

Item	Description	Report	Item taken by	Action
1	Welcome and apologies		Chair	Note
2	Declarations of interest		Chair	Note
3	Minutes 24 February 2022		Chair	Approval
4	Scrutiny 4.1 Management Accounts 4.2 Operational Issues 4.3 Performance Monitoring 4.4 Major Projects 4.5 Work plan	Attached Attached Attached Attached Attached	KE GH GH GH GH	Note Note Note Note Note
5	Governance 5.1 Policies 5.2 Risk Register	Attached Attached	KE GH	Approve Approve
6	Strategy 6.1 Update from Stakeholders	Attached	GH	Note
7	General 7.1 Key Upcoming Events	Attached	GH	Note
8	Any other business None			
9	Future SADA Board Meetings: Board Meeting Thursday 28 April 2022 – 5.15pm		Chair	

The Board may decide that on grounds of confidentiality particular items should be considered in private. Any such items will be noted in separate “closed” minutes for approval at the next Board meeting

**Minutes of Meeting of Shetland Arts Development Agency Board of Trustees,
Thursday 24th February 2022, held at 5.15pm at Mareel and by Video Conference**

Present:

Susan Mail (SM), Chair, Shetland Arts
 Molly Williams (MW), Trustee, Shetland Arts
 James Johnston (JJ), Trustee, Shetland Arts
 Kerry Larbalestier (KL), Trustee, Shetland Arts
 Lynn McHattie (LM), Trustee, Shetland Arts
 Malcolm Innes (MI), Trustee, Shetland Arts
 Michele Kerry (MK), Trustee, Shetland Arts

In Attendance:

Graeme Howell (GH), Chief Executive, Shetland Arts
 Kerry Eunson (KE), Head of Organisational Support, Shetland Arts
 Sarah Carr (SC), Administrator, Shetland Arts (Minute taker)

Apologies:

Chris Gadsby (CG), Trustee, Shetland Arts
 Renzo Spiteri (RS), Trustee, Shetland Arts

Item	Topic	Action
1	Welcome and Apologies The chair welcomed everyone to the meeting. Apologies were received from Chris Gadsby & Renzo Spiteri.	
2	Declarations of Interest There were no declarations of interest.	
3	Minutes of Previous Meeting The minutes of the prior meeting (16 th December 2021) were approved by MK and seconded by KL.	
4.1	Management Accounts The management accounts were taken as read with no further questions raised.	
4.2	Operational Issues GH took the board through this report adding the following additional information: GH highlighted the issue of recruiting staff and that he is aware of a café offering £11 per hour. SADA currently pays living wage for its staff which is going to £9.90 per hour from 1 April 2022. SM asked what changes might occur following COVID announcements and the easing of restrictions? GH confirmed that SADA would continue to follow Government Guidance as it was released and would ask for managers and supervisors to show leadership in these matters. Although customers are asked to wear masks in the cinemas, almost none are worn in Screen 1, but most are worn in Screen 2. Staff wear them and it was hoped that customers would follow suit. Regarding the easing of testing and isolation, staff should continue to stay off work if they are ill. SADA was pleased to hear that COVID Passports would no longer be required.	

	Blyde Welcome have partnered with F1 Training to get the SIA training. GH has written to Beatrice Wishart to chase the Post Office for biometric services in Shetland.	
4.3	<p>Performance Monitoring</p> <p>GH pointed out that the November numbers were incorrect and have now been amended.</p> <p>JJ asked if target numbers could be put alongside results on the KPIs so it's easy to compare. KE confirmed that this would be done in the future.</p>	KE/GH
4.4	<p>Major Projects</p> <p>GH took the board through this report with the following additional comments:</p> <p>The Management Review has been completed and the re-structure phase is ongoing. 1-1 sessions are now going ahead.</p> <p>It is hoped to advertise unfilled leadership roles by the end of March.</p> <p>MW commented that she was happy to see the Vocational Pathway in Drama being developed.</p> <p>MK asked how much workload the Knab project is adding for GH? GH explained that funding has been applied for from HIE and Shetland Islands Council for a project officer to reduce the workload. There will be an internal recruitment process for this role.</p>	
4.5	<p>Budget 2022/23</p> <p>KE took the board through the figures with the following additional comments:</p> <p>This report highlights the changes made to balance the budget.</p> <p>The application to the Independent Cinema Recovery Fund has been included even though the result of the application is not yet known.</p> <p>SADA is still discussing how to get Bonhoga to a neutral financial position.</p> <p>GH said that the board should be happy with the budget which includes the extension of the COVID Relief Fund.</p> <p>The budget for 2022/23 was unanimously approved by the board.</p>	
5.1	<p>Policies</p> <p>KE introduced policies for approval and the board examined each in turn:</p> <p>Training & Trips</p> <p>SM asked if staff should be asked to reimburse some of the cost of training if they later decide to leave SADA. KE explained that this is a very difficult agreement to enforce. Due to this a policy of reimbursement was not put in place. GH explained that SADA sometimes benefits from third party training and sometimes others benefit from ours.</p>	

	<p>Disciplinary JJ asked about Code of Conduct and also where it might include about clothing. KE confirmed that this should be under 'Procedures'.</p> <p>JJ also queried the 'internet policy' which KE is to confirm the name of and bring to a future board meeting..</p> <p>SM highlighted that some of the job titles identified throughout the policies may change following the restructure so asked GH to ensure these would be updated. .</p> <p>MW asked about paragraph 2: and how it applied to casual workers? KE explained that casual workers are not employees and so this policy is not relevant to them.</p> <p>Capability JJ pointed out the inconsistency of wording between Policy & Procedure. KE will review and amend.</p> <p>JJ asked if the same person can conduct the investigation and also gather the evidence. KE confirmed that they could not and went on to explain why.</p> <p>Procurement MK asked on what basis were amounts decided? KE explained that the amount deemed to be 'significant expenditure' was decided by the Senior Management Team of SADA taking into consideration the usual level of spend by the organisation</p> <p>MK also asked if art projects going over £10,000 went out to tender? KE confirmed that they did not.</p> <p>SM asked that where SADA is required to 'identify a qualified supplier' should this go out on social media to give all firms chance to tender? KE pointed out that this is not a route for work such as audits but could be considered for artists/engineers etc.</p> <p>Volunteering No comments</p> <p>General KL asked if these policies were all written by legal teams? KE confirmed they were.</p> <p>JJ pointed out wording inconsistency in that SADA is called a 'charity' 'company' 'business' and 'agency' throughout the policies with no two policies using the same word. SM thought that these then came across as 'too corporate' and it was agreed that when referring to the organisation throughout the policies we should always be using the term 'Shetland Art0s'.</p> <p>Subject to these amendments, all policies were unanimously approved.</p>	<p>KE</p> <p>KE</p>
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5.2	<p>Finance Regulations KE talked through the report.</p> <p>MW asked if the references to he/she could change to they/them. KE confirmed that these would be done.</p> <p>Subject to this amendment, the report was unanimously approved.</p>	KE
6.1	<p>Update from Stakeholders GH took the board through the report and added the following:</p> <p>He has applied for the Independent Cinemas Covid Relief Fund. This will allow SADA to reopen Mareel on a Tuesday as well as do a large marketing campaign to re-engage audiences.</p> <p>Although it was felt It might be better after the local elections, GH is going to give the presentation to Council members before the elections. He has written to members inviting them to submit questions prior to the event. Any new members elected in March will be invited to another seminar with SADA at a later date.</p>	
7.1	<p>Key Upcoming Events GH talked about the Cruise Film Showings which are now complete. There are 2 x 20 minute films which will be played each day in Mareel (Auditorium or Screen 2) to coincide with cruise ships and other tourists. One is based on Music, the other on Archive footage. £10 is being charged for both films.</p>	
8	<p>Any Other Business The time of the meetings was discussed and a later time of 5.30 was agreed by all.</p>	
9	<p>Date of Next Meeting Thursday 28th April 2022 at 5.30pm.</p>	
	Meeting closed at: 18.03	

Minute approved:

Susan Mail

Chair, Shetland Arts Development Agency

4.1 Management Accounts 11 Months to February 2022 Profit and Loss Accounts



Shetland*arts*

	Actual £	Reforecast £	Variance £
<u>Income</u>			
Ticket Sales	219,083	208,603	10,480
Education and training income	101,077	96,942	4,136
Retail income	58,159	58,769	-
Food and beverage income	192,111	193,372	-
Foyer income	50,200	49,562	638
Box office commission income	1,584	1,346	237
Gallery commission income	3,230	3,716	-
Hire of rooms and equipment income	25,413	26,985	-
Screen advertising income	4,645	-	4,645
Gift Vouchers	374	443	-
Sponsorship income	250	567	-
Donations received	477	477	-
Grant Funding - Capital	-	-	-
Grant Funding - SIC	52,027	52,744	-
Grant Funding - SCT	720,833	720,833	-
Grant Funding - Creative Scotland	394,823	396,323	-
Other Grants - Trusts and foundations	20,212	17,868	2,344
Operating lease income - SIC	82,500	82,500	-
Other income	79,860	79,757	102
Memberships received	8,759	8,322	436
	<u>2,015,617</u>	<u>1,999,129</u>	<u>16,488</u>
<u>Purchases</u>			
Food and beverage purchases	65,626	68,028	2,402
Foyer purchases	23,767	22,975	-
Retail purchases	33,508	32,235	-
Direct costs	112	95	-
	<u>123,014</u>	<u>123,333</u>	<u>319</u>

Direct Costs

Gross wages and salaries - regular	726,947	727,177	230
Gross wages - casual	71,711	79,378	7,667
Employers NI	56,412	57,269	857
Employers pension	133,819	136,163	2,343
Recruitment expenses	807	1,581	773
Employee/Trustee expenses	-	167	167
Training and protective clothing	5,063	13,191	8,127
Programme costs - project	479,348	494,392	15,043
Marketing costs - project	8,491	9,756	1,265
Licences - PRS etc	26,981	29,655	2,674
Film transport	266	599	333
Hire of equipment	661	661	-
	<u>1,510,506</u>	<u>1,549,987</u>	<u>39,481</u>

Overheads

Travel and subsistence and Entertainment	20,247	20,826	579
Rent, Rates and Insurance	47,101	47,591	490
Heat and Light	72,889	76,050	3,161
Operating leases - Rent and Equipment	92,349	100,457	8,108
Repairs and maintenance and cleaning	119,221	143,813	24,592
Print, postage and stationary	2,423	3,333	910
Telephone and broadband	7,530	8,248	718
Computer costs	24,432	24,249	- 183
Marketing costs - strategic	1,424	1,743	319
Website costs	952	1,558	606
Subscriptions	2,635	1,777	- 859
Consumables	5,687	2,716	- 2,971
Sundry	164	-	- 164
Legal and professional fees	36,591	34,348	- 2,243
Till differences	- 210	- 45	166
Bank charges	11,952	13,205	1,252
Loan interest	3,467	3,837	370
	<u>448,856</u>	<u>483,707</u>	<u>34,852</u>
SURPLUS/DEFICIT	<u>- 66,758</u>	<u>- 157,898</u>	<u>91,140</u>

