

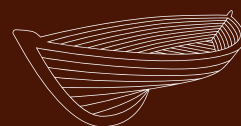
1018

events & exhibitions

• workshops • readings • film shows • festivals • dance classes
• performances • exhibitions • concerts etc...

102,816

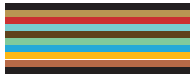
people attended





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Chairman's letter

There can be few experiences in life as daunting and daring as the start of a new venture. As a new Board of Trustees it was both our challenge and privilege to be involved in one. Our role was to draw together the work of two former constituted bodies (which between them provided a comprehensive arts service for the people of Shetland for many years) and to forge a new, cohesive force for development and inclusion in the arts locally. On the initial stages of our journey we encountered more than a little turbulence and we spent the first year coming to grips with all the administrative and financial demands of a new organisation. I would like to pay particular tribute to my former colleague, and Shetland Arts' first Chair, Lynsey Anderson, for steering the Board through the first crucial ten months of its existence. She did this with fortitude and good humour, meeting all the major challenges that the task involved.

Shetland Arts' first two years have seen a great deal of activity in developing policies, welcoming new staff and trustees, and delivering a wide range of quality arts activities across Shetland. Creating a new agency was never going to be an easy task. Neither was it one that could – or should – be rushed. We wanted to get things right and provide a secure basis for being able to respond to any challenges that might arise – both familiar ones and those that are new and unexpected.

Aware that improvement is a continuous process rather than a one-off achievement, it is a journey we always expect to be making, trying to live up to our aim of a Shetland that is creative,

confident and connected. We have, however, taken a few steps along the way, and are proud of the contribution that SADA has made to try and turn that idea into a reality. One look at the range of development activities described in this report should be enough to illustrate the scope and quality of the work carried out these past two years. It should also demonstrate both our joint commitment to the objectives of our Trust Deed and to the promises we have made to the agencies that fund us and with whom we work in partnership – and, of course, most importantly, the public as a whole.

One of the most important tasks we undertook at the start of our journey was the appointment of a new Director.

more over >



Chairman's Letter continued

For this role we needed someone who would be a key figure in guiding our organisation through its first years. It would be that person's responsibility to help us develop our vision, creating the policies that might lead to increased access to, and participation in the arts in Shetland. Gwilym Gibbons has brought both experience and energy to the Agency. He has worked tirelessly to build the Board and the staff team, forging them into a confident, forward looking unit with shared values and a shared sense of excitement about the organisation's future. I would like to thank him for the tremendous amount of work he has undertaken in developing and promoting Shetland Arts. He has made the organisation a key player in a range of strategic initiatives in Shetland and beyond, raising the profile not only of SADA, but also of Shetland as a place where innovation is valued and creativity is celebrated.

I would like, too, to thank my fellow Board members for their judgement and support, and the staff and volunteers of Shetland Arts for helping to turn ambitious statements of intent into actions. As a group, they help to inspire and encourage the Shetland community to become involved in the arts, and to strive for the benefit and development of the individual and the wider community. Like many others in these islands, I owe them a great debt of gratitude for their hard work.

Donald S Murray
Chairperson



Director's Statement

I can only begin by thanking Kathy Hubbard and acknowledging the significant contribution she made to Shetland Arts Development Agency in its tender first six months in her role as Acting Director. Shetland Arts Development Agency brought together elements of two bodies with extensive histories, successes and challenges. The journey that brought our parent organisations together was at times painful for all involved. But despite this, I arrived at an organisation with a sense of optimism about the future. It is a credit to Kathy, the full staff team and the support of Trustees and external organisations that the foundations for Shetland Arts Development Agency in its early days were so strong and forward looking.

In November 2006 Davie Gardner, Shetland Arts Music Development Officer, left us to set up as a freelance music agent and events consultant. Davie's contribution to the development of music in Shetland in his role as Music Development Officer both for Shetland Arts Development Agency, and previously with Shetland Arts Trust, has been universally recognised as of major significance. Shetland Arts Development Agency also enjoys continuing relationship with Davie in his freelance role and we wish him all the best for the future in his new business endeavours.

Shetland Arts Development Agency, year one, was in essence one of recovery, (from two years of uncertainty and change), and revolution, (a mixture of aspiration, visioning and future change), uncomfortable bedfellows at times as the need to evolve and move

forward inevitably brought upheaval and uncertainty about the future. The level of change that staff had experienced in the formation of Shetland Arts Development Agency escalated as the team began to find its feet and shape its structures, processes and values to meet its new purpose. In November 2006 Shetland Arts Development Agency adopted a new vision to guide its development along with a range of values to inform how we work.

Our Vision: Shetland celebrated as a place where:

- inspiration and innovation are valued;
- people want to live work and study;
- individual creative opportunity is available to all;
- each achieves their full creative potential;

more over >



Director's Statement continued

- personal development improves life circumstances, styles and choices;
- the full social and economic potential of the islands is achieved.

Despite our focus on development and the establishment of a new agency Shetland Arts Development Agency continued to deliver a high level of quality arts work during 2007 which generated over 200,000 attendances across a broad range of art forms.

