



Shetland *arts*

2023 - 2024: Quarter 2

Report of activity relating to Social Outcomes

Case Studies: Embrace Film Premiere, Screenplay, Patch exhibition, Folk Frenzy

Interim Key Performance Indicator Statistics (appendix)

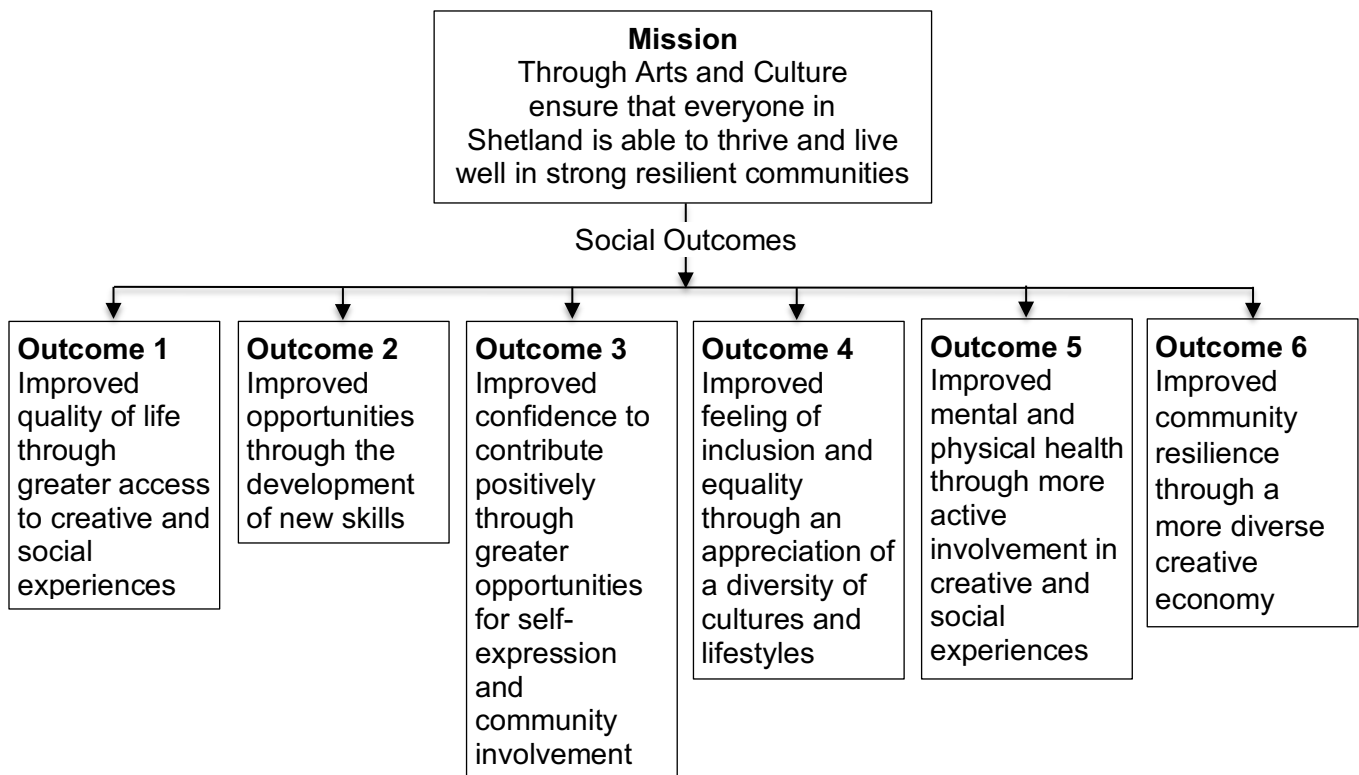
Introduction

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

Cinema continued to attract healthy audiences with a wide variety of releases on offer. Blockbuster screenings included **Indiana Jones**, **Mission: Impossible – Dead Reckoning Part One**, **Asteroid City**, **Oppenheimer**, and **Equalizer 3**.

