

# Shetland *arts*

## 2021 - 2022: Quarter 3

Report of activity relating to Priority Areas of Activity Statements

Case Studies: Fragmented and Pollyana Paradox, Joyce Davies, Film Crew, Wance Apo a Time

Interim Key Performance Indicator Statistics (appendix)



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# Priority Area: Youth Arts

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

## Q3 in numbers

**0 Concerts / Screenings / Exhibition days**

**0 Audience attendances**

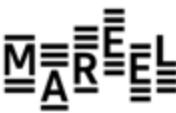
**39 Development Sessions**

**389 Participations**

This quarter saw a continuation of the ever-popular **Film Crew** with **Keiba Clubb** and **Shetland Youth Theatre** with **Stephenie Pagulayan**. Film Crew were working on finishing their short films based on a COP26 theme and Shetland Youth Theatre on developing their skills further ahead of their next entry to **National Theatre Connections** in 2022.

**Shetland Youth Theatre** also had exciting news this term with Shetland Arts selected to partner with German youth theatre company [Das Letzte Kleinod](#) for a Cultural Bridges project funded by Fonds Soziokultur, Arts Council England, Arts Council Northern Ireland, Wales Arts International, Creative Scotland and the Goethe Institute. This is a pilot project between the two organisations, and we hoped to see the German directors here in Shetland in December, however due to last minute changes to travel restrictions this proved impractical, so we look forward to welcoming them in February with a visit to Germany planned in March for Stephenie Pagulayan and Esther Renwick from Shetland Arts. These visits will include workshops with the young people of both Youth Theatres and a series of creative discussions and exploratory trips to establish the basis for a much larger youth theatre exchange project in 2023.

Projects supported by the Creative Scotland Youth Arts Grant continued. **David Boyter** delivered weekly online music technology workshops with a group of young people who are learning to record instruments and use the mixing and effects facilities offered by the **BandLab** programme. **Helen Robertson** began working with a young carers groups, providing members of the groups with craft materials and leading online sessions to guide the creation of different items using these materials. Given the caring commitments of this groups of young people, these sessions have to go at a pace that works around the young people, but the delivery of art materials to each participant means they can engage individually when time allows. **Sounds Fun**, the sound touchboard project run by **Jane and Tom Cockayne** at Scalloway School and the Eric Gray @ Seafield Centre, continued, with further participants at Eric Gray working individually with practitioners to develop personalised sound boards that expressed their personalities and interests. At Scalloway School, a soundboard was developed to help students express emotions that they may not feel comfortable vocalising.



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## Priority Area: Education & Learning

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

### Q3 in numbers

**1 Concerts / Screenings / Exhibition days**  
**56 Audience attendances**  
**462 Development Sessions**  
**2,214 Participations**

During Q3, Shetland UHI creative industries students based in Mareel worked towards a musical performance in the Mareel Auditorium.

In the run up to the event, students from all levels of our formal education offering came together to collaborate and rehearse an hour-long set of music to be performed in front of a socially distanced audience. Not only was this a great performance opportunity, but the event also served as an assessment for **NC** and **HNC** students who had been working on SQA Live Performance units. The younger **Skills for Work Creative Enterprise** students used the event to showcase a self-composed piece of music that is due for release with a music video in early March. Informal elements of the event included encouraging **Skills for Work** and **NC Film** students to attend and film the event. This gave them the chance to put into practice technical production skills that they had gained during the first semester of the academic year. The event was warmly received by an audience of 80 who attended despite the poor weather conditions.

The education department has a healthy student roll, with only two student withdrawals from this academic year's initial intake. The department currently has 26 part-time and 14 full-time students attending weekly classes. In addition, 8 full-time equivalent Shetland-based students are attending online lessons through the **BA Applied Music** and **BA Film Making** courses.