11 Months to February 2022

Balance Sheet



Shetlandarts

	£	£
Tangible Fixed Assets		9,174,708
<i>Current Assets</i>		
Stock	25,711	
Debtors	209,124	
Cash at Bank	530,679	
	<u>765,514</u>	
<i>Current Liabilities</i>		
Creditors	<u>360,689</u>	
Net Current Assets		404,824
<i>Long term liabilities</i>		
Loans	83,213	
Pensions liability	<u>2,336,000</u>	
		2,419,213
Net Assets		<u><u>7,160,319</u></u>
Capital and Reserves:		
Capital funds		9,098,373
Revenue funds		397,945
Pension liability		<u>(2,336,000)</u>
		<u><u>7,160,319</u></u>

11 Months to February 2022

Movement on Selected Funds



Shetland*arts*

Fund Name	Opening			Closing
	Balance	Income	Expenditure	Balance
Shetland Film Club	1,705	-	-	1,705
Trad Big Band	2,435	-	300	2,135
Culture Collective	269,325	-	183,590	85,735
Youth Arts	35,235	-	33,680	1,555
Corra Foundation	4,146	-	150	3,996
Robertson Trust	24,612	-	12,562	12,050
BFI FAN	7,920	-	7,920	-
Xchange	20,913	-	2,000	18,913
Summer of Play	-	4,150	542	3,608
Cultural Bridge	-	10,651	4,703	5,947
Visual Arts and Crafts Maker Awards	1,580	-	1,580	-
Total	367,871	14,801	247,027	135,645

4.2 Operational Issues April 2022



INTRODUCTION

This report details the following

- Operational Issues
- Health and Safety Issues

OPERATIONAL ISSUES

Date	Issue	Staff Involved	Outcome
Ongoing	Covid 19	SMT	Guidance has been relaxed. Mask wearing now recommended as opposed to mandated. Asymptomatic testing no longer required.
Ongoing	Front Line Staffing	Head of Customer Services, Head of Organisational Support, CEO	We continue to be in a challenging situation regarding the recruitment of front-line staff. Adverts now highlight additional perks of working for SADA.

HEALTH AND SAFETY ISSUES

Date	Issue	Staff Involved	Outcome
	None to Report		

4.3 Performance Monitoring April 2022



INTRODUCTION

This report details the following

- Key Performance Indicators

KEY PERFORMANCE INDICATORS

NB As requested targets will be added to this report for 22/23 as per the workplan (see 4.5 in the open pack)

As Per SCT Funding 21/22	Sep	Oct	Nov	Dec	Jan	Feb
Concerts, Screenings, Exhibition Days	209	215	227	489	207	196
Audience attendances	13,016	15,127	10,636	15,615	9,358	9,844
Development Sessions	193	96	125	111	93	110
Participations	1,143	545	626	642	451	442

Formal Education Delivery	Applied to Study at Mareel 21/22		Taught Across the Network 21/22
	Full Time	Part Time	
Vocational Pathway	-	32	-
NC	7	-	-
HNC	7	-	-
Degree	11	1	29
Masters	-	-	16

4.4 Major Projects

April 2022



INTRODUCTION

This report details the following

- Significant projects completed
- Updates on short term projects
- Listing of medium and long term projects

SIGNIFICANT PROJECTS COMPLETED

Date	Title	Intention	Outcome

UPDATES ON ONGOING PROJECTS

Title	Intention	Update
Good Governance Award	To work towards receiving the good governance award as recommended by OSCR.	Work ongoing. The completion has been delayed due to workload. There are only two sections remaining to be completed for initial assessment. Submission completion now expected for Mid May.
Culture Collective. CS funded.	Support creative practitioners to deliver wellbeing projects in Shetland, Orkney and Western Isles through small grants.	Funding extended for 22/23. 72% of original request.
Youth Arts Small Grants. CS funded	Support practitioners to deliver youth arts projects through small grants.	Activity near to completion. Evaluation ongoing
VACMA 21/22 round 1. CS, SIC, SADA funded.	Bursaries for Visual Artists and Craft makers.	3 rd round of funding planned

Performing Arts Venue Relief Fund Rd2. CS Funded	To support creatives and reengage audiences as part of a COVID recovery strategy	5 x £4,000 awards made to film maker / musician collaborations
Cultural Bridge	SADA invited to be one of three Scottish CS RFO's to take part in the Cultural Bridge project with partners in Germany.	Year 2 project funding being discussed between partners.
Islands Deal Knab Project Strand	To support the development of the Cultural Hub	Jane Matthews seconded into Creative Project Manager role to support cultural hub development and wider site.
Competencies Review	To review existing competencies and behaviours to ensure they are fit for purpose.	Staff survey and initial staff focus groups now completed.
Business Plan	To develop a new business plan for SADA	Workplan 22/23 for consideration by the board. (see 4.5)
Organisational Restructure	To ensure Shetland Arts is fit a proper for the next period of recovery	First phase complete.
Remembering Together	To deliver phase 1 of the National Covid Memorial project.	First reference group meeting held, commission to be published.
Resonance	Partnership project with GSA funding by AHRC	Survey issued to creatives in Shetland
Staff Perks Review	Review staff perks on offer to ensure they are appropriate and useful to the staff.	Proposed list of new staff perks developed. The main new addition will be the Sage Employee Benefits platform. This will give staff access to an employee assistance line, on demand GP and retail discounts. The costs to SADA is £5.63 per employee per month. The usage of this will be reviewed after 12 months to see if it is providing value. To be announced to the staff on 2 nd May 2022.

SIGNIFICANT PROJECTS PLANNED

Medium = 3 Months - 1 Year; Long = 1 Year +

Medium/Long Term	Title	Intention
Long	Paperless Purchase Ledger	To develop a new purchase ledger system which is paperless due to the move to working from home.
Medium	Yesplan Relaunch	Relaunch of Yesplan system to ensure used by all staff in the organisation to full potential.
Medium	Risk Assessment Review	To improve the quality of operational risk assessments, training delivered in September.
Short	Mareel Building Management System work	To arrange a maintenance visit for the the Mareel BMS.
Long	New Vocational Pathways course in Drama	Develop and deliver another strand of our popular Music and Film courses for S4 pupils as part of our UHI SLA.

4.5 Work Plan April 2022



INTRODUCTION

This report details the following

- Work plan for 2022/23

WORK PLAN

This workplan has continued the work of integrating the social outcomes into our activity. It maps 55 work areas against the social outcomes and contains specific targets against the eight key performance indicators that we track. This year we have also asked the project owners to project where the activity will take place based on the six locations used as part of the management review in January 2022.

Each work area has been assigned two social outcomes, not every event/workshop etc will necessarily deliver against those two social outcomes and not every customer will be impacted in the same way.

This process has been bottom up, from 2023 onwards the process will be top down as we decide how we want our work to deliver against our social outcomes.

Included in the workplan below is our Equality, Diversity and Inclusivity Action Plan. As we recover from the pandemic this action plan contains an element of monitoring to inform decisions about where we want to focus our efforts in the future.

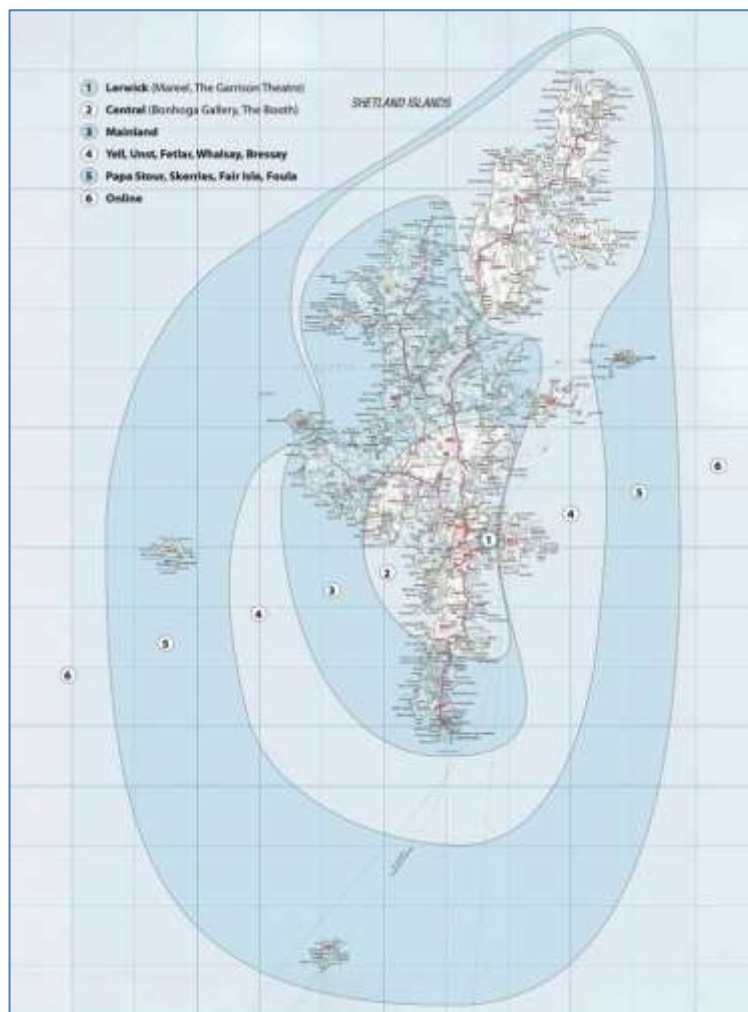
TOTALS

Social Outcomes	Improved quality of life through greater access to creative and social experiences	Improved opportunities through personal and professional transferrable skills	Improved confidence to contribute positively through opportunities for self-expression and community involvement	Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles	Improved mental and physical health through more active involvement in creative and social experiences	Improved community resilience through a more diverse creative economy
Count	23	15	29	12	13	18
Percentage	21%	14%	26%	11%	12%	16%

Key Performance Indicators	Concerts, Screenings, Exhibitions Days	Audience Attendances	Development Sessions	Participations
Total	4,090	21,5443	2,097	15,059
Target	4,000	14,0000	1,600	1,400
Difference	90	75,443	497	13,659

Key Performance Indicators	Instances of Practitioners Supported	Instances of Groups Supported	Instances of Micro Business Supported	Volunteer Hours
Total	1,077	798	61	78
Target	1,500	150	65	1,500
Difference	-423	648	-4	-1,422

Location of Activity (see map)	Lerwick	Central	Mainland	Bressay, Unst, Yell, Fetlar and Whalsay	Skerries, Foula, Fair Isle and Papa Stour	Online
Percentage	74%	8%	5%	3%	1%	10%