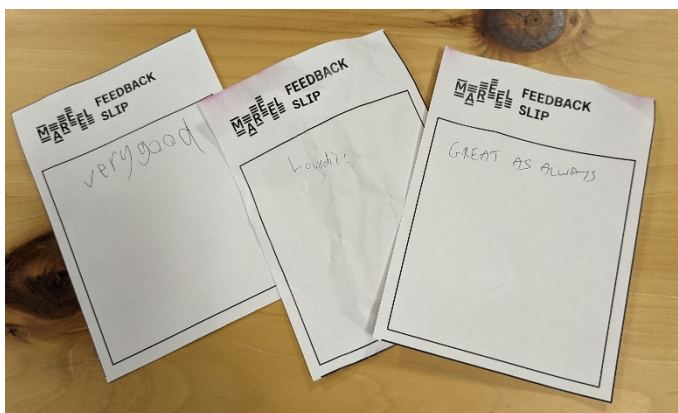
And of course **Barbie**! The initial run of screenings was particularly well attended and was brought back for another run due to popular demand together with **Oppenheimer**.

Children and family films included **Ruby Gillman Teenage Kraken**, **Element City**, **Ember**, **The Secret Kingdom**, **Mavka: The Forest Song**, **Teenage Mutant Ninja Turtles: Mutant Mayhem**, and **Blue Beetle**. We celebrated 100 years of **Disney** with a number of their classic animations including **One Hundred and One Dalmatians**, **The Jungle Book**, **Beauty and the Beast** and **Toy Story**.

Performance films included: **Rudolf Nureyev's Don Quixote**, a masterpiece of dance on the big screen, featuring one of the greatest male ballet dancers of all time at the peak of his career, **Andre Rieu: Love is All Around**, filmed live in his beautiful hometown of Maastricht, and two special screenings of filmed live theatre productions – **Swan Lake** and **A Little Life**.

As part of our varied programme, we had a number of independent films in the line-up including **War Pony**, **Under the Fig Trees**, **Full Time**, **Mother and Son**, **The Freedom Machine**, **Sunlight**, **Lie With Me** and **The Innocent**. Cult classics included **Thelma & Louise**, and **The Wicker Man**.

Finally, we had two films screening to coincide with the Tall Ships Races Lerwick 2023. **South**, the story of Sir Ernest Shackleton's 1914-16 Endurance expedition to Antarctica and the hugely enjoyable swashbuckling adventure, **Pirates of the Caribbean: The Curse of the Black Pearl**.



The Mareel auditorium also hosted a number of music events during the Tall Ships event including DJ nights, **FRAM** a new performance of songs, spoken word and soundscapes from **Renzo Spiteri** and **Ben Murray**, sessions with award-winning comedian and storyteller **Marjolein Robertson**, and a **Roller Disco** for kids.

This quarter we welcomed 2 dance performance companies supported by Creative Scotland's Touring Fund: **Totentanz** by **SHOTPUT** and **Burnt Out** by **Penny Chivas** (see Social Outcome 3)

Totentanz was performed for three consecutive nights, and steadily built their audience numbers by word of mouth, nearly selling out on the final performance. Audience feedback was that this was a high quality, and exciting piece.

Prior to their performance, they delivered theatre and photography workshops with the outcomes becoming a touring exhibition alongside the work. These photographs were placed on easels around Mareel.

2: Improved opportunities through the development of new skills

Q2 has been an extremely busy period for the Shetland Arts Education Team.

The start of the new academic year coincided with the recruitment of new film and music instructors. Induction of the new instructors and enrolment of all the new students meant that the existing team had a challenging start to the new academic year. The Team coped well and progressed into the year without any disruption to the students learning experience.

The **3rd Year Skills for Work (SFW)** class began the year by exploring the UK creative Industries, employment opportunities, and the skills required to work in the sector. Their research was captured in a practical assignment that saw them using technical skills to film a series of interviews with classmates.

4th Year SFW students have been planning a short production that will premiere in Mareel Screen 1 at the end of year student showcase on the 6th June 2024. Their production will utilise the drama, music and film skills that they developed during the previous academic year.

Students on the new **Senior Phase: Creative Academy** course have been busy working through two Scottish Qualification Award (SQA) National Progression Awards (NPA) based on film production and music technology. Even though the NPA modules are new additions to the academic program, the content is largely the same as previous modules so there is minimum preparation of resources required for delivery by the team.

NC and HNC music and Film students have been preparing music and film for the up-coming Student Night in the Mareel Auditorium on the 2nd of November. As well as the prep required for performance, students have been liaising with members of the Mareel marketing, technical and FOH teams to ensure that all production requirements are covered by the students on the run up to the event.

