative film that all tutors and participants contributed recordings to. Tutors included saxophone player **Norman Wilmore**, percussionist and sound recordist **Renzo Spiteri**, drummer **Eamonn Watt** and video producer **Vaila Walterson**.

Outcome: Nurturing and celebrating ambition, enthusiasm and talent across one or more of the indicated artforms

The project faced many setbacks due to Covid-19, but this did not diminish the determination of the tutors and participants to see the project through. The fact that the project was even completed is evidence of collective ambition and enthusiasm.

The project produced three films as a celebration of the tutor's and participant's achievements.



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1st Online Intensive arrangement - [Trad Big Band](#)



2nd Online Intensive arrangement - [Youth Trad Big Band 2020](#)



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Promotional film featuring participant testimonials -

<https://www.facebook.com/shetlandarts/videos/366570315293811>

Outcome: Enhancing the existing skills of young people as well as the leaders of those young people.

The musical arrangements that the tutors and participants tackled was ambitious and pushed everyone to develop musically to meet the challenge.

Participant feedback was collected by short filmed reflections (see promo film above)

Tutor comments:

- *“I learned skills in arranging folk music, working with other musicians in an organic way across the internet, and various film/recording and delivery techniques.”*
- *“It has expanded my professional network and allowed me to gain more experience as an arranger.”*
- *“I developed practical skills in video editing (in-depth understanding of frame rates, importance of nesting sequences, quickest and most efficient way to edit a multi-cam video) and a range of social and practical skills in how to organise a project”*
- *“It’s helped me gain experience on my CV as a freelancer, as well as develop the skills mentioned above.”*
- *“Continued development of online teaching including Zoom, finding available time slots, booking them and setting up the rehearsals and meeting. Further development of video recordings played to the sound file with accurate timing and making audio recordings to match the videos”*
- *“I have self-evaluated how the project was delivered and have identified areas to improve to make the participant experience easier. They should in future receive a full track with the melody, not just a backing track, which should give them improved confidence to play along and record.”*

Outcome: Creating new opportunities to contribute to and celebrate traditional Scottish artforms.



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Participants reported that the online learning model was a positive learning opportunity for them, and they all found the material to be enjoyable, challenging and developmental in terms of their approach to traditional music.

Most tutors reported that it was a positive teaching experience, and all reported learning new skills that will allow them to continue to contribute to and celebrate traditional music in new and innovative ways.

Tutor comments:

- *“It has reunited me and introduced me to the tutors involved showing me their work ethic and musical talent. This places them in the eyeline for any other future projects. The project incurred me to write a full score for all the fiddle parts enhancing my score writing and Sibelius software skills. And yes, it will be added to my CV!”*
- *“I love being part of the TBB project as video editor and find both the planning and post-production stages wonderful creative outlets. I’m always amazed by what the tutors and participants are able to come up with in such a short space of time.”*



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North Sea Neighbours Project

Case Study

Stephenie Pagulayan, Shetland Youth Theatre Director - Spring 2022

BACKGROUND SUMMARY

In 2021 Shetland Arts were approached by Das Letze Kleinod - a German participatory theatre company based in Bremerhaven - to partner on a Cultural Bridge project building connections between Bremerhaven and Shetland. The first phase of the project would consist of visits between Shetland and Bremerhaven to research each place, explore points of connection and put together a suitable plan for a larger exchange project in the future.

PREPARATION

Virtual meetings were held in advance of the trip between representatives from Das Letze Kleinod and Shetland Arts to discuss early stage ideas and put together a programme for each visit.

Meetings were attended by Juliane and Jens from Das Letze Kleinod, Rachel

Dominy and Esther Renwick from Shetland Arts and myself. The topic of 'The Hanse' was introduced fairly early on as an anchor for the project as it gave an opportunity to explore and reignite historical connections between our two communities. Jens and Juliane began building connections with their local maritime museum, which contains an original Hanse ship and academic researchers/partners across Scotland and Germany specialising in this period of history. We also discussed parallels/contrasts around energy, environment and industry.

VISIT TO SHETLAND

After being postponed due to Covid, Jens and Juliane visited Shetland from Wednesday 9th February to Sunday 13th February 2022. For two days of the visit we toured Shetland visiting key areas connected to the Hanse across the central and north mainland of Shetland and experiencing the Shetland landscape, something which we all found inspirational and important to embed in the project. During the trips, potential project plans were explored and discussed. Themes identified included:

- Connections via the Hanse



The Hansecogge, German Maritime Museum 06/03/22

Exploring the historical relationship between Bremerhaven and Shetland

- Connecting young people with traditional makers
Learning new skills, connecting through practice
- Discovering untold stories
Das Letzte Kleinod specialise in places and their stories, opportunity to bring to life unheard stories from the Hanseatic league, and stories from the current makers/traders of traditional goods through the modern lens of the young people.
- Cultural and physical links between Bremerhaven and Shetland
The idea of 'rebuilding the sea bridge'