Shetland Arts Development Agency, year two, was a period of implementation of a series of major changes to the organisation that were explored, developed and agreed in year one. At the centre of much of the change has been the desire to shape a new agency that is fit for the new ambitions we have and for the challenges which we face regarding Shetland's creative sector. Much of the focus over the year has been the project management and fundraising for Mareel, Shetland's new music, cinema and creative education centre. A key strategic project, Mareel has been behind many of the changes we have made to our organisational structure, the policies and procedures we have introduced and the new staff we have welcomed into our team. Shetland Arts is actively positioning and shaping itself ready to operate and manage Mareel from 2010.

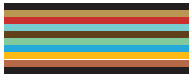
But if that was not enough, during

the past year Shetland Arts took on full operational management of the Garrison Theatre along with the staff team required to operate the venue. Shetland Arts worked closely with Shetland Islands Council (SIC) staff to minimise disruption during the period of transition from the SIC to Shetland Arts and I am grateful for the cooperation, understanding and support of staff, volunteers and users of the Garrison Theatre through this period of change.

Some staff roles changed significantly to meet the needs of the new Shetland Arts, with one redundancy. This led to a major recruitment effort for Shetland Arts during August 2007 to fill a number of vacant posts, including staff related to our new responsibilities regarding the management of the Garrison Theatre. As a result Shetland Arts welcomed to the team two new Arts Development Officers (Clair Aldington for Visual Arts and Bryan Peterson for Music), a range of support staff for the Garrison Theatre and a new Assistant Arts Development Officer focusing on Visual Arts, Craft and duty management of Bonhoga Gallery (Jane Matthews).

This brings me onto thanking the contribution of two significant members of staff who moved on from Shetland Arts during the past year. Jacqui Diamond left her post as Support Services Manager earlier in the year as a result of the re-organisation of the

more over >



Director's Statement continued

staffing structure. Jacqui's contribution in shaping the new Shetland Arts, setting up a range of processes and procedures and helping to define the new staffing structure was invaluable at that time.

Last but not least, 2007 saw the departure of Alex Cluness from his post as Arts Development Manager in which he was acting up from his long running role as Literature Development Officer. Alex was a key architect of the new Agency. He brought a back-story, a passion and a healthy realism to my deliberations on how to move forward. Most significantly he and I jointly developed the Arts Development Process and subsequently the publication of 'A Hansel for Art'. This booklet and model is now being held up as an exemplar of good practice and has gained recognition across the UK and beyond.

Shetland Arts Development Agency has enjoyed a strong partnership relationship during the past two years with our two core funders: Shetland Charitable Trust, who have provided significant additional professional support through this time of change, and the Scottish Arts Council who in our first two years of Foundation Funding have also provided much welcome advice and support.

I would like to take this opportunity to thank Donald Murray our chairman for his support, time and commitment to Shetland Arts and to me during this period of change and development.

A final thank you to all the staff and volunteers of Shetland Arts Development Agency and to our Trustee Team.

Shetland Arts Development Agency has a great lineage in the work of two organisations whose collective histories has provided Shetland Arts Development Agency with a loyal, national and international reputation for arts development and delivery built over twenty years of work and innovation. It is a privilege to be a part of a new organisation with such credentials, and such a dedicated staff, trustee and volunteer team.

Gwilym Gibbons
Director



Shetland craft

During 2006 Craft Development worked jointly with Shetland Museum & Archives on their Public Art Project, connected 20 craft makers from Faroe and Shetland in the Sheep/Seydur workshop exploration of raw material derived from sheep, and with their Product Development Group advising on current craft product development for their new retail space within the Museum.

Four days of workshops & demonstrations, in felt making, basket making, sock-knitting and woodcarving were delivered for the Johnsmas Foy 2006. That summer 11 members of Unst Peerie Knitters, all under 13 years of age, demonstrated knitting, and taught other children, at the Royal Highland Show in Edinburgh.

Contemporary Shetland crafts were shown during the 'Gie Us Ten Guitars' exhibition at Bonhoga Gallery in 2006 and local craft makers exhibited new craft in the 'Fresh' exhibition at Bonhoga Gallery in 2008, then went to youth clubs, to share ideas and techniques in informal sessions.

During 2007/08 development focused on 3D skills and contemporary development, for craft makers, applied artists, and members of the public attending inclusive workshops.

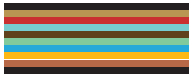
At the Shetland Museum & Archives' Women's Conference, in April 2006, the Craft Officer gave a talk on early 20th

century Shetland designer/knitters, and curated a contemporary textile exhibit, as a response to the research. The work was shown in the Museum during the summer of 2006.

A Mentoring Project, led by a professional 3D designer, advising on concept realisation, production and presentation was available to all makers. This popular project was reviewed for 2007/08 when it focused on product design, and involved Shetland College design students, jewellers, furniture designers, bookbinders, a toymaker and wood turner among other craft makers.

Twenty Shetland craft makers and applied artists received small grants through the 'Working Up' scheme to part-fund improvements in design and creative practice, new directions of work, and new skills. The results of both these schemes were evident in new work shown at the annual Craft Fair held at the Clickimin Centre in November.

more over >



Shetlandcraft continued

A design 'refresher' weekend for practising jewellers began a new strand of development.

A number of other workshops and evening classes took place facilitated by the CDO; a contemporary textile weekend for the Whalsay community; 'Knitting for All' days using experimental yarns; contemporary techniques for exploring recycled materials in basket making construction, adapted from Shetland methods; a fish-knitting collaboration started between an international artist and a children's knitting group; and a Northmavine workshop series in 'design for fashion' for under 18s led by two Shetland design graduates.