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

Gilly B delivered 2 Creative Labs in July, for adults. One began at Bonhoga, where Gilly then took participants on a guided sketching tour of the scenery around the building. The other was based at Mareel as Gilly guided participants through the art of papercut lampshade making.



Liz Musser delivered 2 sessions on Stop Motion Animation to children aged 7-12 years. Together, they decided what to animate and how and worked collaboratively together to make it happen. They wrote a storyboard in the first session and shoot and edited it in the second.

The first Saturday, each crew sculpted modelling clay following storyboards. Each crew produced a stop animation of “animated cray.” They also storyboarded and animated candy.

The following Saturday, young people were told they could bring in props from home to animate e.g., Legos. They produced 5 more animations, which they edited and added music to in iMovie. Every young person got involved creating 13 short animations over the two workshop days. The [animations are available to view on Instagram](#).

The informal feedback from parents and young people was very positive, e.g.

“My child said that this was the best workshop they had ever attended” Parent

“I loved doing the stop motion things, and it’s inspired me to do more stuff like that. I learned a lot. It was really, really fun. I met new people and made new friends” Young participant

Participants also learnt the very basics of creating and recoding music using software with **David Boyter**, who delivered 3 sessions to aged 7-12 years. In these he went over: learning about music technology such as synthesisers, beat programmers, music recording and editing. Participants were able to share their creations afterwards, and there is a hunger for more of these sessions.

May Graham led ages 12-19 through a series of photography workshops. These provided participants with a comprehensive understanding of photography and the skills to create compelling images. May encouraged participants to develop their own unique style allowing them to express themselves creatively through photography. These sessions sold out, and the young people had a great time creating their own style through photography.

"I love the workshops you put on for children - it's nice to have something alternative to sport!"
Parent

4: Improved feeling of inclusion and equality through an appreciation of a diversity of cultures and lifestyles

BURNT OUT was an "urgent and timely dance-theatre work" encapsulating one Australian's experience of the devastating bushfires and the personal experience of the daughter of an environmental geochemist. Originally from Australia (Ngunnawal Country), **Penny Chivas** is a Glasgow-based dance artist with a background in improvisation and multidisciplinary practices. BURNT OUT took us on a journey and ask the question 'why do we feel we are unable to acknowledge the changes around us even when surrounded by thick smoke?'

The youth (16 – 19 years) and adult workshops, draw on the natural environment both indoors and outdoors and encourage participants to work together in gentle movement and in reflective practices.

"This performance feels special as I'm delighted to be holding two indoor/outdoor movement workshops prior to Saturday and have been particularly inspired by the raw power of Paul Bloomer's work. As the tour continues I'm realising all of this really is a chance to exchange ideas with the local community around the role of art during our era of climate breakdown; my story reflecting the patterns we all find ourselves in." Penny Chivas

After the dance performance there was a post-show discussion with local artist, **Paul Bloomer**. The workshop helped create an audience for the piece, and the post-show discussion was fruitful with a focus on the climate crisis and how artists create work in response to it. This work sits in this social outcome due to the political discourse that was encouraged at both the post show discussion and the workshop, where participants and audience members were encouraged to share their thoughts, feelings and responses to both the work and the climate crisis.

"It is exciting to see work of this political discourse here in Shetland"

"This work has impacted me more in the 50 minutes watching it than watching the BBC news report on the climate crisis for years"

Paul Bloomer thanked Shetland Arts and Penny Chivas for the opportunity to present his work and explore the political themes behind it.

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

Jane Cockayne, through the Culture Collective, has been delivering EMBRACE in Mareel Education Space once a month. This project partners with **Ability Shetland** and **Gary Docherty, Consultant Learning Disabilities Nurse NHS Shetland**.

"The most important part of the project has been the friendships that some of the young people have begun with each other at the monthly 'drop in' sessions at Mareel. I know that some of the young people do not go out to any other groups and one of them does not socialise with anyone else their age. Some of them have asked if the group is going to continue after the film is complete." Jane Cockayne.

See Embrace Case Study for more

Shetland Arts collaborated with **Shetland Islands Council Education Department** to deliver a **Youth Music Initiative** project. During the Summer, participants from the **Bridges Project**, and young people at risk of isolation, came to a fun day of activity here at Mareel, where they were shown by programmers how to put an event on, by music tutors how to record and edit music and around the building, where they explored being on stage and what happens behind the scenes. It was great to show people around the building, giving them access to all areas while the building was closed. A great day was had by all.

