



Shetland *arts*

2022 - 2023: Quarter 2

Report of activity relating to Social Outcomes

Case Studies: The World of Fancy Boy, Screenplay 2022

Interim Key Performance Indicator Statistics (appendix)

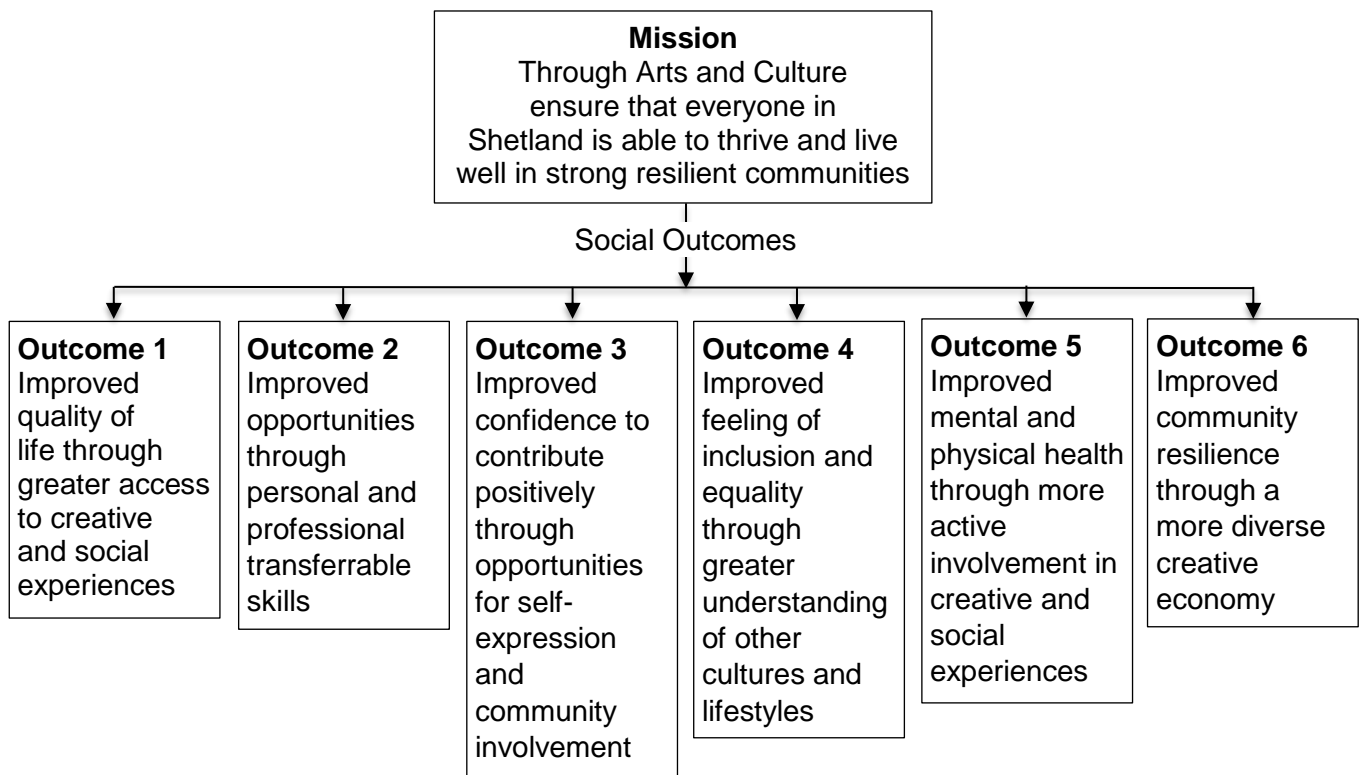
Introduction

In the summer of 2020, Shetland Arts developed a new mission statement and six supporting social outcomes as part of an overall review of strategy. The work was supported by the Social Value Lab and responded to a range of strategy documents, including the Shetland Partnership Plan, Shetland Charitable Trust's Strategy 2020-25, Scottish Government's Islands Plan and Cultural Strategy alongside Creative Scotland's Priorities and Ambitions.