## Priority Area: Arts & Wellbeing

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

### Q3 in numbers

**0 Concerts / Screenings / Exhibition days**  
**0 Audience attendances**  
**16 Development Sessions**  
**552 Participations**

This quarter the focus was on Christmas, with another round of Christmas craft packs being designed and posted out by **Helen Robertson** to 12 care settings across Shetland. This project is currently ongoing as there were some issues with availability, so some materials were



posted out in January. There was also a special online Facebook live Christmas singalong with **Suzanne Briggs**.



The singalong was again enjoyed across the world with singers joining us from Shetland to Sydney, Australia and appreciating the opportunity to “belt out some songs” and “feel all Christmassy.” “Lovely songs to listen to while writing our Christmas cards, thanks so much!”

The **Creative Islands Network** (the pan-islands Culture Collective programme), continued over the autumn. **Alex Purbrick** and **Jane Cockayne** worked with Sandness School and the Stepping Out group in Yell, using visual arts and crafts, and written and spoken word to explore folk tales in their local areas. Despite Covid restrictions, **Kristi Tait** has been able to continue working with residents, their families and staff and the Walter and Joan Gray Care Centre, stretching imaginations and encouraging everyone to think and engage beyond the walls of the care centre. Finding Our Voice, **Alice Ritch**’s musical and song-based project delivered a variety of sessions to engage different groups in their community. Their lunchtime sessions for older folk proved popular, with people appreciating the opportunities to reconnect with each other after so many activities were cancelled during the pandemic lockdowns. **Helen Robertson**’s first GLÖRIL workshop took place in Unst in November, with participants spending an enjoyable two days creating their own unique lampshades using Shetland lace knitting techniques. Other practitioners have been planning activities with plans to deliver in the new year.

## Priority Area: Development & Support

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

### Q3 in numbers

**202 Concerts / Screenings / Exhibition days**  
**7484 Audience attendances**  
**13 Development Sessions**  
**643 Participations**

The Open Winners exhibition, **Treasured**, showcasing new work by Shetland based makers: weaver **Deborah Briggs**, jeweller **Esme Wilcock**, textile artist **Marcia Galvin**, furniture maker **Eve Eunson** and multi-media artist **Lynn Ritch Bullough** continued until the end of October. The colourful and imaginative work made for a bright and optimistic show that was really well received by visitors and resulted in a good number of sales.



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**An Island Christmas** brought the work of five Orkney-based artists to Bonhoga: mother and daughter tapestry artists **Leila and Jo Thomson**, ceramic artist **Kerriane Flett** and jewellers **Zoe Davidson** and **Karen Duncan**. After a year of Shetland work in the gallery it was great to bring some work from our Orcadian neighbours.

**ShetlandMade** at Sumburgh closed for the season at the end of October.

We held an open call for photographs and illustrations to be featured on a limited edition run of Shetland Arts Christmas Cards. From 14 entries we selected six designs that went on sale at Bonhoga and Mareel in November.

This quarter saw another round of **VACMA** funding, with nine applicants for this creative development support award.

An opportunity arose this quarter to support **Stephenie Pagulayan** and **Islesburgh Drama Group** to produce **Fragmented** in partnership with **Shetland Women's Aid** and **Shetland Rape Crisis** – a powerful piece exploring the impact and trauma of childhood sexual abuse in adult life, followed by a Q&A with the Procurator Fiscal and local support organisations. We were also delighted to be able to support a series of workshops with survivors of domestic abuse to work on devising another play. See Case Study for more details.

## Priority Area: Programming

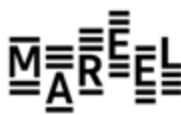
*We offer a varied and engaging programme of events, exhibitions, screenings and festivals across a range of artforms, including film, music, drama, literature, visual art, craft, dance and digital. We also provide spaces and support for other promoters and groups to stage their shows.*

### Q3 in numbers

**771 Concerts / Screenings / Exhibition days**  
**93,534 Audience attendances**  
**27 Development Sessions**  
**348 Participations**

This quarter saw the realisation of the **We Are Live PAVRF** (Performing Arts Venues Relief Fund) funded commissions, kicking off with an incredibly popular book launch for the latest Peerie Ooricks tale, **Myrtle & Meenie**. This Shetland dialect tale of two witches and their crow was staged as a live-action dramatic reading, with actors taking the key roles and featuring backing from popular rock band **The Revellers**. Also in attendance was the book's illustrator, **Dirk Robertson**, with additional artwork exhibited in the auditorium. Over 400 people attended on Halloween and enjoyed the chance to take their young families to a daytime gig.