Creative groups such as the Shetland Arts & Crafts Association, and individuals, received advice and assistance in developing their contemporary practice.

"Well, thank you all at Shetland Arts for giving us, poets and craftsmen, an opportunity to collaborate, generate so much and share it. It has been a fantastic journey, and we are only too delighted it is on going! I certainly wish to keep hold on such an oar!"

Well done to you for giving life to such an adventure!"

PARTICIPANTS POETRY CRAFT PROJECT



Shetlanddance

In January 2007 Shetland Arts entered into a three year partnership funding agreement with Shetland Islands Council Sport & Leisure Services. This partnership was established to organise a three year dance programme called 'Active Futures' specifically aimed at 17–24 year olds with additional funding sourced from The Big Lottery. This programme has been organised alongside the existing dance programme.

Our Traditional Dance Artist Maria Leask, continues teaching traditional dance in schools and the community. From August 2007 to March 2008 Maria taught 28% of 5-15 year olds which is 3% higher than the national average for all dance forms.

One of the most successful traditional dance initiatives has been 'Peerie Dancers', introducing traditional dance steps to toddlers. This fun, and accessible, dance activity for all the family has been over subscribed, with additional sessions being organised to try and meet demand. The most recent classes sold out in two hours.

'Strictly Trad Dance', a three week course has been held in November and March each year. The 2007 sell-out course taught the Quadrilles and Lancers while the 2008 course concentrated on polkas and reels.

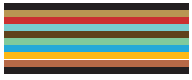
We were delighted to welcome David Hughes to Shetland for a week long residency in November 2007. Four dancers from his company worked with the Mid Yell Junior High School and

a community group based in Lerwick, who rehearsed their own pieces and went on to perform them. David Hughes Dance also performed at the Garrison Theatre, Lerwick, the first professional contemporary dance company to visit since 1995.

Other visiting dance professionals included Urbaniks from Glasgow, Frank McConnell and Kally-Lloyd Jones, all of whom held workshops in schools and the wider community, targeting 17-25 year olds through the 'Active Futures' scheme.

Company Chordelia performed 'at 73 ½ Minutes to Make a Good Impression' in February 2008. The schools' performance was sold out and we were delighted to see an increased dance audience at the public performance.

more over >



Shetland *dance continued*

‘Are You Dancing’ was launched in October 2007 to consult the community, schools and dance tutors, gather evidence on the current state of dance in Shetland and highlight underdeveloped areas. The report, detailing the findings, will be published in autumn 2008. Initial findings indicate a noticeable, and dramatic, increase in the number of dance groups, classes and workshops, in a variety of dance forms. Shetland Arts looks forward to working in partnership with individuals, groups and other agencies in delivering an inclusive, and accessible, dance development programme for the future.

“The Garrison Theatre is a great place to perform dance”

“I would like to see break & street dancing go to Yell.”

“Dancing builds confidence and is an enjoyable form of exercise.”

“They were very good at teaching us the dances and made it fun!”

**QUOTES FROM PARTICIPANTS IN
DAVID HUGHES RESIDENCY**



Shetland*drama*

The first two years of Shetland Arts have seen drama development firmly rooted in the community with an emphasis on developing work with young people.

Shetland Youth Theatre goes from strength to strength. The summer project in 2006 was an outdoor promenade production of 'A Midsummer Night's Dream', presented to sell out audiences in the gardens of Voe House in Walls. In 2007 the company again participated in the National Theatre's 'Connections' festival. The company presented 'Red Sky' by Bryony Lavery in the Scalloway Woollen Mill and the production then transferred to Edinburgh and London where it played to a capacity audience on the main stage at the National Theatre. The company also performed 'The Insect Play' by the Brothers Capek and participated in a series of skill development workshops.

YUF Theatre Shetland consolidated its role as an important outlet for the dramatic talents of young people in the northern isles. The participants undertook a long term workshop programme and the company performed 'It Snows' a piece of physical theatre in Yell in March 2008.

Shetland Arts presented a new community production of 'It Wis Herd Wark But...' at the new Shetland Museum and Archives and at the Garrison Theatre. The production marked the twentieth anniversary of the original performance which was a pilot project for the fledgling Shetland Youth Theatre.

Shetland Arts worked in partnership with Serpentine Drama to present 'Virmish', three one act plays by new writers. One of the plays was also invited to be performed in an international festival of theatre held in Torshavn, the capital of the Faroe Islands.

Over the two years the Drama Development Officer undertook 15 major projects in schools as well as a series of smaller drama sessions. Support was given to various groups participating in the annual Drama Festival and there was partnership work with the Careers Service, a drama project and the launch of a DVD created with Bridges (a project providing activities for young people between school and work) and a major partnership with Glasgow based Playwrights' Studio on a series of play appreciation classes leading to a rehearsed reading of 'Will Shu' written by Jacqui Clark.

Shetland Arts now programmes the Garrison Theatre. A long term strategy for developing the potential of the venue is to be undertaken. In the meantime the programme will continue to feature productions developed within the Shetland community interspersed with professional touring productions.



The Shetland Youth Theatre makes its mark in London

When I joined the Shetland Youth Theatre in July 2006 I had no idea what was going to occur in the coming year.