The social outcomes were formally adopted by the SADA Board of Trustees for implementation in April 2021 and complement SADA's purposes:

- To advance the education of the public resident in Shetland in the Arts, in particular the Arts of Dance, Drama, Theatre, Film, Literature, Music, Crafts, Visual Arts and any new form of Media;
- The advancement of Arts and Culture for the benefit of the public in Shetland;
- The advancement of Citizenship and Community Development for the benefit of the public in Shetland.

We used 2021-22 to transition to this new way of thinking about our work and we now actively design our workplan using the social outcomes developed and report against them.



When planning an activity, we consider which two Social Outcomes the activity will deliver against. Many of our activities will deliver against more than two of our Social Outcomes, however our KPI reporting only takes into account the two outcomes defined at the beginning of the project. In our narrative reporting we acknowledge that a participant or audience member may well have experienced a different impact than we intended, and we will make every attempt to capture their story.

1: Improved quality of life through greater access to creative and social experiences

In the three months from July to the end of September, Shetland Arts presented **The World Of Fancy Boy** exhibition, **Screenplay Festival** and **Wordplay Festival**. We saw the second visit of James Yorkston's **Tae Sup wi a Fifer**, 2Magpies Theatre's **Ventoux**, an extraordinary performance about the famous Tour de France drugs scandal, and a wonderful evening of music from **Heal and Harrow** with a performance exploring the Scottish Witch Trials of the 16th and 17th centuries.

To coincide with **Shetland Wool Week** we screened the award-winning 1987 documentary **The Work They Say Is Mine**, a look at the lives of Shetland women past and present and their contribution through knitting to earning a livelihood for the family, and we ended September with a visit from the ever-popular **Aly Bain and Phil Cunningham**.

Aly and Phil also visited Sandness as part of their tour, and we took Wordplay to Unst for an evening of books, boats and borders. These events in local halls were well-received and thoroughly enjoyable.

"Whit a concert! Amazing musicianship, and it wis brilliant to see Aly and Phil in a peerie hall. It's dir natural habitat!" (Sandness concertgoer)

During this quarter there was also a full and busy cinema schedule, delivering something for everyone. Strong performers included mystery thriller **Where the Crawdads Sing**, superhero epic **Thor: Love and Thunder** and Baz Luhrmann's dazzling biopic **Elvis**. New family films have been in short supply since the pandemic, with the rise of streaming services taking some content out of cinemas, but the school holidays saw large and appreciative audiences for **Lightyear**, **DC League of Super-Pets** and particularly **Minions: The Rise of Gru**, which sold over 2,600 tickets. The more cultural end of cinema was well represented with a season of films by acclaimed director Wim Wenders, including **Buena Vista Social Club**, **Wings of Desire** and **Paris, Texas**. Along with other cinemas around Scotland we screened three films as part of **Edinburgh International Film Festival** in August, and to tie in with The World of Fancy Boy we screened a season of drag films, selected by Harry Whitham, including **The Rocky Horror Picture Show** and **The Adventures of Priscilla, Queen of the Desert**. Music was also represented in the cinema programme, with screenings of concert films including **Tubular Bells 50th Anniversary Concert**, **Glyndebourne: La Bohème** and **André Rieu's 2022 Maastricht Concert: Happy Days Are Here Again**.

In September, we opened **Wance Upo A Time** at Bonhoga. This exhibition brings together works produced through **Alex Purbrick** and **Jane Cockayne's** Culture Collective project, running from August 2021 to April 2022. Young people in schools in Yell, Whalsay and Sandness, older folk in elder care settings and day clubs in Yell and Whalsay, and folk attending the Eric Gray @ Seafiel Centre took folktales of Shetland as inspiration, and works in the exhibition include sculpture, large scale murals, textiles, written poems and stories, music, film and ceramics which depicted existing folklore or created new characters. The exhibition continues until mid-October.