We Are Live continued with **Da Great Nort Gaff**, a comedy tour curated by local comedian **Marjolein Robertson** and featuring two comics from the Scottish Mainland. With nights in Unst and Mareel, Marjolein sought to include marginalised communities, which was warmly received by the small but enthusiastic rural audience.



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December saw another rural outing for We Are Live with **Herkja's** multimedia work **Caald Nights o' Winter** debuting in Vidlin and Levenwick to near sell out audiences. Unfortunately, snow meant the Vidlin gig has been postponed until March 2022.

Back in Mareel, we hosted both **Fuga** – a triple-screen dance installation film by **Kathryn Spence, JJ Jamieson** and **Liz Musser**, and **Flitsang** – a new sung composition by **Chris Stout, Catriona McKay** and **Christie Williamson**, featuring classical singer **Ainsley Hamill** and local group **The North Ness Boys**. Fuga was installed in the Mareel Auditorium and open to viewers over the course of one weekend, with a well-attended artist talk on the Sunday afternoon. Flitsang debuted as an afternoon matinee, mindful of the many pressures on Christmas time audiences, and was very well received by a small audience. The hope is to publish the score in 2022.

Due to Covid restrictions and fears around the rapid emergence of the Omicron variant, it was decided to postpone performances of both **The Imposters' Musical Panto** and **When Santa Got Stuck Up the Chimney...The Truth**. We hope both will be staged in 2022.

Alongside the commissions, we were delighted to bring back some regular programming events, with an October visit from world-renowned percussionist **Evelyn Glennie** in her first outing since lockdown. This near sell-out performance was a unique and special event for all attendees.

The **Eva Cassidy** tribute act, **The Story**, made it to our stage after several Covid-related reschedules, and we saw a return visit from the ever-popular wildlife photographer, **Doug Allan** with his latest show, **It's a Wrap**, both in November.

We were also able to welcome the return of **Bookbug Storytime** with Shetland Library to the Upper Café Bar, much to the delight of many regular visiting young families.

Two exhibitions of print work by local emerging artists went on show in the public spaces at Mareel: **Marcia Galvin, Memory: Series 1** in the Feature Space and **Joyce Davies, Does du See Dysel in Me?** on the Long Wall (Upper Café Bar). Marcia Galvin's monoprints represent a new exploratory stage of her practice which has focused on textiles to date while Joyce Davies's work is an extension to her prolific printmaking practice and consists of 16 large-scale screen-prints created at Peacocks in Aberdeen during a residency funded through her VACMA award.

The **Locus** public art installations in Lerwick continued to have high levels of engagement.

Cinema films performed very well during this quarter, with particularly good audiences for the long-awaited Bond adventure **No Time To Die** and **Spider-Man: No Way Home** contributing to almost 14,000 attendances, an impressive 71% of the same quarter in 2019/20 and very much a cause for optimism. Also maintaining good numbers were family films, including **The Boss Baby 2, The Addams Family 2, Ron's Gone Wrong, Encanto, Clifford the Big Red Dog** and **PAW Patrol: The Movie**, though issues do remain with the amount of content available, with some distributors choosing to release films online instead of in cinemas. Our usual Christmas themed programming proved popular as always, with old favourites **The**



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**Muppet Christmas Carol** and **It's a Wonderful Life** screening alongside new animation **A Boy Called Christmas** and a sumptuous production of **The Nutcracker** from the Bolshoi Ballet, as did the **Lord of the Rings** trilogy, which screened in cinema one in December to enthusiastic audiences. We've maintained the diversity in the programme which we see as essential, with our Screen Horizons strand this quarter showcasing films from Italy, Egypt, France, Poland, Germany, Turkey and Japan as well as Ireland, both Northern and Southern, and Scotland. We've also noted an increase in attendances for our Relaxed Screenings, which may demonstrate an increase in confidence among some of our more vulnerable audience members around returning to the cinema.