"Everyone had a great day and loved seeing places in the building they had never seen before"
Lewie Peterson, Education Services, SIC

6: Improved community resilience through a more diverse creative economy

Earlier in the year we contracted a team of casual technicians who have brought a wide skillset to the organisation. Various members of the team have been engaged in both training and in delivery of events. Having this expanded workforce has really added to our flexibility

In the studio we hosted an album recording session for Shetland pianist and BBC Radio Scotland Young Traditional Musician of the Year, **Amy Laurenson**. This was a tremendous session with 4 fantastic musicians recording together live.

We also completed an album project for local singer **Adam Guest** who will be launching it here in Mareel in December.

In addition to these and various one-off studio jobs, we have continued our relationship with the production company behind the **Shetland TV drama** and have been facilitating Additional Dialogue Recording sessions.

Curated Retail at Bonhoga and Mareel was busy with tourist season in full swing. Our **Summer Craft Showcases in Bonhoga** continued to attract large numbers of visitors. This reporting quarter featured papercuts from **Gilly B**, textiles from **Hilary Grant**, jewellery from **Red Houss**, and woodwork from **Paparwerk Furniture** (21 June - 23 July), textiles from **Deborah Briggs**, glass from **Lindean Mill**, ceramics from **Kay Aplin**, and jewellery from **Cecilia Stamp** (26 July - 27 August). September saw the end of the Summer Craft Showcases with prints from **Lisa Hooper**, textiles from **Nielanel**, jewellery from

Helen Robertson, and **Island Ceramics**. Bonhoga closed in October of Bonhoga to enable much needed refurbishment and renovation, reopening when work is completed in Spring/Summer 2024.

Throughout this quarter the **Tool Library**, **Community RePaint** scheme and **Community Dye Garden** continued to thrive at Mareel. Regular customers made use of the tools on a weekly basis, with 53 items loaned. 88 containers of paint were sold this quarter.

In September we delivered a Plant Dyeing workshop at Mareel with visiting textile artist **Deborah Gray**, coinciding with Wool Week, as part of our **Creative Sustainable Futures** project. For this we were able to use the dye kitchen equipment purchased via the CLLD Fund earlier in the year, which was set-up as a mobile dye kitchen in The Green Room.

The workshop was very well received by all 11 participants and beautiful results were achieved from dyeing with Lady's Mantle, Heather and Japanese Indigo. The Lady's Mantle and Heather were foraged locally and the Indigo was harvested from our dye garden – the first successful plant journey from seed to dyestuff via our community garden of which we are very proud!



1 Image credit Deborah Gray

Case Study: Embrace Film Project for young people with neurodivergent conditions



On the 9th September, *Embrace*, a film made by a group of young people in Shetland, premiered in Screen 1 at Mareel. Shetland Arts literally rolled out the red carpet to welcome the young stars, their friends and family to the celebratory screening. In the film twelve young people (plus siblings and friends), aged between 7 and 27, tell their stories and share what it means for them to be neurodivergent. After the event the audience left reviews on post it notes and used words such as 'inspirational,' 'brilliant,' 'emotional' and 'five stars' to describe the film.

The *Embrace* film project took about a year to complete and began with the young participants meeting at monthly drop-in sessions at Mareel where they got to know each other and shared ideas for the film. The young people were involved in every aspect of the film including story boarding, being filmed at various locations in Shetland, the editing process and the promotion of the film.

Through the film the young people show us that we all experience, learn and interact with the world in unique ways. Their fundamental message is that of self-acceptance, they encourage each of us to *Embrace* who we are.

The *Embrace* film project was funded by Creative Scotland as part of the Culture Collective programme. Locally the project was supported by Shetland Arts, Ability Shetland and by Gary Docherty (Consultant Learning Disabilities Nurse, NHS Shetland). The production team are Keiba Clubb (film maker), Jonathon Bulter (film editor), Lauren Bulter (animation and session support), Thomas Cockayne (Sound recording/editing and session support), Jane Cockayne (project facilitator and film producer).

"I feel that in this project we took the time to get to know the young people, build trust and focus on the areas where they thrive and feel confident. We placed value on their experiences, ideas and interests and in turn they began to open up and spoke of how the project has been both fun and meaningful for them. One participant spoke of feeling 'comforted' by meeting others who had similar ways of thinking to them. Another said that they felt less alone."