"I don't think I've ever enjoyed a gallery so much. Absolutely charming and I so wish my young granddaughters could see it. They would have loved Peter the Giant." (Visitor Comment)

"A beautiful & enchanting exhibition. Thankyou." (Visitor Comment)

2: Improved opportunities through personal and professional transferrable skills

Q2 marked the intake of new and returning students on our Music, Film and Drama courses delivered in partnership with UHI Shetland.

The third year **Skills for Work Creative Industries** course has seen a substantial increase in numbers. There are currently 28 students studying across three art forms (music, film and drama). The students are currently in the skills development phase of the course where they look at the creative industries and identify careers and job roles within individual sectors. The students are then asked to highlight the skills they personally require for employment in these sectors. This process of self-reflection and personal skills assessment is transferable and valuable for students moving towards employment in the creative industries and beyond.

The 4th year **Skills for Work Creative Enterprise** students have been developing a creative project to implement during the rest of the academic year. The students plan to produce a short film for release at next year's Homemade event. Alongside the technical production tasks, the students are further developing their employability skills. This is done through a series of activities designed to create further understanding of entrepreneurship and enterprise. These activities include small business finance, marketing, business structure, self-employment, and customer care.

NC Creative Industries and HNC Music: the number of enrollments in September for the NC and HNC courses has been notably lower than expected, and we are hopeful there may be some late applicants. During Q2 the music students have developed audio recording and music theory skills which are being utilised in their work on SQA composition and performance modules. The film students are working through camera operation and video editing SQA modules to develop a strong foundation of film production skills.

BA Contemporary Film Making: we welcomed back new and continuing students on this program, the majority of whom are based on the Scottish mainland and study remotely with us. The course has a focus on practical skills and their application.

MA level modules: we offer a range of standalone masters level modules available to UHI students. This semester we offer Sound and Music for Moving Image, and Creative Reuse of Archive Film.

"I love the flexibility this module offers. I'm really enjoying having the time to research the subject before taking my work in a hopefully(!) new adventurous direction" (MA student)

Local artist **Linda Newington** delivered a pair of workshops for adults in expressive watercolour. Linda was impressed by the work created by participants, and by how much could be covered in these sessions. She also really appreciated the opportunity to teach and loved doing so in the Green Room at Mareel which worked very well for the workshop themes encouraging work inspired by the Shetland landscape.

3: Improved confidence to contribute positively through opportunities for self-expression and community involvement

July provided some summer activity in the form of **Film Crew** for young filmmakers. This was a week-long intensive led by **Keiba Clubb** which gave the attendees the opportunity to expand their knowledge, work as a team, have time to play with a variety of ideas, and to have fun!

The week was supported by Shetland Arts' Creative Assistants, who are 'regular' staff members that have additional responsibilities to assist with the delivery of our activities. This was a wonderful way for them to develop their skills by supporting Keiba and the 8 young people aged 7-11 years.

"I learnt so much about the cameras and it was really beneficial to see how Keiba engaged with the participants. I now feel that I can help her more in the weekly sessions because of my involvement in this intensive." (SADA Creative Assistant)

Film Crew have also had their Autumn term weekly sessions which have been going well. These sessions will culminate in a Youth Arts sharing at Mareel in December. Due to the popularity of Film Crew there is a waiting list for these sessions.

Shetland Arts, in partnership with Shetland Islands Council, are managing a Scottish Government funded project run by Greenspace Scotland called **Remembering Together**. This project has two stages:

- Phase 1: a local artist engages with the local community to discover what they would like a COVID memorial to look like
- Phase 2: a tender for the development of the COVID memorial

Phase 1 began in July with the commission of local artist **Christina Inkster**. Christina has been meeting with groups across the isles to gather input and deliver art workshops around the themes of COVID and what remembering it may look like. Shetland Arts has a reference group of 30 from all different sectors across the workforce of Shetland. Through the support of the reference group, and Christina using and making her own contacts, we aim to reach as many of the Shetland population as possible. Christina has been connecting with **Maakin and Yakkin** groups at local halls as well as connecting with **Mind Your Head, Ability Shetland, The Compass Centre** and **NHS** to name but a few. Some groups are more receptive than others and it has been noted that not everyone wishes to partake in this research part of the project.