## Priority Area: Mareel Recording Studio

*Maximising Mareel's digital production facilities (principally for music and video recording and broadcast), we will provide opportunities for musicians and producers to generate revenue and Intellectual Property.*

### Q3 in numbers

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

Q3 saw continued recording and mixing work on **Freda Leask's** ongoing project, as well as sessions with the **Isaac Webb Trio**. The sound effects for the **Myrtle & Meenie** book launch event were put together in the studio, and we had the pleasure of filming and recording the **Flitsang** performance in December. There were various in-house mix sessions, mainly on the **Shetland Arts TV** archive of single-camera performances in Mareel's Green Room which have been made available on the Shetland Arts YouTube channel.

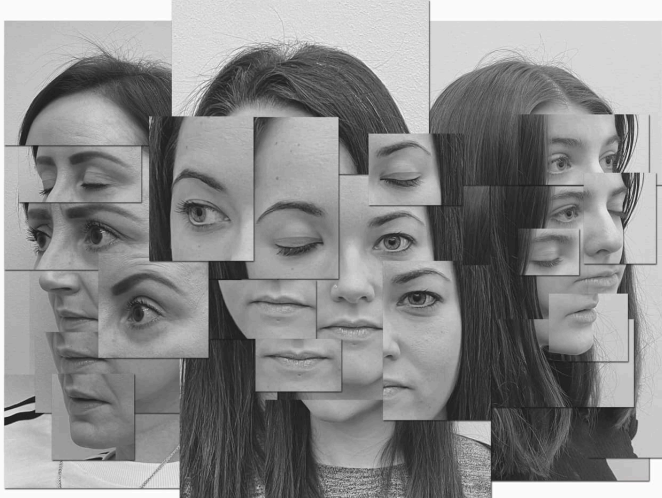
There were several music commissions, including the soundtrack to **Living Lerwick's** annual Christmas film and **Shetland News** requesting some original music for a podcast in December. These were entirely composed, recorded, mixed and mastered in the studio. There were also more blocks of ADR (Automated Dialogue Replacement) for the **Shetland TV series**, where actors re-record their location dialogue in a studio environment.



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# Case Study: Fragmented and Pollyana Paradox



Islesburgh Drama Group  
in the **Garrison Theatre**  
Written, directed and produced by **Stephenie Pagulayan**  
in partnership with **Shetland Women's Aid** and **Shetland Rape Crisis**

**Friday 26 November 2021 at 19:30**  
**Doors open 19:00**

This is a **free event**. Tickets available from **Shetland Arts**  
in person at **Mareel**, by contacting **01595745500**, or online at  
[tickets.shetlandarts.org/sales/categories/dramadance](https://tickets.shetlandarts.org/sales/categories/dramadance)

*Fragmented* was performed by Islesburgh Drama Group, written, directed and produced by Stephenie Pagulayan of ALICE Theatre Project, in partnership with Shetland Women's Aid, Shetland Rape Crisis and Shetland Arts as part of the [United Nations 16 Days of Activism against Gender-Based Violence](#).

*Fragmented* is a one-act play exploring the impact and trauma of childhood sexual abuse in adult life. It explores how an adult survivor, Evelyn, copes with her conflicting inner identity and outer persona as she comes to terms with what happened to her as a child. This was an incredibly powerful and moving production, followed by a Q&A session with the Procurator Fiscal and representatives from Shetland Public Protection (Shetland Islands Council), Shetland Women's Aid and Shetland Rape Crisis.

Comments from the partner organisations:

- “Congratulations to you all on a superb event – the play and the performance of it was memorable and thought provoking. I do hope it gets further exposure as I am firmly of the view that such a work is not only capable of starting a conversation but can contribute significantly to changing the prejudicial opinions held by many. I am also in no doubt as to the very real help such a work can offer to survivors.”
- “What a brave piece handled so well by the cast and staff involved. Phenomenal.”