"We were delighted to have some VIPs in for the red carpet treatment for the cast and crew's screening of the 'Embrace' film project."

"'Embrace' is a film project where young people in Shetland used their creative voice to share what neurodiversity means to them in a fun, honest and meaningful way. The project was run by

local artists, alongside professional agencies to support the creation of a film & resource pack that can be shared with schools and the community.” Jane Cockayne

Feedback from participants

‘I love the filming project. It is amazing and lets us get creative. P.s Good slime, it got my hands glittery. I love glitter. Have a good day!’

‘The Trees.’ (he enjoyed being filmed climbing the tree in his garden).

‘Chocolate’ (telling us he liked the snacks at the drop in sessions).

‘It has been really good for me coming to the group. At the group I have met people who are like me. Before I felt like I was on my own but now I feel like I have met others like me.’

‘Happy’ (with a drawing of a ventriloquist doll).

‘There were maybe baby butterflies but we took our time and it went really well. I felt glad in hindsight that I only had summary type ideas for shots to film but I got help with angles..’ ‘I feel it is good we were more open about personal experiences and not hiding anything bothering...it was lovely nobody masked any stress yesterday.’ ‘It went amazing, it was great how easy going Lauren and Keiba were.’

‘Pretty Dope’ (pretty cool).

‘It was the best day of 2023 for me Jane and it was amazing, and I loved all of it and the way it was done was amazing.’

Enjoyed, ‘Meeting people that understand me.’

Case study: Screenplay

Screenplay 2023 was the last one co-curated by Kathy Hubbard, Mark Kermode and Linda Ruth Williams, so we were all experiencing a wave of nostalgia. This year we looked to the future with the addition of a new theme – ‘Extraordinary Children’. From young refugees (*Name Me Lawand, Winners*) to the pupils of one of the most remote schools in the world (*Lunana – A Yak in the Classroom*), to the knock’em out singing and dancing youngsters in *Roald Dahl’s Matilda – The Musical*.

Some of the usual themes were here too – notably ‘Look North’ where we had films from Iceland (*Godland*), Norway (*Sick of Myself*) and Finland (*Sisu*), ‘Family Friendly’, (*Dragon Princess*, *Oink*, and *Shorts For Wee Ones/Middle Ones*), and of course, ‘Home Made’ where the Shetland public put their film-making prowess on display.

Visiting us in person were director Hassan Nazer (*Winners*), journalist and author Stuart Cosgrove (*Cassius X – Becoming Ali*), old festival friends director Carol Morley and producer Cairo Cannon (*Typist Artist Pirate King*), acclaimed British director Mark Jenkin and actress Mary Woodvine (*Enys Men*), along with first time producer Julien Allen (*The Wyrms of Bwlch Pen Barras*). Not everyone could get to us in person, so we were pleased to have pre-recorded interviews with legendary actress Emma Thompson

and director Edward Lovelace. In addition, we talked on-screen to director Dylan Howitt and textile artist Allan Brown about a very special dress which was woven from nettles.

It wasn't all smooth sailing filming 'Winners' in Iran "One of the issues around the film is that they want to make sure when people are making films in Iran they don't show the bad side of Iran, and only show the good side...But for me it's important – this story isn't about the dump area, but it's something I was involved in personally myself. When I was young I was picking up pieces of plastic and selling them on so I could go to the cinema, and I wanted to go to the exact real location." (Hassan Nazer)

The Shetland Moving Image Archive found some terrific films from summers past in Shetland, and we also be showed three films that are snapshots spanning the career of Shetland film maker Jenny Gilbertson.

The Screenplay Education programme ran alongside the public festival and offered seven films from across the world to Shetland pupils of all ages.



Case Study: Patch

In August we installed Patch, a new exhibition on the Long Wall in the upper café bar at Mareel, as part of our ongoing creative Sustainable Futures project. The exhibition celebrates the work of 122 young creatives in Shetland who took part in workshops earlier this year with visiting Belgian textile artist Erien Withoutuck.

In February Erien spent a week in Shetland, delivering workshops in Mareel and six primary schools: Ollaberry, Sound, Brae, Sandness, Whiteness & Happyhansel. Participants learned about plants that can be used for their colour, as natural dyes, and the variety of colours that different plant species produce. They learned about making ink from oak galls, a process that has been used since the fourth century to create a dark ink, often used in manuscripts. They then experimented with Erien's homemade oak gall ink and lemon juice, printing onto squares of naturally dyed cotton and silk.