"You will love the creativity and passion Christina and Kathryn are bringing to the programme. Thanks again for your incredible work on RT and your commitment to the values and approach that we have been following, I can't wait to see what your project ends up like in Shetland!"
(Kim Simpson, Greenspace Scotland)

"I believe that each community's experience of Covid was unique... I would like each community to have their own memorial, indicative of their experience, but with a shared theme so that they all have a common identity. This way you can learn about one another's experience of Covid as you visit these places and communities." (Community Participant)

4: Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles

Shetland Youth Theatre have been meeting weekly at the Garrison Theatre, led by **Stephenie Georgia**. There are 12 young people attending each week and they are exploring different theatre practices such as the Meisner Technique and Stella Adler technique as well as building their own characters.

“Absolute joy of the highest order” (SYT participant)

*“Each week I continue to be in awe of this group’s openness and creativity!
Thank you for being amazing” (SYT Leader Stephenie Georgia)*

“I love SYT. I really enjoyed working on characterisation this term, thinking about how to make characters more real and working out how they see the world”. (SYT participant)

Two significant projects this quarter had a focus on inclusion, equality and promoting a diverse understanding of cultures and lifestyles - **The World Of Fancy Boy** and **Screenplay 2022** – which are the featured Case Studies in this report.

5: Improved mental and physical health through more active involvement in creative and social experiences

The second year of the **Creative Islands Network**, a Culture Collective programme, began in August with an introductory meeting for all creative practitioners delivering projects. Activities are happening across the island, with **Helen Robertson** running knitting and textiles workshops in the Northern and Outer Isles, offering island residents the chance to learn new skills and consolidate friendships and connections established through her previous Culture Collective project.

David Boyter will be working with young people and youth clubs in Brae, Aith, Unst and Yell to explore music making using micro synthesizers in his project.

Jane Cockayne will be working with Ability Shetland and young people and their families to create a film and accompanying activity pack celebrating neurodiversity.

Young people will create sculptures and comics envisioning Seafield, Mid-Yell 100 years from now supported by **Berenice Carrington**. The project will bring this vision to life with a sci-fi parade of guizers.

Finally, **Niela Kalra and Katie Leask** will work with Bridges Project students on a fused-glass design and making project, exploring techniques, composition, colour and function, with a focus on building confidence, and embracing mistakes and unexpected outcomes.

All projects aim to support wellbeing and social inclusion and will run until April 2023.

“It’s great to see activity happening in Brae as it is relatively easy for Northmavine folk to get to, as well as folk from other areas of North Mainland.” (Activity participant)

“I dunna lik takin da car very far on dis dark nights so I’m blyed dat I only hae to go as far as da hall! And it’s splendid to get folk back taegidder ageen after Covid” (Activity participant)

6: Improved community resilience through a more diverse creative economy

The second and third **ShetlandMade 2022** exhibitions took place at Bonhoga throughout July, August and into September. Each exhibition featured five local makers, each exhibiting high quality craft pieces that were all available to buy.

“Wow that’s awesome! Thank you again for inviting me to be in the exhibition. It was really exciting to have my first exhibition, and so delighted so many sales were made.”
(Maker feedback in response to final sales figures)

Two concurrent album projects began to take shape in Mareel Recording Studio through July and August. The **Donald Anderson Band** laid down an album’s-worth of tracks in July, and Shetland/Orkney country/roots band **Laeverick** commenced sessions in August for a much anticipated debut release.

We have continued to support our creative programme through hiring our spaces for non-art activities including weddings, training events and the UHI graduation ceremony.