- *“Incredible work...what a powerful way to start the 16 days. Delighted to have been able to contribute and a pleasure to work alongside you all.”*
- *“Thank you [Shetland Arts] for giving us this platform to support people in our community. I have no doubt that the ripples from this production will reach those who need the help most. To help them to feel brave, seek help and no longer feel alone. And that is the best outcome of all.”*



© Austin Taylor Photography

Positive reviews were published in the Shetland Times and the [Shetland News website](#).

Comments from audience members included:

- *“What a performance! 10/10 to Steph for producing such a powerful, emotional & heartfelt play! The acting was absolutely faultless and captured us from the opening line. I don’t think there was a dry eye in the Garrison! (First time being thankful for wearing a mask to catch all the tears). This definitely needs to be shown again. The message is too powerful to be a one off!”*
- *“Immense respect to everyone involved in this powerful production. Such bravery, trust, talent, honesty...incredible.”*
- *“It was simply awesome. Powerful writing and incredible cast. Would certainly go and see this again. Would love to see it tour.”*
- *“Awesome moving production with some super talented actors. A brave play. A responsive audience. A painful but important Q&A. So needed to be made. Hoping it finds its way around our halls, schools and men's sheds. Huge congratulations to all involved.”*

We were very happy to be able to support the filming of *Fragmented* recently so that it can continue to make an impact across Shetland and further afield.

Following the production, Stephenie led a series of workshops in Mareel with survivors of domestic abuse to start devising a new play, *Pollyanna Paradox* to be staged in 2023.



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- *“Participants have shared that they found the opportunity to share their experience and frame it into a new play a cathartic and empowering process, as well as an enjoyable experience. It has been a wonderful learning experience for me as a socially engaged practitioner too, and I’m excited to share our new work with the Shetland public when it is ready and hopefully have a similar impact to what we did with Fragmented.”*  
(Stephenie Pagulayan, Director).

## Case Study: Joyce Davies VACMA



Joyce Davies used her Visual Arts and Craft Makers Award to contribute towards a residential stay in Aberdeen developing her monoprinting skills. This is an abridged version of a blog post, the full text of which can be found [here](#), Joyce currently has an exhibition of her work in Mareel, ***Does du See Dysel in Me?***

### **My Happy Place: Artist-in Residence, Peacocks Visual Arts in Aberdeen** **By Joyce Davies**

I have recently returned from Aberdeen where I spent a week working in Peacocks Visual Arts. To say I loved every minute is a huge understatement. I felt like a bairn let loose in a sweetie shop.

My week was funded by Creative Scotland after I applied for a VACMA through Shetland Arts. I was thrilled to be successful in this, my first application for a VACMA and so excited that such an established studio was interested in giving me my first opportunity to be an Artist in Residence.

My journey into the world of Art has been both an exciting and rapid one. It began in January 2019, not that long ago, when I went along to the Mareel to a Wellbeing Craft class. I hadn't



done anything other than look at other people's art and make stuff with my three daughters when they were young, so doing any form of art or craft just for myself was a whole new experience.

After being at Wellbeing Classes for about six months I started going weekly to Gaada, a print workshop in Burra. Since then, I have done a range of different forms of printing, but I mostly enjoy monoprinting. I love my weekly afternoons at Gaada and have learnt a great deal. My confidence has continued to grow over the last two years.

I found myself being more and more experimental. I painted portraits which is something I often do but I also painted landscapes and some abstract art too. I played with the inks and the brushes and began to see some different things happen on the screen. It was a lot of fun taking risks and seeing what appeared as, along with the help of the technician, we lifted the screen to see the image below. Pushing the ink through the screen when you are working on such big works is a pretty physical task and I really appreciated the help I got in doing this and in washing the huge screens which were heavy enough to be beyond my physical strength to even lift.