4.5 Work Plan April 2022

Planned Activity by Social Outcome

Social Outcomes	Overview of Planned Activity	Development Goals	Milestones	Creative Scotland Ambitions				
				Excellence	Access	Places	Leadership	Connected
Improved quality of life through greater access to creative and social experiences	<ul style="list-style-type: none"> Development & Support - Curated Retail Programming Craft - Applied Art Established Practitioner Programming Dance - Professional Dance Companies Programming Drama - Professional Touring Theatre Programming Literature - Authors Readings Programming Festivals - Screenplay Programming Festivals - Wordplay Programming Film - Art On Screen Programming Film - Mainstream Cinema Programming Film - Relaxed Screenings Programming Film - Screen Horizons Programming Music - Classical Programming Music - Popular Programming Music - Traditional Programming Visual Art - Established Practitioner Garrison - Non Core Mareel - Non Core Customer Services - Food and Beverage Islands Deal - Creative Hub, Knab Arts and Wellbeing - Remembering Together (Covid Memorial Fund) Development and Support - Xchange partnership Programming Visual Art - LOCUS Arts & Wellbeing - Culture Collective 	<ul style="list-style-type: none"> Increase levels of awareness of how creative experiences improve quality of life Increase the geographical reach of creative and social experiences Increase levels of activity in line with recovery expectations Maintain levels of online engagement Increase social media conversations of program Engage new and reactivate existing audiences Present high quality professional performances Develop remote and rural touring opportunities Present high quality exhibitions Continue the development of the Garrison Theatre Deliver phase 1 of the Creative Hub at the Knab Provide an extensive range of mainstream and specialist film programming Provide a comprehensive programme of contemporary, traditional and populist music 	<ul style="list-style-type: none"> Concerts, Screenings and Exhibition Days - 4,000 Audience Attendances - 140,000 	x	x			x
Improved opportunities through personal and professional transferrable skills	<ul style="list-style-type: none"> Development & Support - Visual Arts and Craft Makers Awards Education & Learning - BA Applied Music Education & Learning - BA Film Making Education & Learning - Creative Labs Education & Learning - HNC Music Education & Learning - MA Music & Environment Education & Learning - NC Film Education & Learning - NC Music Education & Learning - Schools Activity Week Education & Learning - Schools Education for Events and Curation Education & Learning - Vocational Pathways Film Education & Learning - Vocational Pathways Sound Education & Learning - Vocational Pathways Drama Education & Learning - Vocational Pathways Creative Enterprise Development & Support - Upskilling 	<ul style="list-style-type: none"> Ensure participants can demonstrate employability skills deliver a high quality of output from the planned activity Numbers going into training/jobs/Volunteering Enable People to change profession and direction Enable people to acquire qualifications Increase the development of participants communication skills Increase the development of participants Social skills Ensure participants earning potential improves Support creative practitioners with access to facilities and professional development opportunities 	<ul style="list-style-type: none"> Development Sessions - 1,600 Participations - 14,000 		x	x	x	

Social Outcomes	Overview of Planned Activity	Development Goals	Milestones	Creative Scotland Ambitions				
				Excellence	Access	Places	Leadership	Connected
Improved confidence to contribute positively through opportunities for self-expression and community involvement	Education & Learning - BA Applied Music Education & Learning - BA Film Making Education & Learning - Creative Labs Education & Learning - HNC Music Education & Learning - MA Music & Environment Education & Learning - NC Film Education & Learning - NC Music Education & Learning - Schools Activity Week Education & Learning - Schools Education for Events and Curation Education & Learning - Vocational Pathways Film Education & Learning - Vocational Pathways Sound Education & Learning - Vocational Pathways Drama Education & Learning - Vocational Pathways Creative Enterprise Arts & Wellbeing - Arts in Care Arts & Wellbeing - Wellbeing Groups Mareel - Recording Studio Programming Craft - Applied Art Emerging Practitioner Programming Drama - Theatre Community Groups/Students Programming Film - Special Interest Group Screenings Programming Visual Art - Emerging Practitioner Programming Music - Emerging Practitioner Youth Arts - Shetland Youth Dance Youth Arts - Film Crew Youth Arts - Shetland Young Promoters Group Youth Arts - Shetland Youth Theatre Youth Arts - Summer Youth Arts Intensive Youth Arts - Workshops Development and Support - GSA AHRC Resonance Partnership Programming Visual Art - LOCUS	Increase participants confidence to show their work Equip people to succeed Encourage participants to engage in new things People offer their opinion People feel they have a voice People get involved in local democracy People take up art in some form People use arts to express themselves People break free from stereotypes Ensure arts and creativity is seen as a vehicle to personal wellbeing and community development Support community, student and emerging practitioners with access to facilities and appropriate development opportunities	Concerts, Screenings and Exhibition Days - 4,000 Audience Attendances - 140,000 Development Sessions - 1,600 Participations - 14,000			X	X	X
Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles	Programming Craft - Applied Art Established Practitioner Programming Dance - Professional Dance Companies Programming Drama - Professional Touring Theatre Programming Festivals - Screenplay Programming Festivals - Wordplay Programming Literature - Authors Readings Programming Film - Art On Screen Programming Film - Screen Horizons Programming Music - Classical Programming Music - Traditional Programming Visual Art - Established Practitioner Customer Services - Tourism	Ensure people have confidence to take action People learn and change their views Increase levels of diversity – audience and participation Ensure a diversity of professional performances Encourage a greater acceptance of diversity in the Shetland community Level of cross-cultural projects and collaborations Foster opportunities for collective creation across artforms, across geographic boundaries and across mediums.	Concerts, Screenings and Exhibition Days - 4,000 Audience Attendances - 140,000		X	X	X	

Social Outcomes	Overview of Planned Activity	Development Goals	Milestones	Creative Scotland Ambitions				
				Excellence	Access	Places	Leadership	Connected
Improved mental and physical health through more active involvement in creative and social experiences	Arts & Wellbeing - Arts in Care Arts & Wellbeing - Wellbeing Groups Programming Film - Special Interest Group Screenings Youth Arts - Shetland Youth Dance Youth Arts - Film Crew Youth Arts - Shetland Young Promoters Group Youth Arts - Shetland Youth Theatre Youth Arts - Summer Youth Arts Intensive Youth Arts - Workshops Programming Film - Relaxed Screenings Customer Services - Food and Beverage Islands Deal - Creative Islands Wellbeing Arts and Wellbeing - Remembering Together (Covid Memorial Fund)	Increase awareness of benefits of physical elements of arts Provide opportunities for people talk about mental health Engage Shetland NHS on the positive impact of creativity on wellbeing Encourage people to make new social connections Observed improvements in motor skills People have a better quality of day (e.g. dementia) People more aware of selves and others People tell us they feel happier / less anxious Ensure the arts is seen as a vehicle to personal wellbeing and community development by local policy makers	Groups Supported - 150		X	X		X
Improved community resilience through a more diverse creative economy	Mareel - Recording Studio Programming Craft - Applied Art Emerging Practitioner Programming Drama - Theatre Community Groups/Students Programming Visual Art - Emerging Practitioner Development & Support - Visual Arts and Craft Makers Awards Development & Support - Curated Retail Garrison - Non Core Mareel - Non Core Programming Film - Mainstream Cinema Programming Music - Popular Programming Music - Emerging Practitioner Customer Services - Tourism Islands Deal - Creative Hub, Knab Islands Deal - Creative Islands Wellbeing Development and Support - Glasgow School of Art AHRC Resonance Partnership Development and Support - Xchange partnership Arts & Wellbeing - Culture Collective Development & Support - Upskilling	An increase in the number of creative products An increase in the level of export An increase in the level of inward investment An increase in the no of creative businesses People relocate/visit Shetland to pursue arts career Retention of arts practitioners Increase the level of awareness of Shetland arts nationally & internationally Local resources used (shop local) an Increased diversity of new businesses	Practitioners Supported - 1,500 Micro Businesses Supported - 65	X	X	X	X	

Overview of Planned Activity	Key Performance Indicators							
	Concerts, Screenings, Exhibitions Days	Audience Attendances	Development Sessions	Participations	Instances of Practitioners Supported	Instances of Groups Supported	Instances of Micro Business Supported	Volunteer Hours
Arts & Wellbeing - Arts in Care			40	200	40	40		
Arts & Wellbeing - Wellbeing Groups			30	300	30	30		
Arts and Wellbeing - Remembering Together (Covid Memorial Fund)			40	400	2			
Arts & Wellbeing - Culture Collective	4	100	60	320	79	5		30
Customer Services - Food and Beverage			30	300				
Customer Services - Tourism	100	2000			1			
Development & Support - Curated Retail	400	15000			30	1	6	
Development & Support - Visual Arts and Craft Makers Awards					16			
Development and Support - Glasgow School of Art AHRC Resonance Partnership			7	100	10			
Development and Support - Xchange partnership	180	10000			2			
Development & Support - Upskilling			240	240	80			
Education & Learning - BA Applied Music	1	80	16	80				
Education & Learning - BA Film Making			76	480				
Education & Learning - Creative Labs			10	76	10			
Education & Learning - HNC Music	1	80	288	1728				
Education & Learning - MA Music & Environment			64	1024				
Education & Learning - NC Film	1	80	288	1440				
Education & Learning - NC Music	1	80	288	1440				
Education & Learning - Schools Activity Week			9	90				
Education & Learning - Schools Education for Events and Curation			10	121	1			
Education & Learning - Vocational Pathways Film			48	720				
Education & Learning - Vocational Pathways Sound			48	372				
Education & Learning - Vocational Pathways Drama			48	288				
Education & Learning - Vocational Pathways Creative Enterprise			36	504				
Garrison - Non Core								
Islands Deal - Creative Hub, Knab	40	800	45	485	92	644	9	
Islands Deal - Creative Islands Wellbeing								
Mareel - Non Core	15	400						
Mareel - Recording Studio			52	104				
Programming Craft - Applied Art Emerging Practitioner	50	1000	2	2	20	1	3	
Programming Craft - Applied Art Established Practitioner	25	500	2	2	15	1	1	
Programming Dance - Professional Dance Companies	16	250	5	50	75	4	4	
Programming Drama - Professional Touring Theatre	3	300			12	3	12	
Programming Drama - Theatre Community Groups/Students	24	3840	15	300		5		48
Programming Festivals - Screenplay	48	2100	2	20	2			

Overview of Planned Activity	Key Performance Indicators							
	Concerts, Screenings, Exhibitions Days	Audience Attendances	Development Sessions	Participations	Instances of Practitioners Supported	Instances of Groups Supported	Instances of Micro Business Supported	Volunteer Hours
Programming Festivals - Wordplay	9	317	11	190	10			
Programming Film - Art On Screen	42	1294						
Programming Film - Mainstream Cinema	1533	50056						
Programming Film - Relaxed Screenings	100	819						
Programming Film - Screen Horizons	84	1229						
Programming Film - Special Interest Group Screenings	72	510						
Programming Music - Classical	8	450	1	10	90	6		
Programming Music - Popular	4	920			40	4		
Programming Music - Traditional	6	810			24	6	24	
Programming Music - Emerging Practitioner	12	300	12	12	144	48		
Programming Literature - Authors Readings	43	700	40	400	6		2	
Programming Visual Art - Emerging Practitioner (33%)	304	16,099			5			
Programming Visual Art - Established Practitioner (66%)	590	31,251	19	211	9			
Programming Visual Art - LOCUS	365	73,788						
Youth Arts - Film Crew			60	1200	60			
Youth Arts - Shetland Young Promoters Group	1	80	16	160	18			
Youth Arts - Shetland Youth Dance	1	20	24	240	24			
Youth Arts - Shetland Youth Theatre	2	70	40	600	40			
Youth Arts - Summer Youth Arts Intensive	3	80	45	550	60			
Youth Arts - Workshops	2	40	30	300	30			
Total	4090	215443	2097	15059	1077	798	61	78
Target	4000	140000	1600	1400	1500	150	65	1500
Difference	90	75443	497	13659	-423	648	-4	-1422