Shetland Arts, in partnership with Shetland Islands Council (SIC), has continued to drive forward plans for **The Institute** creative hub, part of the SIC’s Knab Masterplan in Lerwick. The Institute will be in the old Anderson Institute building and will contain creative workspace, artists’ studios, exhibition space, workshops, a tool library and community meeting spaces. Plans for The Institute have received positive feedback during recent public consultation events, with feedback including:

“Great use of a public building. Creativity is so important”

“Artists and creative practitioners need access to equipment they can’t afford”

“Accessible art studios – so exciting. Long time overdue”

“Love the opportunities for collaborative art. Thank you”

Case Study: The World of Fancy Boy

Mareel Auditorium, 1-31 July



The World of Fancy Boy was a glittering exhibition showcasing outfits, illustrations and inspirations from costume designer (and Shetlander) **Harry Whitham**. Curated by Shetland Arts and coinciding with **Shetland Pride 2022**, the exhibition was both a celebration of Shetland's design talent and LGBTQ+ identity and culture. The show filled the auditorium at Mareel throughout July and was accompanied by a creative workshop led by Harry on Saturday 2 July, a programme of related films showing in the cinema (selected by Harry) and a series of postcards printed to accompany the show, depicting six of Harry's costume designs.

Fancy Boy is the alter ego of Harry Whitham, born and raised in Shetland, and now costumier to the stars. After studying Design for Stage at the **Royal Central School of Speech and Drama** in London Harry worked his way through London's theatres, first as a dresser, wardrobe assistant then sewist and maker. He designs and makes bespoke costumes for some of the UK's best loved drag queens and his work features regularly on **Ru Paul's Drag Race** (BBC).

Telling the story of Harry's upbringing in Shetland and his journey to drag costumier was both deeply personal (and cathartic) for him and felt like a safe, creative and exciting way to introduce the LGBTQ+ world to much of our audience, showing both the very serious, professional and lucrative side of a world that is not widely represented in Shetland.



The staging in Mareel's auditorium showed off the work perfectly and it was great to have something for people to wander in to see in Mareel. The lighting and sound had a huge effect on the quality and success of the show, adding to the very rich and lavish feel of Harry's work and demonstrated the value of the tech capacity we have in that space. The addition of a listening booth with a half hour audio conversation between Harry and exhibition curator Jane Matthews added valuable context to the show.



The creative workshop was well attended by a range of ages and gave Harry an opportunity to speak informally with participants, about his career, his work and his journey to this point, while making a wearable work of art under his instruction.



The feedback to the work and the way it was exhibited was all exceptionally positive, and there were over 100 pages of comments left in the exhibition comments book. We found the following contribution to be particularly poignant:

'Closeted and getting emotional in here...I have a few ideas for drag and performance but have not been brave enough to put them out into the world, thank heavens for people like you, Fancy Boy' speaks volumes about the impact of this show in a place like Shetland. It felt like a safe, creative and exciting way to introduce the LGBTQ+ world to much of our audience, showing both the very serious, professional and lucrative side of a world that is not widely represented in Shetland.

Case Study: Screenplay 2022

Shetland Arts' annual film festival took place this year between Tuesday 30 August and Sunday 4 September, curated by Kathy Hubbard, with Mark Kermode and Linda Ruth Williams. Over the course of the festival we delivered 68 screenings in total, with 2,742 audience members attending. We showed 16 full-length feature films and 51 short films, of which 35 were made by Shetlanders. We were delighted to host 6 "in-person" guests including a welcome return from Mark Kermode and Linda Williams, with a further 3 guests appearing online. And our volunteers gave up a total of 337 hours of their time to help extend a warm Shetland welcome to guests and audiences alike.

Education Screenings

One stand-out feature of this year's festival was the return of the education screenings. Of the total figures given above, 14 screenings were exclusively for schools. We had over 900 school pupils and well over 100 teachers and carers, comprising those from primary schools at Sandness, Tingwall, Bells Brae, Brae, Sound, Whiteness, Aith, Mossbank, Sandwick, Mid Yell, Ollaberry and Hamnavoe as well as from Mid Yell, Brae and Aith High Schools. For many of the younger children it was their first out-of-school trip ever, thanks to the pandemic, and there were high levels of obvious excitement.

