

**Shetland Arts Development Agency**  
**Board of Trustees Meeting**  
**Thursday 27 February 2025 at 5.30pm**  
**Venue: Mareel/Teams**



**Shetland** *arts*

Item	Description	Report	Item taken by	Action
1	<b>Welcome and apologies</b>		Chair	Note
2	<b>Declarations of interest</b>		Chair	Note
3	<b>Minutes</b> 19 December 2024		Chair	Approval
4	<b>Scrutiny</b> 4.1 Management Accounts 4.2 Operational Issues 4.3 Performance Monitoring 4.4 Major Projects 4.5 Budget 2025/26	Attached Attached Attached Attached Attached	KLL GH GH GH KLL	Note Note Note Note Approval
5	<b>Governance</b> 5.1 Policies 5.2 Strategic Risks 5.3 Capitalisation limit increase	Attached Attached Attached	KLL GH KLL	Approval Approval Approval
6	<b>Strategy</b> 6.1 Update from Stakeholders	Attached	GH	Note
7	<b>General</b> 7.1 Key Upcoming Events	Attached	GH	Note
8	<b>Any other business</b> None			
9	Future SADA Board Meetings: Board Meeting Thursday 27 <sup>th</sup> February 2025 – 5.30pm		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



Supported by



**Minutes of the Open Meeting of Shetland Arts Development Agency, Thursday 19 December 2024, held at 5.30 p.m. in Mareel**

**Present:**

Jamie Manson (JM), Shetland Arts  
Hannah Hough (HH), Shetland Arts  
Kerry Larbalestier (KL), Shetland Arts (via VC)  
James Johnson (JJ), Shetland Arts  
Catriona Macdonald (CM), Shetland Arts (via VC)

**In Attendance:**

Graeme Howell (GH), Chief Executive, Shetland Arts  
Kerry Llewellyn (KLL), Support Lead, Shetland Arts  
Shona Fullerton (SF), minute taker

**Apologies:**

Chris Gadsby, Shetland Arts  
Malcolm Innes, Shetland Arts  
Michele Kerry (MK), Shetland Arts  
Susan Mail (CG), Shetland Arts

Item	Topic	Action
1	<b>Welcome and Apologies</b> GH advised that SM was not able to attend the meeting. CG had previously agreed to chair in SM's absence, but he was now unable to attend. JM volunteered to chair the meeting and all agreed.  The chair welcomed everyone to the meeting.  Apologies noted.	
2	<b>Declarations of Interest</b> None.	
3	<b>Minutes of Meeting held on 31 October 2024</b> The minutes were approved on the motion of JJ, seconded by HH.  <u>Matters Arising:</u> None.	
4.1	<b>Management Accounts to end October 2024</b> Noted.	
4.2	<b>Operational Issues</b> GH advised the report had been expanded to include Working Group updates. The 3 working groups included in the report were: <ul style="list-style-type: none"><li>• Access &amp; Inclusion</li></ul>	

	<ul style="list-style-type: none"> <li>• Commercial</li> <li>• Staff Forum</li> </ul> <p>Trustees were happy to read that staff representative had come forward for the Staff Forum. GH advised that staff representatives would be undertaking Effective Staff Representation training in January 2025.</p>	
<b>4.3</b>	<p><b>Performance Monitoring</b></p> <p>KLL reported that the student figures remained the same from the last report and attendance figures were up at the end of October 2024. GH commented that in December it looked like attendance figures had recovered, and this month had been a busy period for the team.</p> <p>Responding to a question from JM, GH advised that screenings of films from the Oscars were currently running, and call backs would be shown in January.</p>	
<b>4.4</b>	<p><b>Major Projects</b></p> <p><u>Culture Collective</u> – A reception for Even Here Even Now campaign was planned for Celtic Connections in January 2025.</p> <p><u>Islands Deal Knab Project Strand</u> – GH reported that SADA had partnered with UHI Shetland for a shared new build to incorporate the Cultural Hub on the ground floor and student accommodation above. The delay with progress for the Knab Project and its potential effect on funding was discussed and it was noted that the funding was ring-fenced and could only be used for the agreed purpose.</p> <p><u>New Website &amp; Rebranding</u> – GH referred to the error in the report regarding the successful tender companies. The new website would be developed by Maraid Design and Rebranding would be undertaken by Eleven Design.</p> <p><u>Commissioning Programme 1 2025</u> – The new Commissioning Programme would be launched during the forthcoming weekend and applications would open in January. GH said that this funding was different and would support Shetland based or connected artists, and included funding for training and development.</p> <p><u>Rehearsal Rooms</u> – The meeting discussed the repurposing of the recording studio and control room into bookable rehearsal facilities. It was highlighted that recording equipment had been retained and the ability to record was still available.</p>	