Every second year the SYT participates in Connections, a festival for Youth Theatres organised by the National Theatre in London. Our director, John Haswell, chose Red Sky written by Bryony Lavery on the relationship between three young archaeologists working at the tomb of an ancient Chinese Emperor. The opening of the tomb has caused the ghosts of the Emperor and the many subjects buried with him to awaken. I played the parts of a soldier and a courtesan.

Unfortunately I missed the first two weeks of rehearsals due to chicken pox but I soon got into the play. It was all very exciting because after performing in Shetland we were going to take it to our regional festival in Edinburgh. There was even the slightest chance of performing in the National Theatre, London if our production was good enough.

Soon the play was ready to perform. and it was a great success. On the final night Bryony Lavery, the playwright, and Susie Graham-Adriani, after Connections' producer, came to see our version. She said it was absolutely brilliant and she thought it was good enough to perform in London. It felt so good to be praised by such an experienced playwright.

On the last day of April I was outside playing football when Mum called me inside. She looked ecstatic. The Shetland Youth Theatre was on the list of the groups going to London!!!

Then came the fund-raising for our trips to Edinburgh and London.

In June we travelled to Edinburgh to perform in the Scottish Connections Festival. It was a great feeling but it was really heart tearing leaving my Mum and Dad because it was the first time away from Shetland without them.

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We shopped, ate out and watched other Youth Theatres perform. Then suddenly we were performing on the Lyceum stage. Wow – scary. The morning after we performed we travelled back to Shetland. Boo hoo!

When we returned we went straight into rehearsals and carried on fund-raising. Then there were the red paper birds. In the play one of the archaeological finds was a paper bird. We had made origami birds for the performances in Shetland and Edinburgh and now we had to make 1500 birds to go on every seat in the Olivier Theatre.

Suddenly we were on the boat heading South. I was leaving Mum and Dad again! I thought it would be easier this time but it was harder because it was such a long way away. I felt like my heart was breaking. I cried half the night but in the morning I felt quite a bit better. My second family, the Shetland Youth Theatre, looked after me by cuddling, comforting and staying near me.

That first day we travelled all the way down to Carlisle on our own bus from Shetland. Arrived at dinnertime and we went shopping! The whole Youth Theatre loves shopping because there are lots of different things to find. In the evening we went to the movies to see Shrek the Third and it was hilarious.

Next morning we set off to Stratford-upon-Avon, a beautiful drive, so everyone said but I did not see it because I was fast asleep. In the evening everyone, including Morris the bus

driver, went to The Swan Theatre to watch the play “Macbett” written by Eugene Ionesco. I found it confusing but I enjoyed it and the acting was brilliant. We arrived in London at 2:00pm and the days before our performance were taken up with sightseeing, eating out, rehearsing and watching the performances of the other Youth Theatres.

Soon it was the day of our performance. It was so hectic. The theatre was enormous and I got lost going from the dressing room to the toilet. It was a maze! The auditorium was terrifyingly vast. Our technical rehearsal lasted three hours although the play is only one hour long. In the afternoon we did a workshop on voice projection.

Everyone was feeling tense and nervous, some of us were loud and jokey, some of us were withdrawn. We had a big responsibility – we were closing the festival! What an honour! We were told to, “Move, move – get down to the stage NOW!!”.

Backstage waiting for our cue to go on, my butterflies had doubled and were hyper. When we went onto the stage and saw the audience I nearly turned around and ran away. It felt like there were millions upon billions of people looking at us! But I soon got into my part and all in all the hour went really quickly. At the end the applause was so loud and it nearly bowled us over. Then Catherine Tate came onstage and presented us with a cactus, the symbol of Connections. The whole audience was

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going mad. Streamers and confetti came fluttering down from the roof, there were flares and coloured lights zooming across the stage and we all popped party poppers. Half the stage folded away and a huge NT banner was slowly lowered into it. We walked down the stage steps and right through the audience which was all smiles. A little girl leaned out of her row and gave me her party popper. We walked up the main aisle and out of the auditorium in triumph. We had closed the festival!!

Catherine Tate came to congratulate us and she gave nearly everyone her autograph. We went out to the after show party and to find friends and relations. I joined the rest of the Youth Theatre on the dance floor.

The next morning we piled on our bus extremely tired and grumpy. . After spending the night in Carlisle we travelled to Aberdeen and the obsessed shoppers hit the streets but a few of us just talked and relaxed in the ferry terminal. In the morning I got off the boat as soon as possible to meet Mum and Dad. I was so happy to see them! My adventure with Red Sky was over but the next play was starting in two weeks!

Freya Inkster
Aged 12
2007



Education

Shetland Arts' intention is to place the arts, culture and creativity at the heart of learning. We work closely with other cultural strategy providers and partners in order to achieve this aim.

During the past two years we have provided, or collaborated in providing, formal education and community learning activities for people of all ages, from pre-school traditional dance classes to work with visual arts graduates, evening classes and community workshops.