We introduced a simple feedback method of putting ping-pong balls in trugs with various emojis stuck to them, and the responses were as follows:

- 533 (55.64%) REALLY LIKED their film
- 280 (29.23%) QUITE LIKED their film
- 97 (10.13%) WEREN'T SURE if they like their film or not
- 48 (5%) DID NOT LIKE their film

(These totals included some teachers/carers.)

The screenings were heavily oversubscribed and a huge success all round, and thanks are due to SIC and EIS for their support in the delivery of the program.

The Program

There was a good selection of films across the festival, building on regular themes such as 'Look North', 'Family Friendly', 'Scottish' and 'Home Made', but also incorporating a new theme for 2022, that of 'Extraordinary People'. Guests were a mixture of in-person and virtual, with some choosing to come at their own expense to promote their films (although we helped with providing accommodation in these instances). There was a good mixture of live and pre-recorded introductions and Q&As.





As can be expected with such a varied program, some films were very difficult to sell, such as subtitled films for children. We also experienced some difficulty with other less obviously niche films, such as Oscar and BAFTA nominated *Flee* and Ruth Paxton's debut horror film *A Banquet*. Audiences for horror films have been hard to attract in recent years (and they can be extremely selective over the kind of horror they like) but it's hard to know why *Flee* did not appeal, supported by UNISON and Amnesty International as it was, and promoted throughout the memberships of both organisations. There

were some issues around the use of promotional trailers in the run-up to the festival and we wonder whether that may have had an impact on ticket sales.

The screenings with 'added value' attracted enthusiastic audiences, if not always in great numbers. The live Q&As resulted in excellent audience engagement, and the Survey Monkey results so far indicate that pre-recorded content was appreciated, even if in-person is still preferred.

One development we introduced this year was *The Graduates* – an opportunity for three local film makers who have graduated within the past twelve months to see their graduation films on a big screen with a live audience in attendance, and to be involved in a live Q&A. It was a joyful and hugely enjoyable session, and well attended: a really valuable developmental activity.

And of course there was *Home Made*, another wonderful haul of short films made by Shetlanders of all ages and experience, with more than 25 entries. There was the usual mix of comedy (satire to slapstick), poetry, music and story-telling: the Friday prize-giving showing was a great event with a wonderful atmosphere.

Other Events

Alongside a brilliant workshop on shooting professional quality moving image on a mobile phone delivered by director and producer Jane Mote, it was a delight to bring back the additional events: the Great Poster Giveaway and the Screenplay Film Quiz. The Poster Giveaway remains the only Screenplay event for which the public queue! The Film Quiz sold out within days of being advertised and was the usual rambunctious affair. In the Auditorium a very special screening saw Shetland virtuoso pianist Neil Georgeson perform a live accompaniment to Hitchcock's *The Lodger*. This was a fantastic event and really well attended. And to mark the platinum jubilee the Auditorium also hosted archive footage throughout the festival of HM The Queen's visits to Shetland over the years.



Volunteers

This year saw the return of the volunteers. Their presence helped create the 'festival feeling', and their energy, commitment, and willingness to engage with audiences and invited guests alike was much appreciated. Managed carefully, to ensure clarity of areas of responsibility, they are a great asset to the festival.

To sum up:

While the results of audience research are still being collated we know from feedback throughout the festival that it was much enjoyed by guests and audiences alike. Such an intense period of activity has an impact across the whole organisation, and the staff team at Mareel certainly rose to the occasion, with the festival running smoothly throughout.