Overview of Planned Activity	Locations (%)						
	Lerwick	Central	Mainland	Bressay, Unst, Yell, Fetlar and Whalsay	Skerries, Foula, Fair Isle and Papa Stour	Online	Total
Arts & Wellbeing - Arts in Care	25%	25%	25%	25%			100%
Arts & Wellbeing - Wellbeing Groups	75%	15%	10%				100%
Arts and Wellbeing - Remembering Together (Covid Memorial Fund)	30%	20%	15%	10%	10%	15%	100%
Arts & Wellbeing - Culture Collective	10%	5%	40%	35%	3%	7%	100%
Customer Services - Food and Beverage	80%	20%					100%
Customer Services - Tourism	100%						100%
Development & Support - Curated Retail	10%	80%	10%				100%
Development & Support - Visual Arts and Craft Makers Awards	20%	30%	30%	15%	5%		100%
Development and Support - Glasgow School of Art AHRC Resonance Partnership	75%	5%	5%	5%	5%	5%	100%
Development and Support - Xchange partnership		5%				95%	100%
Development & Support - Upskilling						100%	100%
Education & Learning - BA Applied Music	30%					70%	100%
Education & Learning - BA Film Making						100%	100%
Education & Learning - Creative Labs	50%	25%				25%	100%
Education & Learning - HNC Music	100%						100%
Education & Learning - MA Music & Environment						100%	100%
Education & Learning - NC Film	100%						100%
Education & Learning - NC Music	100%						100%
Education & Learning - Schools Activity Week	100%						100%
Education & Learning - Schools Education for Events and Curation	80%		20%				100%
Education & Learning - Vocational Pathways Film	100%						100%
Education & Learning - Vocational Pathways Sound	100%						100%
Education & Learning - Vocational Pathways Drama	100%						100%
Education & Learning - Vocational Pathways Creative Enterprise	100%						100%
Garrison - Non Core							0%
Islands Deal - Creative Hub, Knab	100%						100%
Islands Deal - Creative Islands Wellbeing							0%
Mareel - Non Core	100%						100%
Mareel - Recording Studio	100%						100%
Programming Craft - Applied Art Emerging Practitioner	15%	85%					100%
Programming Craft - Applied Art Established Practitioner	15%	85%					100%
Programming Dance - Professional Dance Companies	50%	10%	30%	10%			100%
Programming Drama - Professional Touring Theatre	100%						100%
Programming Drama - Theatre Community Groups/Students	100%						100%
Programming Festivals - Screenplay	80%	5%	5%	5%	5%		100%

Overview of Planned Activity	Locations (%)						
	Lerwick	Central	Mainland	Bressay, Unst, Yell, Fetlar and Whalsay	Skerries, Foula, Fair Isle and Papa Stour	Online	Total
Programming Festivals - Wordplay	60%		19%	13%		8%	100%
Programming Film - Art On Screen	100%						100%
Programming Film - Mainstream Cinema	96%	1%	1%	1%	1%		100%
Programming Film - Relaxed Screenings	100%						100%
Programming Film - Screen Horizons	100%						100%
Programming Film - Special Interest Group Screenings	100%						100%
Programming Music - Classical	60%		30%	10%			100%
Programming Music - Popular	100%						100%
Programming Music - Traditional	90%		10%				100%
Programming Music - Emerging Practitioner	100%						100%
Programming Literature - Authors Readings	100%						100%
Programming Visual Art - Emerging Practitioner (33%)	93%	7%					100%
Programming Visual Art - Established Practitioner (66%)	74%	11%		10%	5%		100%
Programming Visual Art - LOCUS	100%						100%
Youth Arts - Film Crew	100%						100%
Youth Arts - Shetland Young Promoters Group	100%						100%
Youth Arts - Shetland Youth Dance	100%						100%
Youth Arts - Shetland Youth Theatre	100%						100%
Youth Arts - Summer Youth Arts Intensive	100%						100%
Youth Arts - Workshops	100%						100%
Total	74%	8%	5%	3%	1%	10%	100%

Equality, Diversity and Inclusivity Action Plan 2022 – 2025 (to be reviewed annually)

Objective	Rationale	2022 - 23			2023 - 24			2024 - 25			Social Outcome
		Activity	Owner	Delivered	Activity	Owner	Delivered	Activity	Owner	Delivered	
To ensure access to a range of appropriate Concerts, Screenings, Exhibitions and Development Sessions across Shetland	Geographic isolationism is a key priority area for the Shetland Partnership. Culture has a large role to play in combating isolationism	Arrange a series of consultations in areas identified as remote and rural to establish how best to support their development ambitions. (Northmavine, Unst, Fetlar, Yell, Fair Isle, Foula, Whalsay)	Bryan Peterson		Design and present activity that responds to local need and continue consultation in remaining areas.	TBC		Design and present activity that responds to local need.	TBC		Improved quality of life through greater access to creative and social experiences
		Deliver Phase 2 of Culture Collective ensuring broad geographic spread of activity	Bryan Peterson		N/A	N/A		N/A	N/A		
To ensure a culturally diverse range of activities for audiences and participants	Shetland is majority monocultural and the arts can provide a platform for minority groups to feel proud as well as ensuring a diversity of cultures are represented.	Measure and report on all activity with the intention of delivering SOC 4.	Bryan Peterson		Continue to report on all activity. Analyse and respond to gaps in provision.	TBC		Continue to report on all activity. Analyse and respond to gaps in provision.	TBC		Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles
To ensure everyone has the financial choice to access our activities	Economic isolationism is a key priority area for the Shetland Partnership. Culture has a large role to play in combating isolationism	Further develop pricing strategy, secure partner, for introduction from 2023	Graeme Howell		Implement Pricing strategy, monitor impact and revise.	TBC		Implement Pricing strategy, monitor impact and revise.	TBC		Improved quality of life through greater access to creative and social experiences
To ensure gender equality across all our activities	The gender imbalance in the creative industries is a sectorial issue that needs addressing	Measure and report on gender identity for - Staff - Students - Performers - Freelancers - Volunteers - Trustees - Directors by Film and Screening Undertake relevant training	Kerry Eunson		Continue to measure and report on areas. Identify where gender inequality is an issue and we can have an impact.	TBC		Continue to measure and report on areas. Identify where gender inequality is an issue and we can have an impact.	TBC		Improved community resilience through a more diverse creative economy

Objective	Rationale	2022 - 23			2023 - 24			2024 - 25			Social Outcome
		Activity	Owner	Delivered	Activity	Owner	Delivered	Activity	Owner	Delivered	
To ensure a diverse range of groups access and use our facilities	Social isolationism is a key priority area for the Shetland Partnership. Culture has a large role to play in combating isolationism	30 group meetings for 300 participants in Mareel or Bonhoga Café. Review and consult on obstacles and put plans in place to remove them	Wendy Tulloch		40 group meetings for 400 participants in Mareel or Bonhoga Café.	Wendy Tulloch		40 group meetings for 400 participants in Mareel or Bonhoga Café.	Wendy Tulloch		Improved mental and physical health through more active involvement in creative and social experiences
To ensure that job roles in Shetland Arts are accessible to all	Diversity in the work force is an issue in the Creative industries and in Shetland	Introduce an appropriate level of relocation expenses for grade 2 and upwards roles. Monitor impact on applications and employment.	Kerry Eunson		Introduce an appropriate level of relocation expenses for grade 2 and upwards roles. Monitor impact on applications and employment.	Kerry Eunson		Introduce an appropriate level of relocation expenses for grade 2 and upwards roles. Monitor impact on applications and employment.	Kerry Eunson		Diversity in the work force is an issue in the Creative industries and in Shetland

5.1 Policies

April 2022



INTRODUCTION

This report details the following

- Policies for Approval
- Policy Register

POLICIES FOR APPROVAL

Policy Name	Appendix	Changes
Pay and Pension Policy	1	Pay table updated for cost of living increase at each level and statement about board remuneration added.
Anti-Harassment, Bullying and Victimisation Policy	2	No changes
Equality, Diversity and inclusivity Policy	3	Complete Rewrite
Communication Policy	4	No significant changes
Recruitment Policy	5	New policy
Appraisal Policy	6	New policy

POLICY REGISTER

Policy Name	Date for Review	Notes
Pay and Pension Policy	14/01/2020	Included in this report
Sick Pay	16/12/2024	
Adoption, Maternity and Paternity	16/12/2024	
Statutory Right to Time Off	16/12/2025	
Training and Trips	24/02/2025	
Disciplinary	24/02/2024	
Capability	24/02/2024	

Anti- Harassment, Bullying and Victimisation	14/01/2020	Included in this report
Equality, Inclusion and Diversity	14/01/2020	Included in this report
Absence Management	16/12/2025	
Communications	14/01/2020	Included in this report
Whistleblowing	14/01/2020	To be reviewed at the June 2022 board meeting
Expenses	14/01/2020	To be reviewed at the June 2022 board meeting
Data Protection	14/01/2020	To be reviewed at the June 2022 board meeting
Alcohol and Drugs	14/01/2020	To be reviewed at the June 2022 board meeting
Social Media	14/01/2020	To be reviewed at the August 2022 board meeting
Environmental	14/01/2020	To be reviewed at the August 2022 board meeting
Health, Safety and Welfare	28/10/2022	
Children, Young and Vulnerable Adults	14/01/2020	To be reviewed at the June 2022 board meeting
Conflicts of Interest	29/04/2023	
Smoke Free Policy	14/01/2020	To be reviewed at the August 2022 board meeting
Volunteering Policy	24/02/2024	
Menopause Policy	29/04/2024	
Portable IT Policy	In development	
Procurement Policy	24/02/2025	
Recruitment Policy	In development	Included in this report
Lone Working Policy	In development	
Appraisal Policy	In development	Included in this report

Appendix 1 Pay Policy

Purpose

This policy and the pay structure outlined below are intended to provide fairness and transparency with regard to how SADA manages employees' basic pay and pay reviews. It also sets out details of pension entitlement.

Scope

This policy and the pay structure applies to all trustees, employees and to the following casual positions:

- Customer Service Supervisor
- Technician
- Lecturer

For all other casual positions a spot rate is applied. Spot rates are set annually taking into account market rates, job evaluation scores and the pay range for the grade the role sits within. Occasionally this spot rate will sit above the pay range for the grade, but this will only be the case where the job market requires a higher salary to be paid and this can be evidenced and justified.

The pay structure applies to all employees regardless of age, sex, marital or civil partner status, pregnancy or maternity, sexual orientation, gender reassignment, race, religion or belief, or disability.