We established a framework of an exchange visit with some key elements:

- Exchange visit for groups of up to 8 young people from each company (maximum 16 in total) aged from 15-19, one week in Shetland followed by one week in Bremerhaven. Proposed dates - between 6th to 25th July 2023.
- Key word: Proil/Pröll - hidden treasure, bruck drawers, sentimental items with a personal value, unknown or unseen by others. Symbolic of the hidden stories and connections between Bremerhaven and Shetland, hidden from sight but valuable to us.
- Exchange visit to be centred in a suitable Böd which will accommodate all participants for the duration of the week.
- Participatory workshops to be held with young people exploring the modern equivalent of items or experiences traded in the time of the Hanse. E.g. knitting, dancing, boat building, sailing, crofting.

- Stories to be gathered from makers/crafters/each other and used to frame a new site specific theatre piece to be performed on the last day of the trip and expanded further in Bremerhaven.

SHETLAND WORKSHOP

On Sunday 13th February Juliane led a workshop with 10 Shetland Youth Theatre Participants aged from 12-19 incorporating interview techniques for creating documentary drama, and exploring how these interviews are used to create theatre based on stories heard. Students went into the community to speak to people about their experience of 'fish', and they then created short site specific scenes outside of the Museum in the historic Hays Dock harbour. Interviews were held with BBC Radio Shetland:

Radio Shetland Interview (Around 16 minutes in):

<https://www.mixcloud.com/BBCShetland/good-evening-shetland-monday-14th-of-february-2022/?fbclid=IwAR2Q6LVP2UIhOtFa--jvDyw1SOeHvdmC8ijWwkFXOYTtDulYxz-0m4qcsW0>



SYT Workshop- Shetland Visit, 13/02/22

Quotes from young people: 'I learned to express my creative mind' 'their work is similar, but it is in a different language' 'there's lots that can be learned from strangers, we learned that today by going out and speaking to people in our community'

VISIT TO BREMERHAVEN

Esther and I travelled to Bremerhaven on Friday 3rd March, returning to the UK on Monday 7th March. Again Covid disrupted our plans and we had to make changes at the last minute.



During our visit we went to the 'Wadden Sea' which is a wide expanse of mud flats in Bremerhaven. We collected and ate oysters. We discussed how this space could be used effectively with the young people in theatre work. Jens shared that often he invites companies he works with to have this experience with him before starting work on their productions. We spent a lot of time in The Columbus Station, which is an abandoned 1960s

terminus used for trade, primarily between Bremerhaven and the US. It is now completely disused and has been given to Das Letze Kleinod for three years to use for arts and culture. This was the location of our workshop. We also visited the Geestenseth Railway Station which is owned by Das Letze Kleinod and provides a hub for their operations. With their own train, the company tours to different communities and performs productions on train carriages.

We had the opportunity to visit both Bremen and Bremerhaven and gain some understanding of the vast contrast in terms of economic development in the areas both in the present day and in the historic times of the Hanse. We also visited the maritime museum to see an original Hanse ship.

As in Shetland, our time together was spent discussing and developing our project ideas. In a change to our original plans, it was decided there would be a benefit to developing a script to provide a stimulus for the young people and anchor the project. Jens is keen to work with Esther to develop a 15 page script based on interviews and research on the Hanse, which will then be added to the 'melting pot' for Juliane and I to work with the young people during the exchange to create their theatre piece.

BREMERHAVEN WORKSHOP

On Saturday 4th March I delivered an all day theatre workshop to 11 young people (expanded to 23 with the addition of a dance company later in the day) to explore the themes of exchange and connection, and introduce the young people to some elements of Shetland culture. A visit to a replica Hansecogge (ship) was incorporated into the day with Juliane and Jens supporting the group to create an improvised scene.

We carried out a sensory exploration of Shetland goods which we took to Bremerhaven, which were incorporated into a theatre piece alongside also exploring the physicality of travelling on the Hanse. The addition of a dance company halfway through the day provided us with a sense of 'them and us' which was interesting in terms of the themes

we were exploring. The meeting of 'theatre people' and 'dance people' symbolising the meeting of two different cultures across a shared practice. The company learned their own new interpretation of a traditional Shetland dance fusing together elements of physical theatre with traditional Shetland dances - the eightsome reel and Boston two-step. The resulting 'Hanse Two-Step' was a resounding success. By the end of the day a short physical theatre sequence based on all the days elements was created.



Following the workshop, all the participants gathered in a circle to share one word for them which summed up their experience. Common words included 'Beautiful, cool, fun/ funny, friendship, gratitude, connection, exchange and remembering'.