5.1	<p><b>Policies</b></p> <p><u>Environmental</u> – KLL advised that no changes had been made to the policy. Responding to a question regarding monitoring from JM, KLL advised the team were working on the best way to capture data and a funding bid was being submitted to help with this. GH added that he was waiting for guidance for reporting requirements from the Government and would be exploring approaches with Shetland Amenity Trust and Shetland Recreational Trust to present joint data. Trustees were happy to approve and review the policy in two years.</p> <p><u>Smoke Free</u> – KLL advised no changes had been introduced. Trustees approved the policy.</p> <p><u>Sick Pay</u> – KLL advised that the policy had been reviewed by the Trust’s HR Advisers and they were happy with the policy as it stood. Trustees approved the policy.</p> <p><u>Adoption, Maternity and Paternity</u> – The paternity section of the policy had been updated following guidance from the Trust’s HR Adviser. HH agreed to provide policy suggestions to KLL to review with the HR Advisers. CM suggested including the ‘KIT’ abbreviation in the Keep In Touch days section. The revised policy would be brought back to the next Trustee meeting.</p> <p><u>Equality, Diversity and Inclusion (EDI)</u> – KLL advised no changes had been introduced. JM requested EDI training for Trustees and asked for this to be discussed at a Trustee Information Session.</p>	<p>HH &amp; KLL</p> <p>GH</p>
5.2	<p><b>Strategic Risks</b></p> <p><u>Risk 7 Legal/Regulations</u> – The risk had been reviewed by the Leadership Team and item 7.2 was updated to reflect the current provider of HR support.</p>	
6.1	<p><b>Update from Stakeholders</b></p> <p>Report updates noted.</p> <p>Trustees thank the Leadership Team for their efforts in achieving funding.</p> <p>GH advised that a funding application for Bonhoga had been submitted to SSEN.</p>	
7.1	<p><b>Key Upcoming Events</b></p> <p>Noted.</p>	
8	<p><b>Any Other Business</b></p> <p>None.</p>	

9	<b>Date of Next Meeting</b> Board Meeting at 5.30 p.m. on Thursday 27 February 2025.	
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## 4.1 Management Accounts

### 9 Months to December 2024

### Profit and Loss Accounts



Shetland*arts*

	Actual £	Reforecast £	Variance £
<u>Income</u>			
Ticket Sales	226,865	229,255	- 2,390
Education and training income	102,175	99,175	3,000
Retail income	19,723	21,507	- 1,784
Food and beverage income	289,958	282,072	7,886
Foyer income	72,418	67,715	4,703
Box office commission income	23,309	18,809	4,500
Hire of rooms and equipment income	77,039	66,388	10,651
Screen advertising income	5,661	6,290	- 629
Gift Vouchers	3,330	8	3,322
Sponsorship income	-	-	-
Donations received	2,806	606	2,200
Grant Funding - Capital	17,850	15,450	2,400
Grant Funding - SIC	-	907	- 907
Grant Funding - SCT	564,300	564,300	-
Grant Funding - Creative Scotland	222,500	224,718	- 2,218
Other Grants - Trusts and foundations	2,058	940	1,118
Operating lease income - SIC	99,343	99,343	-
Other income & Interest received	54,663	49,817	4,846
Memberships received	5,029	3,729	1,300
	<u>1,789,027</u>	<u>1,751,029</u>	<u>37,998</u>
<u>Purchases</u>			
Food and beverage purchases	146,704	140,786	- 5,918
Foyer purchases	45,917	40,610	- 5,307
Retail purchases	9,628	9,289	- 339
Direct costs	23	-	- 23
	<u>202,272</u>	<u>190,685</u>	<u>- 11,587</u>

Direct Costs

Gross wages and salaries - regular	533,246	533,422		176
Gross wages - casual	131,216	123,667	-	7,549
Employers NI	50,649	49,896	-	753
Employers pension	118,556	116,188	-	2,368
Recruitment expenses	345	860		515
Employee/Trustee expenses	-	250		250
Training and protective clothing	13,322	11,552	-	1,770
Programme costs - project	260,769	250,587	-	10,182
Marketing costs - project	10,975	10,372	-	603
Licences - PRS etc	39,215	39,679		464
Film transport	-	500		500
Hire of equipment	4,700	300	-	4,400
	<u>1,162,993</u>	<u>1,137,273</u>	-	<u>25,720</u>