| Actuals <small>(see footnote 1)</small> | Concerts, Screenings, Exhibition Days | | | | | Attendances | | | | | Development Sessions | | | | | Participations | | | | |
|--|---------------------------------------|-----|-----|-----|-------|-------------|--------|--------|--------|--------|----------------------|-----|-----|-----|-----|----------------|-----|-----|-------|-------|
| | Q1 | Jul | Aug | Sep | Q2 | Q1 | Jul | Aug | Sep | Q2 | Q1 | Jul | Aug | Sep | Q2 | Q1 | Jul | Aug | Sep | Q2 |
| Delivered | 924 | 378 | 309 | 378 | 1,065 | 54,984 | 29,248 | 13,845 | 18,167 | 61,260 | 325 | 54 | 61 | 174 | 289 | 2,600 | 358 | 497 | 2,050 | 2,905 |
| Profiled Quarterly Target 22/23 <small>(see footnote 2)</small> | 1,068 | | | | 1,120 | 38,370 | | | | 42,538 | 380 | | | | 328 | 3,291 | | | | 3,389 |
| % of Target Delivered | 87% | | | | 95% | | | | | 143% | 144% | | | | 85% | 88% | | | | 79% |
| Impact <small>(see footnote 3)</small> | Concerts, Screenings, Exhibition Days | | | | | Attendances | | | | | Development Sessions | | | | | Participations | | | | |
| | Q1 | Jul | Aug | Sep | Q2 | Q1 | Jul | Aug | Sep | Q2 | Q1 | Jul | Aug | Sep | Q2 | Q1 | Jul | Aug | Sep | Q2 |
| Improved quality of life through greater access to creative and social experiences | 806 | 350 | 264 | 337 | 951 | 46,398 | 27,135 | 11,135 | 15,345 | 53,615 | 65 | 8 | 14 | 33 | 55 | 986 | 45 | 175 | 1,405 | 1,625 |
| Improved opportunities through personal and professional transferrable skills | 129 | 27 | 41 | 48 | 116 | 8,763 | 2,093 | 1,920 | 2,749 | 6,762 | 220 | 9 | 18 | 121 | 148 | 1,145 | 89 | 110 | 496 | 695 |
| Improved confidence to contribute positively through opportunities for self-expression and community involvement | 101 | 28 | 26 | 38 | 92 | 7,635 | 2,113 | 1,170 | 2,652 | 5,935 | 204 | 23 | 19 | 106 | 148 | 1,364 | 195 | 226 | 512 | 933 |
| Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles | 139 | 46 | 35 | 93 | 174 | 1,093 | 1,243 | 307 | 2,438 | 3,988 | 1 | 1 | 2 | 34 | 37 | 22 | 20 | 24 | 1,430 | 1,474 |
| Improved mental and physical health through more active involvement in creative and social experiences | 474 | 228 | 178 | 155 | 561 | 17,088 | 14,824 | 8,343 | 4,648 | 27,815 | 102 | 31 | 36 | 3 | 70 | 1,186 | 283 | 378 | 74 | 735 |
| Improved community resilience through a more diverse creative economy | 194 | 77 | 71 | 82 | 230 | 28,634 | 11,088 | 4,075 | 8,332 | 23,495 | 74 | 21 | 18 | 35 | 74 | 737 | 54 | 51 | 133 | 238 |

1: Attendances are the number of people who attend concerts, screenings or exhibitions. Participations are the number of times people take part in development sessions

2: We have profiled each quarter against data from previous years' so we can more accurately predict and analyse seasonal variances

3: Our activity is planned and measured against the 'Social Outcomes' (SOs) listed under the Impact heading - each event, session or project has two priority SO, and the table above cumulatively captures these priority SOs

Notes on KPI variances

The number of concerts, screenings and exhibition days continues to be lower than targets (87% in Q1, 95% in Q2) but the trend is in a positive direction as activity moves toward pre-covid levels. Audience numbers have remained consistently higher than targeted (143% in Q1, 144% in Q2) in part due to the Locus public art installations in Lerwick town centre.

The number of development sessions has remained lower than targets (85% in Q1, 88% in Q2) as has the number of participations (88% in Q1, 86% in Q2). This can be attributed to a lower-than-expected student role (and student numbers will be relatively static until the 23-24 academic year) and some continuing Covid concerns amongst more vulnerable participant groups.