NEXT STEPS

With Das Letzte Kleinod being the lead partner on the project, Jens and Juliane, with our input, will now work with funders to formalise the project plan with the intention of going forward with the exchange in July 2023.

REFLECTION

The exchange trip, while having disruption and challenges along the way due to Covid and other complications, was a beneficial and rich experience for me as a practitioner. I had some great discussions with Juliane on our respective youth companies and we were able to share ideas with each other not just creatively for the project, but also to enhance our own practice with our young people.

Leaving Shetland and working with another international company provided me with a space to find confidence in my practice and our work in Shetland. I also appreciated the opportunity to work with a new group of people, across a language and cultural barrier. While this added a layer of complication to the workshop, it meant we could emphasise the realm of the physical as opposed to the verbal language of theatre, using music and sensory exploration to connect and make work.

There were points of conflict along the way as parameters shifted with our project, which also provided a rich learning experience for me on dealing with challenge in collaborative creative working. Finding our place as a collaborative partner in a project we are not leading on is an interesting position to navigate and provided some good learning. I felt I was there as the advocate for Shetland Youth Theatre and ensured that whatever we planned, or explored together had the experience for the young people at its heart. This profoundly centred my practice at a time when Shetland Youth Theatre

itself has felt in flux, and I have been able to put this learning into practice here at home during a challenging period. I feel the project we are developing will be an incredible experience for the group and I am proud to have been part of building those ideas.

Artistically I have appreciated building relationships with other practitioners across international borders and I look forward to continuing to develop these. I feel together we can make some interesting new theatre work, establish a strong connection between our communities and at the same time bring a hidden part of history back to life. I have also immensely enjoyed working with Esther Renwick as we have discovered the commonality across our practice which I would never have identified so clearly before. There are overlaps with archeology and theatre as much as there are with history and culture, and I feel this project provides us with an avenue to experiment with these connections and create some innovative new work as a result.

I have appreciated the opportunity to experiment with working across a language barrier, both with the young people and practitioners alike and I feel this is a skill which will continue to develop as we move forward. Not all the activities in the workshop translated as I envisioned, but as a result new interesting ways of working threw themselves up which I find exciting. I feel my work has improved as a result and it has given me confidence to use my intuition to work more flexibly and reactively in my teaching practice which can only serve to enhance my work with Shetland Youth Theatre going forward.



Indicative 2021/22 KPIs

1. Youth Arts
2. Education & Learning
3. Arts & Well-being
4. Development & Support
5. Programming
6. Recording Studio

Programme Total
 SCT Annual Target
 % of SCT Target

	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	2	0	0	0	2	69	0	0	0	69	31	30	36	29	126	286	358	341	279	1264
2. Education & Learning	1	0	1	6	8	180	0	56	227	463	177	185	299	341	1002	546	897	1401	1525	4369
3. Arts & Well-being	0	0	0	0	0	0	0	0	0	0	15	3	15	20	53	216	38	544	95	893
4. Development & Support	120	186	143	52	501	4524	10462	4466	1550	21002	21	13	15	28	77	102	217	268	242	829
5. Programming	769	579	621	621	2590	14402	32152	39175	27465	113194	12	17	15	3	47	87	239	272	12	610
6. Recording Studio	0	0	0	0	0	0	0	0	0	0	19	22	11	17	69	48	43	13	25	129
Programme Total	892	765	765	679	3101	19175	42614	43697	29242	134728	275	270	391	438	1374	1285	1792	2839	2178	8094
SCT Annual Target					3,800					140,000					1,800					14,000
% of SCT Target					81.6%					96.2%					76.3%					57.8%

Notable variances between Target and Actual KPIs

21/22 total KPIs	Target	Actual	% Achieved
Concerts / Screenings / Exhibition days	3,800	3,101	81.6%
Audience Attendances	140,000	134,728	96.2%
Development Sessions	1,800	1,374	76.3%
Participations	14,000	8,094	57.8%
Practitioners supported	1,500	931	62%
Groups supported	150	95	63.3%
Micro businesses supported	65	151	232.3%
Total voluntary hours	1,200	704	58.6%

*note the figures indicate 'instances of' participation, attendance or support – the same individual or group may have engaged with SADA more than once over the year

The majority of Actual KPIs are lower than target KPIs due to Covid 19 pandemic restrictions impacting the year-end percentages achieved. We continued to deliver programming and development activity throughout the year and adapted to online and physical spaces as appropriate, hence the still strong KPIs. All Actuals are an improvement on 20/21 KPIs due to the gradual easing of restrictions.

Much of our activity focussed on supporting the Creative Sector through this period of economic hardship through commissioning significant works, hence the strong numbers of Micro Businesses supported.

In summary, we continued to adapt to ever changing public health advise to deliver all our Priority Area workstreams at a slightly reduced capacity.



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