Erien returned to Belgium with all the printed squares from these workshops and stitched them together to make seven patchworks, one for each of the groups she worked with. With financial support from the Flemish government she was able to return to Shetland to install the work and celebrate the collaborative efforts of all the pupils involved.

On 29 August we welcomed pupils involved in the workshops to a mini exhibition opening and workshop in the upper café bar to coincide with the Screenplay education screenings. We served homemade nettle drink which everyone loved and the students were able to make a postcard drawing with oak gall ink to give or send to a friend or family member to invite them to see the work on show.



- Left: Pupils from Ollaberry Primary at Mareel with their patchwork L-R Ella, Coen, Peter, Magnus, Tina, also work by Elizabeth, Merryn, Bobby, Lily (now in S1) and Janette, credit SADA
- Right: patchwork detail, credit SADA



- Left: Pupils from Sandness Primary with Erien, credit SADA
- Right: Pupils from Sound School, credit SADA

Case Study: Fiddle Frenzy

2023's Folk Frenzy Summer School concluded on Friday 11 August - we're reflecting on the week full of classes, workshops and concerts.



This year marked the return of Folk Frenzy since its last round in 2019 - a very welcome return, indeed!

Classes for Folk Frenzy pass holders were hosted between Mareel and the Shetland Museum and Archives, both feeling especially lively with the sound of learning all week as our Folk Frenzy-ers worked hard to develop their skills and techniques, in preparation for the final concert on Friday night where

they would perform along with their tutors. Mareel's cafe bar was particularly lively in the evenings as musicians gathered together for sessions.

Curator Kevin Henderson and his team of brilliant tutors Amy Laurenson, Andrew Gifford and Jenna Reid did a fantastic job of leading participants through their classes, as well as workshop leaders Tim Matthew and David Boyter who lead the Fiddle Tech and Guitar workshops in the programme. Two other workshops were led by Amy and Jenna in addition to their regular classes, Traditional Improvisation and How to Practice.

Two excursions were included in the Folk Frenzy pass - a trip to St Ninian's Isle to enjoy a bonfire on the iconic beach with some tunes, and a trip out to Eshaness to visit the birthplace of esteemed Shetland musician, Tom (Tammy) Anderson. Though these didn't quite go to plan with Shetland's unpredictable weather putting a (literal) dampening on things, tunes within the warmth of Bigton Hall after a superb supper sufficed for the south end visit and things had thankfully dried up by the time of the Eshaness trip.

The concerts which took place at the end of the week were the perfect way to finish on a high note for this year. On Thursday night, the tutors gave a stellar performance along with local band Vair. Friday night saw the tutors take to the stage once again, though this time accompanied by their students from the week to show off their hard work, as well as Haltadans giving a performance.

Finally, we'd like to say thanks to everyone who joined us for this year's festival - we hope you enjoyed yourselves.

"[I] wanted to let you know that we did thoroughly enjoy Folk Frenzy 2023. Thank you very much to you, all your staff and all of the tutors for making it such a friendly and fun week, with lots of learning thrown in besides." FF participant

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	1,068	295	294	319	908	75,991	23,192	19,149	17,344	59,685	291	34	75	165	274	1,634	225	758	913
Quarterly Target 23/24	1,022				1,022	57,569				57,569	452				452	3,504				3,504
% of Target Delivered	105%				89%	132%				104%	64%				61%	47%				54%
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	994	292	292	286	870	67,037	22,802	18,983	14,496	56,281	13	3	15	1	19	118	15	411	4	430
Improved opportunities through personal and professional transferrable skills	122	26	2	27	55	14,581	6,137	166	1,779	8,082	196	5	32	146	183	1,076	99	189	827	1,115
Improved confidence to contribute positively through opportunities for self-expression and community involvement	66	1	0	26	27	3,414	120	0	673	793	177	11	44	139	194	1,034	91	211	795	1,097
Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles	51	6	43	70	119	898	58	2,052	2,375	4,485	6	0	1	0	1	35	0	6	0	6
Improved mental and physical health through more active involvement in creative and social experiences	572	161	168	137	466	27,852	4,670	7,597	4,603	16,870	46	6	5	5	16	412	51	40	43	134
Improved community resilience through a more diverse creative economy	328	102	83	86	271	37,710	12,327	9,500	9,693	31,520	106	23	37	26	86	473	134	575	118	827

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