*"Logan" by Joyce Davies*

I had five days working at Peacocks and on day three I started to do monoprints on the largest paper I have ever used... As I continued to work in this new way with huge paper and a sense of belonging in the studio my work continued to be hung on the walls... We looked at what I had done and the realization that I had produced thirty-six monoprints hit me... Peacocks have offered me membership of the workshop; this means that I can go there whenever I am in Aberdeen and book a day in the studio to make more art. I feel very blessed that I have this opportunity and that I now have a connection with a mainland print studio.

## Case Study: Film Crew

Film Crew are a group of young people aged between 7 and 12 years old who have a passion for learning everything about Film Making. They meet weekly in Mareel in the Education Space, and have access to the equipment and computer lab to storyboard, film and edit their work. The sessions are led by Keiba Clubb.

We love hosting sessions that provide a sense of belonging to these excited young participants and are delighted to be building a group of budding young filmmakers. We hope to expand on



what we can offer during school holidays and do what we can to support the group to continue to grow.

We recently emailed all parents/guardians of Film Crew participants to gather some feedback about how the sessions were going and if there were any improvements we could make before starting the sessions again. We had eight survey responses, which were resoundingly positive. It was strongly noted that not only did participants enjoy learning to film and edit but that the social aspect played a role in why they attended the classes.



*'He can't wait to get going again'*

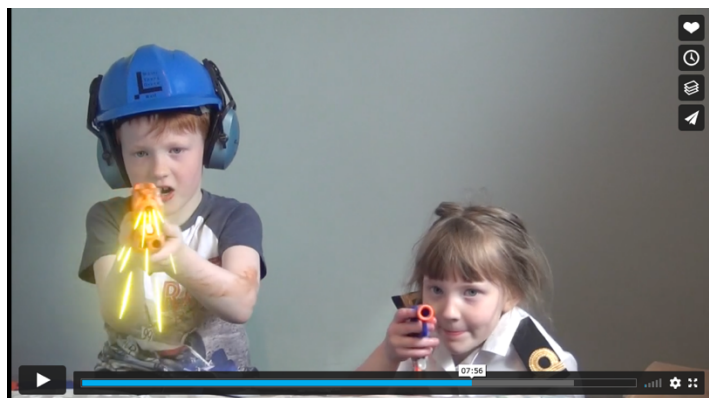
*'No improvements needed'*

We have decided to act upon this comment below:

*'Thomas loves Film Crew, he says it's really good and he wants to keep going back. He particularly enjoys coming up with characters and acting, and he thinks Keiba is brilliant. He would like the blocks to be longer. He feels it might be better if groups were decided based on experience of how long people have been attending the club.'*



Film Crew split into two classes due to its popularity and we have decided to try inviting those with more experience to one of the sessions. This will hopefully work towards the needs of all the participants: going more slowly for those that need extra support and faster for those who have been attending longer.



It has been noted that the participants could 'absolutely' express themselves creatively, with *'Keiba actively encouraging the children's ideas'*.

*'It was a real welcome change from the usual Shetland focus on sports. First time in a while my child has actively*

*spoken about looking forward to something.'*

A survey response did note that a helper for Keiba (who was repeatedly called Amazing from many an answer!) would be one way to improve delivery. This is something that we would like to support, especially with the growing popularity of Film Crew.

## Case Study: Wance Apo a Time... (Alex Purbrick and Jane Cockayne, Culture Collective)



*Wance Apo A Time* uses visual arts and crafts and different forms of storytelling to explore the folklore of areas of Shetland. This project works with older people, people living with dementia, young people, those living in the outermost rural communities and those who may be particularly isolated with the aim of improving participants' quality of life through greater access to creative and social experiences, and improving participants' mental and physical health through active engagement in creative and social experiences. In the autumn of 2021, Jane and Alex (and creative practitioners Alice Ritch and Cilla Robertson) worked with Sandness School (West Mainland, Shetland) and the Stepping Out group (Yell, Shetland). The intention was (and still is) to develop intergenerational aspects to the project, with exchanges of some kind between the young people and elder groups and care centres. However, this has currently been curtailed by Covid-19 restrictions and caution around mixing of different age groups. It is hoped that more intergenerational working may be possible later in 2022.