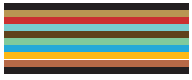
Working alongside the Shetland Island's Council's Creative Links Officer, its Cultural Co-ordinator and the Drama Co-ordinator we have provided and helped to provide a wide ranging programme of arts activities in schools all over Shetland, to ensure that children and young people are involved with the arts well beyond the basic requirements of the school curriculum. These have included guitar master classes, the development of a vocational pathway course in audio engineering, drama both in and after school, touring theatre performances for schools at The Garrison Theatre, schools' residencies with top class writers like Debi Gliori and Keith Gray, traditional dance classes in primary schools, and a fish-knitting collaboration between an after-school knitting group in Unst and professional textile artist, Deirdre Nelson. We have also provided a gallery education

programme (currently being revised) to enhance school visits to Bonhoga. The activities we fund have different aims – some are geared towards skills or career development, some to inspire young people and encourage experimentation and creativity, while others are intended to stimulate the audiences of the future. All of these themes came together in the visit of the Scottish Chamber Orchestra to Shetland in June 2007, and their accompanying education programme, 'Bear Hunt'.

Shetland Arts recognises that learning does not, and need not, stop upon leaving school. We have worked with the Shetland Islands Council's Department of Community Services to provide evening classes in creative writing, and in the provision of a craft outreach project taking professional craft makers to youth clubs, to share their sketchbooks of ideas and making processes with young people. A series of workshops in 'textiles for fashion' was provided for under 18s in Northmavine.

We also promoted lifelong learning in conjunction with the Shetland Library Service, the Scottish Poetry Library and the Shetland Museum Service,

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Shetland *education continued*

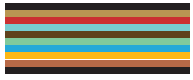
with the Social Work Department's Independent Living Project and with the Community Mental Health Team. Thanks to a Lottery funded partnership arrangement with the SIC ('Active Futures') we were able to provide new dance activities for young people from a range of visiting professional dance companies.

We took every opportunity to utilise the skills and talent of visiting artists working in each art form to undertake workshops in formal education and in the community in order to share ideas, provide inspiration and develop skills, whilst also making good use of Shetland's own artists as tutors, mentors

and workshop leaders. Over 20 art and design students from Shetland College spent the morning with two jewellers from Bishopsland and this networking opportunity greatly benefited both groups with coffee, cakes and a lot of chatting and interchange of ideas.

**'Now my children
take me to the gallery and feel
ownership for the place and
take a great pride in explaining
the exhibition in detail –
changed days'**

**QUOTE FROM A PARENT VISITING
BONHOOGA GALLERY.**



Shetland *film and digital media*

Shetland Arts embarked on a new project to facilitate the development of Film Making and Digital Media early in 2007. The process began with a series of public meetings, and consultation with strategic partners, resulting in the purchase of nearly £30,000 worth of film making, film and sound recording, and editing equipment currently located in Shetland Arts offices.

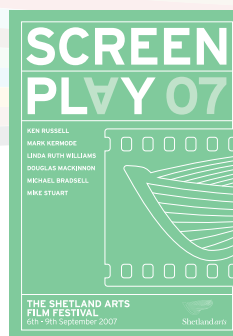
The equipment was purchased with funding raised through Leader+ and HIE Shetland, and with the support of the SIC Youth Services. Two groups were established. The Shetland Young People's Media Group is closely supported by Shetland Islands Council's Youth Services and has been supported by Shetland Arts who allow them access to the film making equipment, office space, and have arranged and funded training sessions. This group was also involved in the first Shetland Film Festival – Screenplay – opening the festival with a special public presentation of their work. This was very well received and indeed greatly impressed the festival curator and other festival guests.

The Shetland Media Group also grew out of the public consultation and has been able to make use of Shetland Arts' digital media equipment and facilities, and a series of training events including one-to-one support from film maker and artist, Iain Piercey. Screenplay was filmed by this group and some of their camera work also contributed

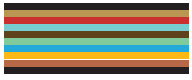
to the back projection used as part of the stage presentation of the festival.

To further inform and support film and digital media development in Shetland, the organisation engaged two students, as part of the Shell Step Programme. They undertook research projects relating to film: audience development and the likely impact of new film and media technologies on education and careers in Shetland. As well as producing two excellent reports, both students made an invaluable contribution to the work of Shetland Arts for the duration of the Mareel project and beyond. Shetland Arts' contribution to this project led to their being nominated for an award from the National Association of Work Experience.

Shetland Arts assumed management responsibilities for The Garrison Theatre in 2006, and with that came the monthly screenings of recent release films operated by Filmobile Scotland Ltd. These screenings run over one long weekend (three or four days) per month and ensure that Shetland



more over >



Shetland *film and digital media continued*

audiences get to see some of the most popular recent releases. Filmobile has done its best during the past two years to bring some of the new releases to Shetland as quickly as they would be seen in mainland cinemas, and audiences have enjoyed titles such as Happy Feet, Pirates of the Caribbean and The Da Vinci Code almost as soon as they have been released. Screenings were arranged for schools to attend high demand films such as the 'Harry Potter' series.

As we work towards the opening of Mareel, which will run as a full time cinema, we have also sought to diversify our film screenings by introducing Film Wednesdays, a chance to see some of the classics of cinema history on the big screen, using occasional Wednesday evenings when the theatre was not booked for live performance. This started in January 2008 with the ever popular 'Casablanca', and then continued with well-loved titles such as 'Doctor Zhivago' and 'Lawrence of Arabia'.

In September 2007 we ran our first film festival, Screenplay 2007, at The Garrison Theatre. Curated by film critic Mark Kermode (BBC Radio 5 Live and BBC2's 'The Culture Show'), it offered a retrospective of the work of veteran British director Ken Russell, including a quadraphonic screening of 'Tommy', the first in many years, and one of only two British screenings of the director's cut of 'The Devils'.