Introduction

At SADA we aim to be fair, transparent and consistent about how we pay our employees and so in 2017 we conducted a pay review. The result was that we developed and introduced a pay structure that promotes pay progression and ensures that high performance is rewarded.

All jobs that are covered by the new structure were assessed by the job evaluation committee using the Croner job evaluation scheme. Jobs were then grouped together into grades and, where appropriate, research was undertaken to establish the market rates grades. This enabled us to set pay ranges at levels that are both affordable and competitive. Jobs are allocated to one of six grades and each grade has a pay range. Where you sit in the pay range is dependent upon your salary rate pre-review and your performance.

Trustee Pay Procedures

Trustees do not receive remuneration for their role. They may claim any reasonable expenses incurred in the fulfilment of the role.

Staff Pay Procedures and Progression

Your performance will be reviewed annually at the end of year at your appraisal. At appraisal a performance rating will be agreed. At the end of year, the CEO and will determine whether there are available funds to offer pay increases across Shetland Arts. If there are, these funds will be distributed according to performance ratings, for example:

- High performers would see a 3% increase in pay
- Regular performers would see a 1% increase in pay
- Poor performers would see no increase in pay.

Where an employee has reached the top of the pay range for their grade they would not see a percentage increase however, regardless of their rating. Where a high percentage of employees sit at the top of their grade in a particular grade, a job market benchmarking exercise may take place to establish whether the salary range for the grade should be adjusted.

Pension Entitlement

All employees and workers of Shetland Arts have the opportunity to be involved in a pension scheme depending on how they are engaged by Shetland Arts.

Contracted Employees

All contracted employees automatically become members of the Shetland Local Government Pension Scheme. The contribution rates for this are set by the pension body and staff will be notified of the rate at the time of employment and off any changes.

Casual staff

All casual staff are offered membership of the NEST pension scheme at the time they start their work for SADA. Staff will only be automatically entered into this scheme if they reach the pay levels required for auto enrolment.

Annual Pay Uplift

Each year the CEO and will consider whether to make an annual pay award to the staff body as a whole. Considerations will take into account minimum wage or National Living Wage increases, Shetland Arts' performance and other factors such as the economic and industry climate and Shetland Arts' strategy. The annual pay award, if given, will normally be applied in April each year.

The Remuneration Committee of the Board of Trustees will meet annually to consider any pay award to be made to the CEO which is then approved by the board as a whole.

New employees

New employees will normally enter the structure at the bottom of the pay range. Only when relevant experience, skill or knowledge can be demonstrated and documented will employees enter the structure at a higher level.

2018 Transitional Arrangements for Existing Employees

Employees will then be notified in writing of the grade their role has been assigned to and the pay arrangements that will apply to them going forward.

Employees will have the right of appeal against the grade they have been assigned to. Appeals should be in writing to HR and will be heard and responded to by the job evaluation committee in a timely manner. If the employee remains dissatisfied they should follow Shetland Arts' internal grievance procedures.

Where an individual's pay sits above the pay range of the grade they are assigned to their pay will be protected until such time as the pay range aligns with their pay (this means that they will not be awarded any cost of living or other pay increases until their salary aligns with the pay range for their grade). Pay will only be protected for a period of 5 years. After this time pay will be aligned with the pay range that the employee is assigned to.

Pay Structure

Grade	Pay Range	Roles within grade
6	£61,903 - £69,781	Chief Executive
5	£36,016 - £45,020	Head of Organisational Support Head of Production Head of Creative Opportunities Head of Customer Services
4	£26,187 - £31,995	Marketing Manager Operations Manager Education Manager Exhibitions Manager Creative Project Manager Retail Manager Programme Manager Film Programme Manager Technical Manager Festivals Project Manager Culture Collective Project Manager
3	£22,772 - £27,326	Studio Technician Marketing Officer Customer Service Supervisor Lecturer Marketing & Communications Officer Technician Finance Officer Cinema Technician Crowd Safety Assistants
2	£19,356 - £23,911	Finance Assistant - Income Administrator Retail Assistant Junior Technician
1	Living Wage £19,047.60	Events Assistant - Front of House Maintenance Tech Events Assistant - Cafe Bar Marketing Assistant Cleaner

Appendix 2 Anti-Harassment, Bullying and Victimisation Policy

It is the policy of Shetland Arts to provide a safe working environment free from harassment and bullying.

All individuals working at all levels and grades are covered by this policy. This includes all employees, casual workers, trustees and volunteers (“Staff”).

This policy covers harassment, bullying and victimisation which occurs both in and out of the workplace, such as on business trips or at events or work-related social functions. It covers harassment, bullying and victimisation by staff and also by third parties such as customers, suppliers or visitors to our premises. Unintentional harassment, bullying and victimisation are also unacceptable.

Staff are entitled to be treated with respect and dignity and SADA will not tolerate any harassment or bullying of any person on the grounds of sex, marital or civil partner status, sexual orientation, gender reassignment, pregnancy or maternity, race, religion or belief, age or disability (the “Protected Characteristics”).

It should be noted that staff have a personal responsibility for the implementation of this policy and to ensure that they treat others with the respect and dignity that they expect to be treated with themselves.

Grounds for Complaint

Harassment

Harassment is any unwanted physical, verbal or non-verbal conduct which has the purpose or effect of violating a person's dignity or creating an intimidating, hostile, degrading, humiliating or offensive environment for them. It may be repeated behaviour, or in serious cases, may involve only a single incident. It also includes treating someone less favourably because they have submitted or refused to submit to such behaviour in the past.

Staff should note that harassment related to gender, sexual orientation, gender reassignment, race, religion or belief, age or disability is unlawful. Whether the harassment is by a member of staff or by a third party, such as a client or supplier, both SADA and the harasser may be legally liable.

Harassment may include, for example:

- Unwanted physical conduct or "horseplay", including touching, pinching, pushing, grabbing, brushing past someone, invading their personal space, and more serious forms of physical or sexual assault;
- Unwelcome sexual advances or suggestive behaviour (which the harasser may perceive as harmless), and suggestions that sexual favours may further a career or that a refusal may hinder it;
- Lewd or suggestive comments about appearances, personal life or sexual activities;
- Continued suggestions for social activity after it has been made clear that such suggestions are unwelcome;

Appendix 2

Anti-Harassment, Bullying and Victimisation Policy

- Sending or displaying material that is pornographic or racist or that some people may find offensive (including e-mails, text messages, video clips and images sent by mobile phone or posted on the internet);
- Offensive or intimidating comments or gestures, or insensitive jokes or pranks;
- Mocking, mimicking or belittling a person's disability;
- Racist, sexist, homophobic or ageist jokes, or derogatory or stereotypical remarks about a particular ethnic or religious group or gender;
- Outing or threatening to out someone as gay or lesbian;
- Ignoring or shunning someone, for example, by deliberately excluding them from a conversation or a workplace social activity;
- The issuing of menial or demeaning tasks simply on the grounds of someone's age or disability.

The above are examples only of what may be considered inappropriate. It must be borne in mind that it is for each individual to determine what behaviour is acceptable to them and what they consider offensive. Even if the member of staff's conduct is not purposefully intended to harass a colleague or to make them feel uncomfortable the member of staff should bear in mind that it is the effect their conduct has on the colleague which is important.

Bullying

Bullying is offensive, intimidating, malicious or insulting behaviour involving the misuse of power that can make a person feel vulnerable, upset, humiliated, undermined or threatened. Power does not always mean being in a position of authority, but can include both personal strength and the power to coerce through fear or intimidation.

Bullying can take the form of physical, verbal and non-verbal conduct. Bullying may include, by way of example:

- Shouting at, being sarcastic towards, ridiculing or demeaning others;
- Physical or psychological threats;
- Overbearing and intimidating levels of supervision;
- Inappropriate and/or derogatory remarks about someone's performance;
- Abuse of authority or power by those in positions of seniority;
- Continual and undeserved criticism;
- Imposing unreasonable deadlines; or
- Deliberately excluding someone from meetings or communications without good reason.

Legitimate, reasonable and constructive criticism of a worker's performance or behaviour, or reasonable instructions given to workers in the course of their employment, will not amount to bullying on their own.

It is intimidation that serves to undermine self-esteem, confidence, effectiveness and integrity. SADA recognises that all Employees have the right to work in an environment free from the threat of bullying and any reported instances of bullying will be treated seriously by SADA and investigated fully.

Appendix 2 Anti-Harassment, Bullying and Victimisation Policy

Victimisation

This is less favourable treatment of someone who has complained or given information about discrimination or harassment, or supported someone else's complaint. Staff have the right to raise grievances and to raise issues relating to discrimination or bullying in good faith and to have these matters investigated. Where a member of staff raises an issue in good faith, they will not suffer any detriment or victimisation by virtue of raising their grievance or complaint with management.

The Policy in Operation

Informal Steps

All allegations of harassment (including harassment by a third party), bullying and victimisation will be taken seriously. They will be dealt with sensitively, thoroughly, promptly and, where possible, in confidence.

Staff who feel that they are being harassed, or are uncomfortable about an aspect of the work environment should make it clear to the harasser that the behaviour is unacceptable. SADA recognises that the member of staff, in some cases, may feel unable to approach the harasser directly, and advice can be sought from management on how the matter can be dealt with informally.

If you are not certain whether an incident or series of incidents amount to bullying or harassment, you should initially contact your line manager informally for confidential advice. If the matter concerns that person, you should contact a person at a higher level of management.

If informal steps have not been successful or are not possible or appropriate, you should follow the formal procedure.

Formal Steps

If you wish to make a formal complaint about bullying, harassment or victimisation, you should submit it in writing to your line manager. If the matter concerns that person, you should refer it to their line manager.

Your written complaint should set out full details of the conduct in question, including the name of the harasser or bully, the nature of the harassment or bullying, the date(s) and time(s) at which it occurred, the names of any witnesses and any action that has been taken so far to attempt to stop it from occurring.

SADA will investigate complaints in a timely and confidential manner. All parties involved in any complaint are expected to respect this need for confidentiality during the resolution of any complaints, and disciplinary action may be taken against any party who breaches this.

Appendix 2

Anti-Harassment, Bullying and Victimisation Policy

The investigation, where possible, will be conducted by someone with appropriate experience and no prior involvement in the complaint. The investigation will be thorough, impartial and objective, and carried out with sensitivity and due respect for the rights of all parties concerned.

As a general principle, the decision whether to progress a complaint is up to you. However, we have a duty to protect all staff and may pursue the matter independently if, in all the circumstances, we consider it appropriate to do so.

Any member of staff who is found guilty of harassment or bullying will be dealt with under the SADA's disciplinary procedure. Depending on the nature of the complaint, it may be necessary to temporarily transfer the alleged harasser to another department, or where this is not possible to suspend the employee on full pay.

Where your complaint is about someone other than a member of staff, such as a [contractor, customer, service user, supplier, or visitor], we will consider what action may be appropriate to protect you and anyone involved pending the outcome of the investigation, bearing in mind the reasonable needs of the business and the rights of that person. Where appropriate, we will attempt to discuss the matter with the third party.

We will also seriously consider any request that you make for changes to your own working arrangements during the investigation. For example you may ask for changes to your duties or working hours so as to avoid or minimise contact with the alleged harasser or bully.