Alex, Alice and Jane introduced children at Sandness Primary School to the project by discussing the sea eagle, and linking this to a local story about eagle talons found in a Neolithic



cairn near the Scord of Brouster. Games, songs and stories related to the sea eagle and to nature were played, with the children dressing up and making eagle crowns which they decorated with feathers. In another session, Alex and Alice and the children explored nest building – visiting the garden of a local community member where they found a crow’s nest and collecting nesting materials for a giant eagle’s nest which they built in the school grounds.

Practitioners ‘passed around a “talking stick” at the end of the session as everyone sat in circle to share our thoughts. Some children didn’t speak but some said they enjoyed it. One girl clapped to express her enjoyment’ (Purbrick, 2021a).

Alex and Cilla provided lots of different ways for seniors at the Stepping Out group to engage with the project. Audio recordings featuring a local man, Brucie Henderson, telling the story of the Yell Giant were used to ‘stir up everyone’s thoughts about giant’s’ (Purbrick, 2021a). To encourage people to create stories, games were played that involved the use of particular words to create short stories and sentences (consequences, pass the parcel, wordsearch). Such light-hearted activities ‘helped everyone join together as a group’



(Purbrick, 2021a) and ‘took away the “blank paper” aspect of “writing a story” which many people said they couldn’t do’ (Purbrick, 2021b). Other activities included a number of participants knitting squares to form a giant’s blanket, and working with clay, the tactile nature of which really appealed to many of the participants, especially those with dementia.

Alex noted that ‘being able to socially gather is very important for this group and bringing in creative activities encouraged a different form of interaction and stimulation’ (Purbrick, 2021c). This was supported by comments from the participants in the Stepping Out group, such as Pam, who said ‘I really enjoyed all the sessions, much talk and laughter’. The session also provided opportunities for people to explore new activities, such as writing haiku’s, felting, and painting clay and stones. Several participants expressed how much they had enjoyed the words games, especially when they were not originally keen on the idea of writing or telling stories. Pat enjoyed painting stones and felt she would continue doing this in her own time, as she already collected stones from the beach. Importantly, one participant noted that the sessions have helped her feel more included in the local community as she is new to the area, an experience also observed by the Stepping Out group coordinator.

One observation made throughout the sessions with Stepping Out was the hesitancy of the men in the group to get involved in activities. The group coordinator indicated that this was the

experience in other sessions (not just those as part of this project). While this issue is not solely the responsibility of the practitioners involved in this project, it is worth considering how to involve men in activities such as these, and whether specific interventions or actions are needed to achieve this, such as male creative practitioners leading sessions, or separating the groups into men and women.



Sources:

- Purbrick, A. (2021a) *November Update*. Personal Communication to MDH. 16 November 2021.  
Purbrick, A. (2021b) *Shetland Practitioners In-person Meeting*. Notes by MDH. 4 December 2021.  
Purbrick, A. (2021c) *December Update*. Personal Communication to MDH. 10 December 2021.

Indicative 2021/22 KPIs

1. Youth Arts
2. Education & Learning
3. Arts & Well-being
4. Development & Support
5. Programming
6. Recording Studio
- Programme Total
- SCT Annual Target
- % of SCT Target

Concerts, Screenings, Exhibition Days					Audience attendances					Development Sessions					Participations				
Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total	Q1	Q2	Q3	Q4	Total
2	0	0		2	69	0	0		69	37	30	39		106	414	358	389		1161
1	0	1		2	180	0	56		236	169	185	462		816	506	897	2214		3617
0	0	0		0	0	0	0		0	17	6	16		39	246	74	552		872
120	186	202		508	4524	10462	7484		22470	21	13	13		47	102	217	643		962
928	579	771		2278	17028	32152	93534		142714	13	17	27		57	90	239	348		677
0	0	0		0	0	0	0		0	19	22	20		61	48	43	31		122
1051	765	974	0	2790	21801	42614	101074	0	165489	276	273	577	0	1126	1406	1828	4177	0	7411
				3,800					140,000					1,800					14,000
				73.4%					118.2%					62.6%					52.9%