There was a screening of 'The Flying Scotsman' with an introduction from the

director Douglas Mackinnon, the BBC's 'Reichenbach Falls' with a talk from the producer, 'Mary Poppins' for children and families, a screening of 'Yellow Submarine' introduced by one of its lead animators, and a screening of work from Shetland's Young Media Group. Over 700 people attended and the festival atmosphere was contagious. Screenplay 2007 was run in conjunction with our annual book festival, Wordplay 07, creating a memorable long weekend of cultural activity.

Shetland Arts supported the Shetland Film Club's annual programme by sponsoring two films, 'Opera Jawa', the first ever gamelan musical, and 'Searched – The Inaccessible Pinnacle', the first full length feature film to be made in Gaelic.

A programming group made up of Shetland Arts staff and volunteers, representatives of Shetland Film Club and the Shetland Museum and Archive met throughout the year to ensure that screenings, in addition to those from Filmobile Scotland, took place as often as possible in a variety of venues and at key times of the year.

"Mark Kermode was mightily impressed with the work of Shetland Young Film and Digital Media Club and told them so in person."

QUOTE FROM KATHY HUBBARD ARTS DEVELOPMENT MANAGER



Shetland *literature*

Literature development has seen a number of changes since April 2006 including a change of personnel, with the original Literature Development Officer moving temporarily to a new post within the organisation, and then permanently to take up an appointment outwith Shetland.

With the new officer in post certain things have remained the same, notably the commitment to enable and empower everybody in Shetland to have access to literature and literature related experiences, regardless of their class, race, creed, sexual orientation, geographical location, mental health, disability or other impairment.

This has been manifested in a variety of different activities run by Shetland Arts, and with our key partners, including a rolling programme of short term creative writing residencies including one focused on upper primary children throughout Shetland, involving best selling author Debi Gliori working in schools, from Fair Isle to Unst. An ongoing programme of creative writing and cross art form workshops was delivered by visiting writers and artists, benefiting writers at different stages of development both as part of the annual book festival, and the year long literature development programme.

A slight shift in focus and venue saw the literature provision for tenants of the Independent Living Project move from

the Adult Learning Centre to the ILP residence at Rudda Park.

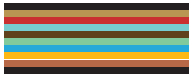
The hub of Literature Development continues to be the annual book festival, Wordplay, which moved to Islesburgh Community Centre in 2007 allowing greater flexibility in staging the event whilst continuing to bring writers of national, and indeed international, standing to the festival.

A series of reading events, some in partnership with Shetland Library and supported by the Scottish Book Trust, created opportunities for developing writers in Shetland to perform their work, and for Shetland audiences to access visiting writers, and hear them read their work.

“What Do You See?” an anthology of new writing by the Annsbrae Just Writing Group was published by Shetland Arts in April 2007. The book comprises work accumulated over the three years of the group’s life so far.

The Poetry Craft Project began in February 2007 as a collaboration

more over >



Shetland *literature continued*

between poets and craft makers paired by drawing names out of a hat: Poems inspired by craft pieces; craft pieces inspired by poems, celebrated by a poetry reading and exhibition at Wordplay 2007.

“It was absolutely wonderful to have the opportunity to be in the audience at Stella’s reading on Saturday. Having recently read and loved, “Like a Mantle the Sea” I was particularly pleased to hear Stella read the first article she published and learn more about the story behind the book’s publication. Thank you for organising it!”

**QUOTE FROM AN AUDIENCE MEMBER
AT WORDPLAY 2007**

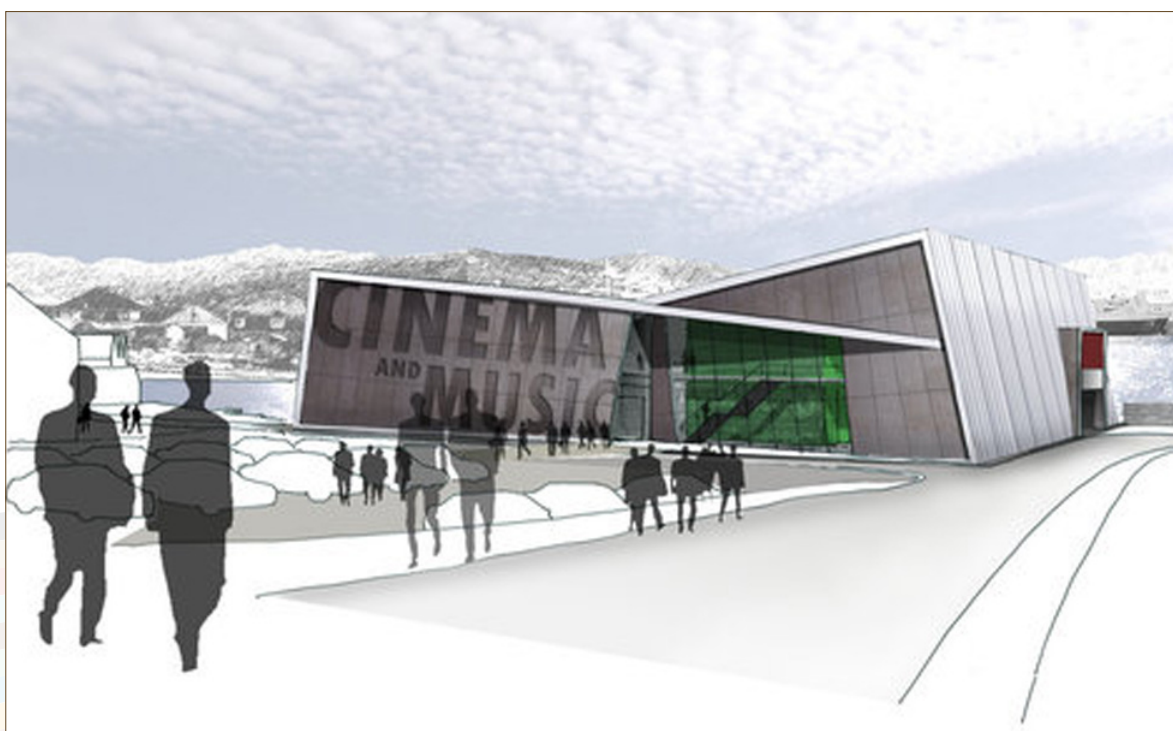
“I thoroughly enjoyed my time in Shetland - both as part of Wordplay and when visiting the schools. Everyone I met was enthusiastic, helpful and friendly. I would jump at the chance to visit Shetland again.”