Action Following Investigation

Where a member of staff is found guilty of an act of harassment or bullying, they will be dealt with in terms of SADA's disciplinary procedure. In serious cases of harassment or bullying, the harasser may be summarily dismissed.

Where the harasser or bully is a third party, appropriate action might include putting up signs setting out acceptable and unacceptable behaviour; speaking or writing to the person and/or their superior about their behaviour; or, in very serious cases, banning them from the premises or terminating a contract with them.

Whether or not your complaint is upheld, we will consider how best to manage the ongoing working relationship between you and the alleged harasser or bully. It may be appropriate to arrange some form of mediation and/or counselling, or to change the duties, working location or reporting lines of one or both parties.

No detriment will occur against a member of staff who brings a complaint of harassment or bullying, unless it can be shown that the complaint was brought in bad faith or spitefully. In this case, the member of staff will be dealt with through the SADA's disciplinary procedure.

Appendix 2

Anti-Harassment, Bullying and Victimisation Policy

Appeals

If you are not satisfied with the outcome you may appeal in writing to the Chief Executive or if your initial grievance was with the Chief Executive you may appeal to the Chair of the Board, stating your full grounds of appeal, within one week of the date on which the decision was sent or given to you.

We will hold an appeal meeting, normally within one week of receiving your written appeal. This will be dealt with impartially by a manager or board member who has not previously been involved in the case (although they may ask anyone previously involved to be present). You may bring a colleague or trade union representative to the meeting.

We will confirm our final decision in writing, usually within one week of the appeal hearing. This is the end of the procedure and there is no further appeal.

Appendix 3 Equality, Diversity and Inclusivity

This policy should be read in conjunction with the Equality, Diversity and Inclusivity Strategy as part of the Modular Strategic Framework.

Aims & Objectives

- To create a safe welcoming environment for all
- To provide challenge to discrimination
- To be a safe space for difficult conversations
- To provide equality of outcome across all our activity
- To have a diverse workforce

To deliver these aims & objectives we will

- Provide EDI training to all staff and trustees
- Monitor and report on Gender Balance in relation to the Arts Strategy and across employed, zero hours and freelance roles
- Monitor and report on protected characteristics in relation to the Arts Strategy and across employed, zero hours and freelance roles
- Expand the payment of relocation expenses to all levels in the organisation
- Proactively target recruitment and volunteering opportunities to a diverse range of people
- Provide flexible and work from home arrangements where possible
- Pay the Real Living Wage and expect contractors to do the same
- Engage with local groups to inform our approach (e.g. Ability Shetland)
- Monitor and report on market penetration and associated groups
- Adopt an accessible pricing policy for all SADA events
- Fairly represent the accessibility of our buildings in literature and online

Workforce Policy

Shetland Arts is committed to encouraging equality and diversity among our workforce, and eliminating unlawful discrimination.

The aim is for our workforce to be truly representative of all sections of society and our customers, and for each employee to feel respected and able to give their best.

Shetland Arts - in providing goods and/or services and/or facilities - is also committed against unlawful discrimination of customers or the public.

The policy's purpose is to:

- provide equality, fairness and respect for all in our employment, whether temporary, part-time or full-time.
- not unlawfully discriminate because of the Equality Act 2010 protected characteristics of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race (including colour, nationality, and ethnic or national origin), religion or belief, sex (gender) and sexual orientation.

Appendix 3 Equality, Diversity and Inclusivity

- oppose and avoid all forms of unlawful discrimination. This includes in pay and benefits, terms and conditions of employment, dealing with grievances and discipline, dismissal, redundancy, leave for parents, requests for flexible working, and selection for employment, promotion, training or other developmental opportunities.

Shetland Arts commits to:

- encourage equality and diversity in the workplace as they are good practice and make business sense.
- create a working environment free of bullying, harassment, victimisation and unlawful discrimination, promoting dignity and respect for all, and where individual differences and the contributions of all staff are recognised and valued.
- take seriously complaints of bullying, harassment, victimisation and unlawful discrimination by fellow employees, customers, suppliers, visitors, the public and any others in the course of Shetland Arts' work activities.

This commitment includes training managers and all other employees about their rights and responsibilities under the equality policy. Responsibilities include staff conducting themselves to help Shetland Arts provide equal opportunities in employment, and prevent bullying, harassment, victimisation and unlawful discrimination.

All staff should understand they, as well as their employer, can be held liable for acts of bullying, harassment, victimisation and unlawful discrimination, in the course of their employment, against fellow employees, customers, suppliers and the public.

Such acts will be dealt with as misconduct under Shetland Arts' capability procedures, and any appropriate action will be taken. Particularly serious complaints could amount to gross misconduct and lead to dismissal without notice.

Further, sexual harassment may amount to both an employment rights matter and a criminal matter, such as in sexual assault allegations. In addition, harassment under the Protection from Harassment Act 1997 – which is not limited to circumstances where harassment relates to a protected characteristic – is a criminal offence.

SADA will undertake to:

- make opportunities for training, development and progress available to all staff, who will be helped and encouraged to develop their full potential, so their talents and resources can be fully utilised to maximise the efficiency of Shetland Arts.
- ensure decisions concerning staff being based on merit (apart from in any necessary and limited exemptions and exceptions allowed under the Equality Act).
- review employment practices and procedures when necessary to ensure fairness, and also update them and the policy to take account of changes in the law.
- monitor the makeup of the workforce regarding information such as age, gender, ethnic background, sexual orientation, religion or belief, and disability in encouraging equality and diversity, and in meeting the aims and commitments set out in the equality policy.

Appendix 3 Equality, Diversity and Inclusivity

Action Plan for Audiences, Participants and Practitioners

The EDI Action Plan aims to ensure that Shetland Arts provides equality of outcome across all our activity.

In 2022 the action plan has been updated to reflect the organisations social outcomes and contains two categories of targets. Category one is issues of inequality that we can commit resources to changing, category two is issues of inequality that we will track and report on.

Monitoring and Review

Annually the previous year's targets will be reported to the Trustees and relevant stakeholders.

The targets will be reviewed annually for relevance in line with the Modular Strategic Framework, partner priorities and the SADA workplan.

The EDI Action Plan and EDI Policy will be reviewed annually.

Appendix 4 Communication

This Policy applies to all Shetland Arts Employees, casual workers, trustees and volunteers and any other persons who at any time use or have access to email or the internet during the course of their employment or business dealings with Shetland Arts, whether such use takes place on Shetland Arts' premises or elsewhere ("Users").

In respect of Shetland Arts' Employees, the Policy forms part of each Employee's contract of employment. In respect of other Users, the Policy forms part of the contractual relationship between Shetland Arts and the User.

Policy Statement

The use of e-mail, instant messaging and the internet are efficient and cost-effective ways of communicating and obtaining information. If properly used, such means of communication are an invaluable business tool. However, improper or inappropriate use of e-mail and the internet can have an adverse effect on Shetland Arts' business. Such use can also have serious legal consequences. This policy has been introduced in order to protect Shetland Arts against the legal consequences that can arise. The policy is also designed to advise the Employee of the limits of their usage.

Complying with the policy will help protect Employees and Shetland Arts. If an Employee is ever unsure about whether anything they propose to do might breach Shetland Arts' policy, they ought to seek advice from the IT department beforehand.

Since technology and law in this area is subject to change, the policy will be updated from time to time. Shetland Arts will bring any updated policy to Employees' attention before it is introduced.

Employees are required to comply with the policy at all times whether using Shetland Arts' IT facilities in the office, on the move or remotely from home. The consequences of failing to comply with the policy are set out below. Employees should be clear that a serious breach of the rules may result in disciplinary action for misconduct, including dismissal.

Procedure

Viruses

Viruses can be introduced into Shetland Arts' network or transmitted to a third party's system by sending and receiving email and by using the internet as well as mobile devices (for example, but not limited to, iPods, MP3 players, digital cameras and USB sticks). The deliberate introduction of a virus is a criminal offence. Accidental introduction of viruses may, in certain circumstances, give rise to a claim against Shetland Arts. All Users must take all reasonable steps to ensure that no viruses are transmitted and must follow Shetland Arts' anti-virus procedures.

Appendix 4 Communication

Authorised Use

Users are entitled to make reasonable personal use of e-mail and internet facilities outwith normal working hours e.g. lunchtimes. Such use must, however, be consistent with this policy. Shetland Arts reserves the right to discontinue this entitlement for all or some Employees if it views the use of e-mail and internet facilities as excessive or inappropriate.]

Unauthorised Use

Email and the internet must not be used for the creation, transmission, downloading, browsing, viewing, reproduction or accessing of any image, material or other data of any kind which:

- is illegal, obscene, pornographic, indecent, vulgar or threatening;
- contains unacceptable content, including but not limited to, sexually explicit messages, images, cartoons, or jokes, unwelcome propositions or any other content which is designed to cause or likely to cause harassment or provocation of any other person or organisation based on sex, sexual orientation, age, race, national origin, disability, religious or political belief.
- is defamatory, slanderous or libelous;
- deliberately introduces viruses into the email or internet systems of Shetland Arts or any other party or is designed to deliberately corrupt or destroy the data of other users;
- conflicts with Shetland Arts' commercial interests;
- infringes or may infringe the intellectual property or other rights of another;
- is part of a chain letter, "junk mail" or contains unsolicited commercial or advertising material;
- violates the privacy of other users; and/or
- disrupts the work of other users.

Users must not send emails which make representations, contractual commitments, or any other form of statement concerning Shetland Arts unless they have specific authority from Shetland Arts to do so.

Privacy and Monitoring

Shetland Arts may (i) monitor and record any e-mails which are transmitted over its computer system or (ii) monitor or record the use of the internet by Users, and the nature of material downloaded from the internet, for the following reasons:-

- to ascertain whether Shetland Arts' practices, policies and procedures (including this Internet and E-mail Policy) have been complied with;
- to investigate or detect the unauthorised use by any Employees of Shetland Arts' computer system;
- to secure the effective operation of Shetland Arts' computer system;
- to determine whether any communication has been made which relates to the business of Shetland Arts; or
- for the purpose of preventing or detecting crime.

Appendix 4 Communication

Any e-mails sent by Users may therefore be intercepted and monitored by Shetland Arts for any of the above reasons. Accordingly, any messages which are sent are not private. If Users wish a message to be confidential, or if they wish for any internet access to be confidential, they should not use Shetland Arts' system.

Failure to Comply with the Policy

Any failure on the part of an Employee of Shetland Arts to comply with the Policy may result in disciplinary action being taken by Shetland Arts. Depending upon the severity of the offence a breach of the Policy may be considered gross misconduct.

Any failure to comply with the Policy on the part of a User who is not an Employee may result in the immediate termination of the contractual or other relationship between that person or organisation and Shetland Arts.

Any unauthorised use of e-mail or the internet by a User which Shetland Arts, at its sole discretion, considers may amount to a criminal offence shall, without notice to the User concerned; be reported to the police or other relevant authority.

Telephone Use

Employees and casual workers of Shetland Arts must not make or receive personal calls during working hours. The only exception to this is that in an emergency such calls may be made or taken but should be kept to a minimum to delay in dealing with Shetland Arts' business. Employees and casual workers are allowed to make calls during any breaks. Any such personal calls must not disrupt the work of other users and must not involve language which is likely to be offensive, or unacceptable to others.

Appendix 5 Recruitment Policy

Purpose

Shetland Arts is committed to attracting and retaining a high performing workforce which makes a critical contribution to its success in line with the strategic purpose and goals as set by the trustees. This policy provides a framework which enables Shetland Arts to meet its staff resourcing requirements through a range of routes which, whilst allowing for flexibility of approach, will comply with relevant legislation.

Shetland Arts aims to recruit staff that share and understand our commitment and to ensure that no job applicant is treated unfairly by reason of a protected characteristic as defined within the Equality Act 2010.

Scope

This policy applies to the identification, recruitment and engagement of all members of Shetland Arts' workforce.

The workforce includes members of staff employed on open-ended or fixed term employment contracts; external secondees; casual workers and agency workers.

The contracting of freelancers or consultants fall under the procurement policy.

Aims of the Policy

The Recruitment process outlined in this policy is underpinned by the following general principles:

- When a resource requirement is identified, full consideration is given to the most effective and efficient way to meet the need, which may not be direct replacement.
- The Recruitment Policy is fair and transparent, and is carried out in accordance with relevant employment, equality and procurement legislative requirements and best practice.
- Shetland Arts is committed to making reasonable adjustments to prevent applicants from being placed at a disadvantage by any practice within the recruitment and selection process or any physical feature of the premises.
- Shetland Arts staff are not involved in the recruitment and selection of close relatives, partners or friends.
- Appropriate selection methods and objective criteria (e.g. qualifications, competencies, skills, knowledge and experience) are used to identify and appoint the best candidate for each role, in a fair and effective manner.
- Selection methods allow the candidate to best demonstrate his or her skills, knowledge and abilities against the person specification – and to obtain information about the role, department which helps them determine their suitability for the role.
- All applicants for positions at Shetland Arts have a positive experience and are left with a good impression of Shetland Arts as a whole.

Appendix 5 Recruitment Policy

- All members of staff involved in recruitment and selection are expected to familiarise themselves with this policy and guidance, and to complete appropriate training.

Identifying Recruitment Needs

When a vacancy arises, the decision to recruit a replacement for the job holder will be carefully considered by the Chief Executive and appropriate Managers, whilst considering the impact on the budget. They will evaluate whether the job could be carried out in a different way or whether there may be an internal candidate who could transfer or develop the skills necessary for the role.

Defining the Role

To ensure objectivity, the duties and the skills required by the job holder will be reviewed and any existing documentation updated so that candidates are assessed against the same framework.

If there is no Job Description or Person Specification for the position, this will be drafted setting out the tasks that make up the job, the outputs expected, how the role fits into the organisational structure and the skills, behaviours and experience required.

This will be developed under the following headings:

- job title
- responsibilities of the post
- specific qualifications required
- specific experience required
- personality to carry out the post and fit in with existing personnel
- future requirements of the job
- likely career progression with the job salary/grade

Methods of Recruitment

To ensure that the best candidate is attracted and appointed Shetland Arts may use any or all of the following methods of recruitment:

- advertising the vacancy internally
- advertising in the appropriate media
- recruitment agencies
- encouraging existing employees to recommend a candidate.

All externally advertised roles are listed on Shetland Arts website which directs candidates to apply by completing the relevant Application Form in full. CVs will not be accepted in substitution for completed Application Forms.

All applications will be handled in confidence and circulated only to those involved in the recruitment process.

Care will be taken to use selection methods and techniques which are relevant to the job. These will be reviewed regularly to ensure their fairness and consistency of application.

The Chief Executive should ensure that an Equal Opportunities Statement be included in all advertisements.

Appendix 5 Recruitment Policy

Shortlists and Interviews

The first step in selecting candidates for interview is to create a shortlist. Shortlisting is undertaken by at least two members of the selection panel to help ensure objectivity. Shortlisting is carried out on the basis of information included in the completed application form which is used to measure and score applicants against the criteria outlined in the person specification.

The main method of selection for permanent staff is normally a selection panel interview.

Interview questions and structure of the interview should be consistently applied to all candidates and should be based on the person specification for the role. Before interviews begin, panel members should agree questions under each of the competency headings with candidates measured and scored against these.

The selection process is an opportunity to present candidates with a good impression of Shetland Arts and to provide information which will help the candidate determine their interests in the role.

Travel expenses within Shetland will be reimbursed where appropriate.

If any tests are to be given (e.g. skills tests, presentations, aptitude tests), the candidates will be given details in advance.

Making an Offer

The selection panel chair should make a verbal offer to the successful candidate, subject to references, if applicable. Once the candidate confirms that they accept the offer, the Organisational Support department will prepare the offer of employment, subject to references.

All unsuccessful candidates will be advised of the outcome by telephone with a follow up confirmation letter. In the case of internal applicants being unsuccessful, the line manager will communicate this directly. If an unsuccessful interview candidate requests feedback, it is expected that the selection panel chair will provide meaningful feedback as soon as possible after the selection process.

All permanent positions will be subject to at least a 3-month probationary period.

References

References will always be taken up on external candidates once an offer of employment has been made and accepted. Candidates will be asked to provide the details of two referees, one of whom should be the most recent employer, where applicable. All offers of employment are made subject to the receipt of satisfactory references. References from relatives or friends will not be accepted.

It is not permissible under the Equality Act to enquire about the sickness absence record of an applicant prior to an offer of employment being made to them.

When requesting references, it is helpful to seek precise information and confirm facts, such as length of employment, relationship of the applicant to the referee, job title, brief details of responsibilities, reasons for leaving, performance and any other relevant information. It is helpful to the referee to include a copy of the job description and person specification of the post being recruited.

Appendix 5 Recruitment Policy

Social networking sites must not be used as a means of screening as this could breach privacy and data protection legislation.

Appointments

Successful candidates should only start in post once one satisfactory references has been received. With the second received within one month of the start date. In cases where they have not been received prior to the candidates start date it may be necessary to delay the individuals start date.

On their first day of employment new starters are required to bring with them their P45 and proof of eligibility to work in the UK. Employees who do not produce evidence of their entitlement to work in the UK on or before their first day of employment cannot commence employment and will not receive their salary payments.

Data Protection Legislation

a. Privacy Notice

This policy, together with the information contained in the table of applicant data (available on request), constitutes a privacy notice setting out the information Shetland Arts holds about applicants, the purpose for which this data is held and the lawful basis on which it is held. Shetland Arts may process personal information without applicants' knowledge or consent, in compliance with this policy, where this is required or permitted by law.

If the purpose for processing any piece of data about applicants should change, {the Company} will update the table of applicant data with the new purpose and the lawful basis for processing the data and will notify applicants.

b. Consent to Data Processing

Shetland Arts does not require consent from applicants to process most types of applicant data. In addition, Shetland Arts will not usually need consent to use special categories of personal information in order to carry out legal obligations, exercise specific rights in the field of employment law or when it is necessary for Shetland Arts' legitimate interests and public interest.

Where applicants have provided consent to the collection, processing and transfer of personal information for a specific purpose, they have the right to withdraw consent for that specific processing at any time. Once Shetland Arts has received notification of withdrawal of consent it will no longer process information for the purpose or purposes originally agreed to, unless it has another legitimate basis for doing so in law.

c. Lawful Processing of Information about Criminal Convictions

Shetland Arts will only collect information about criminal convictions if it is appropriate given the nature of the role and where it is legally able to do so.

d. Automated Decision Making

Automated decision-making takes place when an electronic system uses personal information to make a decision without human intervention.

Appendix 5 Recruitment Policy

Shetland Arts does not envisage that any decisions will be taken about applicants using automated means, however applicants will be notified if this position changes.

e. Retention of Data

Shetland Arts will only retain applicants' personal information for as long as necessary to fulfil the purposes it was collected it for, including for the purposes of satisfying any legal, accounting, or reporting requirements. Details of retention periods for different aspects of personal information are set out in the table of applicant data (available on request).

Under current data protection legislation, unsuccessful candidates can request copies of any notes held on them that are stored in a structured way. All notes regarding the selection of candidates will therefore clearly demonstrate where the candidate did and did not compare to other candidates in terms of the skills and knowledge required by the job.

Confidentiality and Compliance

Shetland Arts has put in place appropriate security measures to prevent personal information from being accidentally lost, used or accessed in an unauthorised way, altered or disclosed. Details of these measures are available upon request.

Shetland Arts may share personal information with third parties. Shetland Arts requires third parties to respect the security of applicant data and to treat it in accordance with the law. Shetland Arts may also need to share personal information with a regulator or to otherwise comply with the law.

All staff involved in a Selection Panel should ensure that confidentiality is paramount. All documentation is treated in accordance to the data protection legislation.

All staff involved in the recruitment and selection of staff should declare any conflicts of interests or personal interests to any applicants to the Chair of the panel at the beginning of the recruitment process. Examples of conflict of interests could be where a panel member is involved in the shortlisting and/or interviewing of a candidate who is a spouse, partner, close friend of other family member.

All recruitment and selection should be conducted in compliance to current employment legislation.

Implementation, Monitoring and Review

This Policy will be reviewed on an annual basis.

Appendix 6 Appraisal Policy

The key to the success of Shetland Arts is the staff who deliver the service to our customers. It is, therefore, vital that the performance of each employee is optimised so that both Shetland Arts and our customers have as much benefit from this as possible as well as the employees having as much job satisfaction as possible.

Shetland Arts also recognises that employees need regular and constructive feedback on their work performance. It is also recognised that employees have the opportunity to give their own views both on their own performance and issues which affect it. Having a formal Performance Appraisal therefore will meet the needs of both Shetland Arts and its employees.

An appraisal is a record of the employee's performance, training and development needs with the appraisal being the core formal process for developing the highest possible standards of performance in the business. It provides a structure which enables an overall view of work content to be taken by looking back on what has been achieved during the year. It also provides the opportunity to look forward by agreeing objectives and identifying any training, learning and development needs or support which may be required for the next appraisal year.

Aims and Objectives

The overall aim of the performance appraisal process is to maximise the performance of each employee. It is also looking at each employee's potential so that they can achieve a high level of job satisfaction with their efforts being focused on their contribution towards Shetland Arts reaching its objectives.

Shetland Arts's appraisal is designed for the following purposes:

- To assist employees in performing their role to the best of their ability
- To help employees have a high level of motivation and personal job satisfaction
- To provide the employee a formal opportunity to comment on their own performance and raise any issues which may affect this. It should be noted that employees can raise issues at any time during the year which may be affecting their work. It is important that any employee issues are brought to the attention of the Line Manager in the first instance so that these can be dealt with as promptly as possible
- To identify any learning and development needs for the employees
- To maintain up to date records of qualifications, skills and abilities
- To improve communication
- To strengthen employee/management relationships
- To maximise standards of performance and efficiency in line with the competencies
- To contribute towards meeting Company's objectives
- To assess potential and assist with succession planning

Process

At the end of each appraisal year there will be a formal appraisal meeting arranged to discuss objectives set for the appraisal year, performance against competencies, what has been achieved, what development and learning has taken place and discuss and record overall ratings. Part of the process also includes discussing objectives for the forthcoming appraisal year and what learning and development needs should be followed up to help the employee achieve their potential.