**QUOTE FROM VISITING
WRITER KEITH GRAY**



Mareel

Work continued throughout the past two years to progress the plans for Shetland Arts' new cinema, music and education venue, Mareel.



The Scottish Arts Council Capital Lottery Stage 2 bid was submitted in April 2006, and a supplementary submission made in March 2007, resulting in a grant offer of £2.12 million being made.

The bid was supported by a film made on the site earmarked for Mareel.

This project involved over a hundred volunteers 'recreating' their aspirations for the venue

The Project Management Team continued to work on the design of

the building throughout this time drawing on ideas from stakeholders and potential users.

New challenges presented themselves during this period, including the proximity of the fuel tanks at the North Ness. These challenges are now well on their way to resolution, and the venue is becoming more of a reality with each passing month.

UPDATE NOTE:

All funding is now in place and building has commenced.



Shetland *music*

Fiddle Frenzy, Shetland Arts' fiddle school, music festival and cultural event moved into its 3rd year in 2006, attracting ever growing numbers of both fiddle school students and concert attendees. This marathon seven day, and night, event offers students the chance to learn, and immerse themselves in, Shetland fiddle music with some of Shetland's most famous musicians, including Aly Bain, Chris Stout and Catriona McDonald. All levels of students are catered for, from beginners to experienced players, each receiving a very personal experience. Concerts and late night sessions, held throughout Shetland, are opened up to locals and summer visitors.

The Peerie Willie Johnson Guitar Festival has become an annual event to celebrate the life and music of Shetland's inspirational guitarist. The second festival, in 2006, featured performances and workshops by patron, Martin Taylor, Tony McManus and Juan Martin, while the 2007 festival featured J P Cormier, Martin Taylor's Spirit of Django and Simon Thacker.

Shetland Arts sustained its promotion of classical music with regular, well attended concerts, often featuring Shetland Arts' Steinway piano, played by luminaries including Masayuki Kino, concert master of the Japanese Philharmonic Orchestra. Three consecutive evenings with the Scottish Chamber Orchestra were a highlight of the classical music year.

Regular music nights with the Independent Living Project have continued, with local musicians visiting

residential care homes to provide entertainment.

Shetland Arts has continued its popular 'Youth Sessions' initiative a monthly alcohol-free night in the Lounge Bar, Lerwick, which regularly attracts up to 40 young players, some as young as seven, who gather to socialise and share their favourite tunes. Each month experienced musicians such as Violet Tulloch, Maurice Henderson and Mark Laurenson attend the sessions to provide guidance and pass on playing tips.

Early in 2007 Shetland Arts secured support from the Scottish Arts Council's Youth Music Initiative Fund for a pioneering two-year youth music project entitled 'Young Tradition Bearers'. The project encourages enthusiastic young fiddle players to become the 'bearers' of their own local fiddle traditions and pass on the styles and skills of the older

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Shetland *music continued*

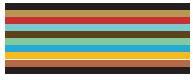
players. This illustrates the versatility and value of local styles, working with them as living traditions and not risking their disappearance as historical curiosities.

Besides these regular events, Shetland Arts has promoted several one off concerts and events throughout 2006/7 including rock band “Ocean Colour Scene” and the “Culture Clash” world music event. Shetland Arts has also continued its ‘co-promoters’ scheme and partnered the Johnsmas Foy in programming music for this ten day festival.

A new Music Development Officer, Bryan Peterson, took up his post in December 2007 replacing Davie Gardner who left in the Autumn of 2006. Bryan has continued to progress many of the previous initiatives and instigate new projects.

**“You folks planned
and put together a wonderful
week.... I think my playing has
been elevated...”**

QUOTE FROM FIDDLE FRENZY ATTENDEE



Shetland *visual arts*

Roxane Permar's 'Roseland' opened in April 2006 with Bonhoga Gallery transformed into a pink, rose-enhanced space where people visited, chilled out and created art works via stampings and postcards all inspired by Echolalia whose fans gleaned more information about this elusive enchantress.

Erlend Brown, formerly of Orkney, travelled from Switzerland to show '0404' in response to his Scalloway Booth residency, and then Doug Robertson exhibited Island Sketchbook backed by school workshops, and Artists' walks in conjunction with Literature Development. Elizabeth Blackadder, and husband John Houston, featured in a retrospective of their work as foremost among Scotland's artists. Reinhard Behrens travelled north with his exhibition Naboland – The Viking Connection bringing a wry smile to many a face.