The appraisal will be based on the SMART targets and competencies required for the job.

Employees will carry out a self-appraisal on themselves in advance of the meeting, so that they can participate fully in the appraisal process.

Appendix 6 Appraisal Policy

The line manager will be the person who conducts the performance review meeting with the employee. The line manager needs to ensure that the meeting is kept confidential and can be held in a location which is private and free from interruptions. The structure for the performance review process usually takes the following steps:

- Step 1** Line manager arranges the meeting date, time and location with the employee and issues the review form to the employee at least 10 working days prior to the meeting taking place.
- Step 2** Employee completes self-appraisal sections and return to line manager at least 3 working days prior to the date of the meeting to enable the line manager to prepare for the meeting.
- Step 3** Hold meeting ensuring that this is a two-way communication with the employee being encouraged to put forward their thoughts and identify any issues which need to be addressed.
- Step 4** Within 10 working days of the meeting taking place the line manager then completes form and returns this to employee for any further comments.
- Step 5** Within 5 working days of receiving the form, the employee is required to sign and return form to line manager.
- Step 6** Within 5 working days of receipt, the line manager is required to sign the form and upload to the employees Breathe HR record.

Self-Appraisal

In preparation for the review meeting, employees should complete the relevant sections of the Appraisal Form. This should include comments and examples of evidence as to how they have demonstrated that they have achieved the objectives and competencies for the job. The evidence could include examples of targets which have been met, comments received from clients whether by letter or e-mail, comments made by work colleagues where the employee has gone above and beyond what was required.

By completing a self appraisal in advance of attending the appraisal meeting, employees will be able to obtain as much benefit as possible from the discussions with their line manager.

Quarterly One-to-One Meetings

During the course of a year, it is usual that there will be quarterly review meetings held with each employee by the line manager. It is important that quarterly reviews are carried out throughout the year so that nothing comes as a surprise at the formal appraisal meeting. The quarterly review can also mean that an issue can be dealt with before it becomes a major issue for either Shetland Arts or the employee concerned.

There is no formal form for these meetings however it is recommended that a note of the meeting is prepared and signed by both the line manager and employee for upload to the employees Breathe HR file.

Appraisal Meeting

The appraisal meeting is a two-way discussion between the employee and their line manager about the employee's performance during the year.

Appendix 6 Appraisal Policy

The discussion will focus on performance against objectives, i.e. what was achieved, along with a review of how these were achieved, i.e. the employee's performance within the competencies for the role.

The meeting will also include discussions on any learning and development the employee has had during the year as well as any that may be required for the next appraisal year.

Objectives for the next appraisal year will also be included in the discussions as these will be the foundation for the next year's review.

Performance Appraisal Form

A performance appraisal form must be completed as part of the process. Completion of the form ensures that there is a record of the meetings and also helps to ensure that any follow-up action identified are completed.

The line manager has a section for any additional comments which have not been captured elsewhere on the form. There is also a section in which employees are encouraged to put any additional comments before signing the form to indicate that they have had the discussions with their line manager.

A copy of the completed appraisal form must be given back to the employee within 10 working days following the meeting.

The completed form will be retained in the employee's personnel file and kept as confidential. The form will be retained for three years from the date of the review meeting and can then be destroyed.

Overall Performance Ratings

As well as ratings for each objective and competency which is relevant to the role, there is an overall rating given which is linked to the pay reviews. The overall performance ratings are as follows:

Exceptional	Scores mainly 4 for each competency and meets SMART objectives.
Highly Competent	Scores 3 and 4 for each competence and meets SMART objectives.
Competent	Scores of 3 and above for each competency (may allow one or two scores of 2) and meets most SMART objectives (or has justifiable/agreed reason for not meeting objectives)
Unsatisfactory	Scores of 1 or 2 and/or does not meet SMART objectives (with no justifiable reason)

It should be noted that a "mainly" is 50% or more (eg out of 6 objectives, a majority would be 3 or more).

Learning and Development

An important part of the review process is to identify learning and development needs for the employees. These should be linked to the overall objectives of Shetland Arts as well as to the development of the individual in more general terms.

Appendix 6 Appraisal Policy

It may be that there are development areas linked with the competencies or to the skills needed to carry out the duties required. These should be discussed at the appraisal meeting so that activities can be agreed along with timescales of when these activities are expected to be completed.

Some examples of the types of development activities identified could be:

- The employee to attend a training course on technical information needed to carry out the duties.
- The employee to shadow another colleague who carries out a different role so that it increases their overall understanding of other activities carried out by Shetland Arts.
- The employee to identify how they may be able to change their working practices to streamline how they carry out their duties so that these are carried out more efficiently.
- As part of succession planning, it could be suggested that the employee take on a specific project which would stretch their capabilities or test them in some way.

Appeal Procedure

If any employee disagrees with the comments and/or ratings given by their line manager, they should write to their Line Manager setting out their concerns. A meeting will then be held to resolve any disagreement. If the employee still does not agree, then Shetland Arts's Grievance Procedures should be followed to resolve the matter.

Capability Policy

If any employee receives an overall performance rating of "Unsatisfactory" – then the Line Manager will commence use of Shetland Arts's Capability Procedure which is used to manage situations when the employee's performance is below the standards expected in their role.

It may also be the case that an employee is already progressing through the Capability Procedure to manage poor performance. In these situations, the Performance Appraisal will take place as normal as it is important to plan for the year ahead and work towards improving performance to an acceptable standard.

5.2 Strategic Risk Register

April 2022



INTRODUCTION

This report details the following

- Updates to the strategic risk register
- Strategic Risk Register

Updates

Risk	Changes
The Risk Register has been reviewed, there has been no changes to the risks.	

Appendix 1

No.	Strategic Risk	Frequency	Severity	Risk Profile	No.	Mitigation	Evidence	Revised Frequency	Revised Severity	Revised Risk Profile	Rationale
		(1-5)		(FxS)				(1-5)		(RFxRS)	
1	Leadership Loss of key leaders or key individuals that the organisation depends upon and cannot be replaced easily.	3	4	12	1.1	Track Staff Satisfaction	Annual Staff Satisfaction Survey	2	2	4	Frequency has reduced because of 1.1, 1.2 & 1.3 Severity has reduced because of 1.2 & 1.4
					1.2	Appropriate Pay and T&Cs	Benchmarking				
					1.3	Development Opportunities	Performance Development Reviews				
					1.4	Good national profile to enable recruitment	Quality of applicants				
					1.5	Board Recruitment	Quality of applicants				
2	Lack of Governance With little or no systems in place to identify & monitor compliance	2	4	8	2.1	Regular meetings with key reports	Board Agenda, Minutes of Meetings	1	2	2	Frequency has reduced because of 2.1 Severity has reduced because of 2.2 & 2.3
					2.2	Work through Scottish Governance Code	Task lists generated				
					2.3	Working towards achievement of Good Governance Award	Gathering of evidence				
3	Loss of public / stakeholder confidence / trust Risk that an incident or situation creates an environment that confidence is eroded or lost.	3	4	12	3.1	Business Continuity Planning	BCP plans	1	4	4	Frequency has reduced because of 3.1, 3.2, 3.3 & 3.4 Severity has not been reduced
					3.2	Access to specialist comms freelancers	have one during the pandemic				
					3.3	Reasonable relationship with journalists	Positive coverage of activity				
					3.4	Good, informed relationship with stakeholders	Resilience plans				
4	External Impacts Being unable to manage and adapt to societal shocks. e.g. Pandemics	2	5	10	4.1	Ensure staff structure is flexible	Staff planning	2	3	6	Frequency has not been reduced Severity has been reduced because of 4.1, 4.2, 4.3 & 4.4
					4.2	Ensure staff are current in training	Performance Development Reviews				
					4.3	Business Planning	Business Plan				
					4.4	Relationship with stakeholders	Resilience plans				

5	Finance Unexpected shortfall in funding or income to deliver against medium term plans	3	5	15	5.1	Be informed about funding landscape	Communications with CS , SIC and SCT	2	3	6	Frequency has been reduced because of 5.1, 5.4 & 5.5 Severity has been reduced because of 5.2 & 5.3
					5.2	Able to raise funds from alternative sources	Successful funding applications				
					5.3	Focus on traded/commercial income	Minutes from Commercial meetings				
					5.4	Deliver on funding agreements	Reporting				
					5.5	Ensure funding is claimed in a timely fashion	Minutes from quarterly funding reviews with managers				
6	Estates Large unexpected estates issues	2	5	10	6.1	Proactive Asset Management	Asset Management Plan	1	5	5	Frequency has been reduced because of 6.1 & 6.2 Severity has not been reduced
					6.2	Regular Maintenance	Various Maintenance Contracts (eg Ness and Kone)				
7	Legal/Regulations Breach of legal or licencing conditions	3	5	15	7.1	Trained Staff	Personal and SIA licence holders	2	5	10	Frequency has been reduced because of 7.2, 7.3 & 7.4 Severity has not been reduced 7.1 is currently not relevant
					7.2	Use of specialist contractors	Law at Work contractors				
					7.3	Use of auditors	RSM				
					7.4	Proactive relationship with licencing body	Communications with SIC				

Frequency		Guidance
Score	Descriptor	
5	Extremely Likely	Is expected to happen in most circumstances. 80-100% likely to happen in the next five years.
4	Very Likely	Will probably happen at some time. 60-79% likely to happen in the next five years.
3	Likely	Might happen at some time. 40-59% likely to happen in the next five years
2	Unlikely	Conceivable it could happen. 20-39% likely to happen in the next five years.
1	Extremely Unlikely	Could happen in exceptional circumstances. 0-19% likely to happen in the next five years/

Severity		Guidance
Score	Descriptor	
5	Extremely Severe	Organisation will fail 100% of the time
4	Very Severe	Organisation will fail without proper management 70% of the time
3	Severe	Organisation will fail without proper management 35% of the time
2	Minor	Organisation will fail without proper management 10% of the time
1	Extremely Minor	Organisation unlikely to fail

6.1 Updates from Stakeholders

April 2022



INTRODUCTION

This report details the following

- Updates from key stakeholders

UPDATES FROM KEY STAKEHOLDERS

Creative Scotland	Additional Covid Relief funding received through the independent cinema fund and the independent cultural venues fund. Discussions under way about the establishment of a Place Partnership.
Shetland Charitable Trust	
Highlands and Islands Enterprise	
Shetlands Islands Council	Briefing to councillors took place

7.1 Key Upcoming Events April 2022



EVENT DETAILS

Date	Title	Venue
21 May	Fara	Mareel
26 May	Scottish Creations – Scottish Ensemble	Mareel
7 May	Shetland Youth Theatre present Ramanaya Reset by Ayesha Menon	Garrison
15 June	The Dementing Poets Society presents Caught in This Moment of Time	Mareel