In October David Smith presented 'Gie Us Ten Guitars', a show he curated featuring instruments decorated by artists, instruments by Shetland makers and photographs, by local photographer Billy Fox, showing the artists at work. For Christmas a second gallery was opened on the lower ground floor of Weisdale Mill Shetland artists' group, Veer North, exhibited Soup in the upper gallery featuring collaged work while a selling exhibition of members' work was shown in the lower space during January. The British International Miniature Print Exhibition followed and the year ended with residencies, workshops and a show of

contemporary jewellery and silversmithing from Bishopsland where recent jewellery graduates spend an apprenticeship year.

'Haute Kulture', launched the 2007 programme showing Malcolm Cruikshank's art kilts, followed by bird prints, from Aberdeen artist Ian Young. In partnership with Shetland Museum and Archives Bonhoga showed 'Landmarks' by Jack Chesterman, the landscape element of a two venue show by this talented Leeds based artist, with the maritime work at Da Gadderie in the museum. August's '100 Shetland Women', by John Carolan, proved very popular with the limited edition publication selling out almost immediately.

The ever popular Shetland Open Exhibition moved to its new slot in September.

Málfríður Aðalsteinsdóttir visited in October with 'Artic Lands', emphasising the speed of global warming, as documented by her residency in Spitsbergen in 2004, and her return trip in August 2007. Following another successful Christmas show the New Year began with German artist, Anna Löebner's 'Return to

more over >



Shetland *visual arts continued*

Colour', featuring mainly black and white paintings and prints. Elizabeth Strath showed 'The Painted Chamber' and the year ended with a beautiful show of sculpture and framed works by Kyra Clegg.

Two successful artist exchanges with Dusseldorf saw Reiner Eisch work on a cloud project in 2006 and Oliver Gather, 'Dogspotting', in 2007. The successful Gallery Education Workshops were attended by pupils from throughout the islands. Each year the Gallery Education Officer travelled to the more remote isles to hold day long workshops with pupils

After 14 years as Visual Arts Co-ordinator Mary Smith took up two new posts with Shetland Arts, one as curator for Bonhoga Gallery and the other in Marketing. Clair Aldington joined the organisation as Visual Arts Development Officer in November 2007.

As an introduction to 'Power of Place', a Shetland Festival of Architecture, a 'Think and Do Tank' event was held in Islesburgh House, Lerwick, in October 2007. This formed the beginning of a Scottish Government Funded venture between The Lighthouses', 'Access to Architecture' Programme and Shetland Arts. The Lighthouse, Scotland's Centre for Architecture, Design and the City is based in Glasgow. As a result of this exploratory day, a steering group has been formed, with representatives from groups in the community each taking responsibility for

an aspect of an architecture festival on the theme of the 'Power of Place', which will run from 2009 – 2010.

Alyn Mulholland, the artist at The Booth during January 2008, led a one day children's sculpture workshop at Shetland College which was over-subscribed, but hugely enjoyed by those who were able to attend. He also gave a presentation of his own work to Shetland College students.

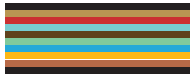
In March 2008, artist, Janet McEwan and an assistant artist, Kristi Cumming, were appointed to lead a series of workshops with Independent Living Project (ILP) service users to design an outdoor space central to the new purpose built ILP and Hjaltdland Housing Association development at Quoys, Lerwick. The 'Created Space' will offer a range of sensory experiences for people with disabilities, including specially commissioned art installations.

"I always enjoy the paradox of simple and complex brought together. Superb construction thoughtful emphasis on the mediums used. Excellent."

ATTENDEE AT KYRA CLEGG'S EXHIBITION

"It was going to a magic land"

QUOTE FROM A CHILD VISITING THE ROSELAND EXHIBITION



Volunteering

In 2007 Shetland Arts launched the Volunteering in the Arts Scheme, offering volunteering opportunities with dedicated role profiles ranging from the Creative List Co-ordinator to Youth Theatre Assistant. It was an ambitious and new initiative.

Shetland Arts welcomes volunteers from all backgrounds within the local community, recognising that their support and experience are vital to successful arts provision in Shetland.

People volunteer for a whole range of reasons: for fun; to meet new people and socialise; to try out new things. It is an opportunity to gain experience in some fields where few job opportunities occur such as working in the theatre and galleries. This allows the volunteers to gain first hand knowledge and experience to add to their CV.

Volunteers offer a wealth of experience, passion and enthusiasm for the arts by getting involved in the work of our organisation. Volunteering can help some people back into work, make career decisions, give people routes into employment, and enable people to be involved.

We source volunteers using Shetland Volunteer Centre, partnership organisations, through articles in the local media and by advertising. We are also delighted that word of mouth has brought, and continues to bring us, volunteers.

For a volunteering pack contact: info@shetlandarts.org or download a form from our website: www.shetlandarts.org/opportunities

“Volunteering at Shetland Arts has really raised my confidence and made me aware of opportunities that I did not know existed.”

“A gallery internship made me aware of all the strands that go into putting together an exhibition. As a maker this has made me think much more carefully about the presentation of my work to galleries.”

VOLUNTEER QUOTES



Shetland*arts*

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