Overheads

Travel and subsistence and Entertainment	18,093	18,904		811
Rent, Rates and Insurance	68,018	67,293	-	725
Heat and Light	120,250	109,641	-	10,609
Operating leases - Rent and Equipment	117,036	118,168		1,132
Repairs and maintenance and cleaning	116,458	91,341	-	25,117
Print, postage and stationary	954	1,593		639
Telephone and broadband	9,293	6,070	-	3,223
Computer costs	12,040	11,825	-	215
Marketing costs - strategic	1,225	2,037		812
Website costs	637	638		1
Subscriptions	3,853	2,651	-	1,202
Consumables	322	1,785		1,463
Sundry	14	191		177
Legal and professional fees	55,551	58,579		3,028
Till differences	245	-	-	245
Bank charges	17,748	16,798	-	950
Loan interest	5,147	4,931	-	216
	<u>546,884</u>	<u>512,445</u>	-	<u>34,439</u>
<b>SURPLUS/DEFICIT</b>	<b>- 123,122</b>	<b>- 89,374</b>	<b>-</b>	<b>33,748</b>

# 9 Months to December 2024

## Balance Sheet



	£	£
Tangible Fixed Assets		7,456,669
<i>Current Assets</i>		
Stock	20,196	
Debtors	93,939	
Cash at Bank	541,124	
	<u>655,259</u>	
<i>Current Liabilities</i>		
Creditors	<u>248,325</u>	
Net Current Assets		406,934
<i>Long term liabilities</i>		
Loans	26,831	
Pensions liability	<u>(1,010,000)</u>	
		(983,169)
Net Assets		<u><u>8,846,772</u></u>
Capital and Reserves:		
Capital funds		7,467,883
Revenue funds		368,889
Pension liability		<u>1,010,000</u>
		<u><u>8,846,772</u></u>



## 9 Months to December 2024

### Movement on Selected Funds



Shetland *arts*

<b>Fund Name</b>	<b>Opening Balance</b>	<b>Income</b>	<b>Expenditure</b>	<b>Closing Balance</b>
Shetland Film Club	1,705			1,705
SCT Capital Grant	43,400		- 11,097	32,303
Trad Big Band	2,435			2,435
Culture Collective	27,630	35,000	- 29,000	33,630
Recovery fund for Cultural Organisations	142,470			142,470
Corra Foundation	4,146			4,146
Xchange	5,288		- 3,952	1,336
Summer of Play	2,972			2,972
Remembering Together	90,720		- 62,586	28,134
Film Hub Scotland	-	1,118		1,118
VACMA	4,785		- 4,500	285
<b>Total</b>	<b>325,552</b>	<b>36,118</b>	<b>- 111,135</b>	<b>250,535</b>

## 4.2 Operational Issues

### February 2025

#### INTRODUCTION

This report details the following

- Operational Issues
- Health and Safety Issues
- Working Group Updates

#### OPERATIONAL ISSUES

Date	Issue	Staff Involved	Outcome

#### HEALTH AND SAFETY ISSUES

Date	Issue	Staff Involved	Outcome
N/A			

#### WORKING GROUP UPDATES

Group	Update
Access & Inclusion	Meeting held with Mareel based students with mobility issues. Focus was on building access issues.  Meeting with Shetland Recovery Hub. Further engagement planned to follow up on issues identified
Commercial	The Customer Experience Lead went on a research trip to Edinburgh from 10 – 14 February 2025 to meet with retail managers in various arts venues across Edinburgh, Dundee and Glasgow.
Staff Forum	The staff reps have undertaken their training and have met with the CEO to discuss the forum in more detail and the support they would like from SADA.

	The staff reps will have their first meeting with the staff team at the all staff training day in March 2025.
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## 4.3 Performance Monitoring

### February 2025

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#### INTRODUCTION

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This report details the following

- Key Performance Indicators

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#### KEY PERFORMANCE INDICATORS

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Formal Education Delivery	Applied to study at Mareel 24/25		Taught Across the Network 24/25
	Full Time	Part Time	
Skills for Work	-	37	-
Senior Phase	-	4	-
NC/HNC	2	14	-
Degree	-	2	16
Masters	-	-	7

Note: figures taken from student registers

Actuals (see footnote 1)	Concerts, Screenings, Exhibition Days						Attendances						Development Sessions						Participations					
	Q1	Q2	Oct	Nov	Dec	Q3	Q1	Q2	Oct	Nov	Dec	Q3	Q1	Q2	Oct	Nov	Dec	Q3	Q1	Q2	Oct	Nov	Dec	Q3
Delivered	746	680	232	331	296	859	42,418	35,928	12,646	22,987	25,355	60,988	285	248	120	198	119	437	2,568	1,934	923	1,091	605	2,619
Quarterly Target 23/24	1,000	1,000				1,000	52,500	52,500				52,500	400	400				400	3,500	3,500				3,500
% of Target Delivered	75%	68%				86%	81%	68%				116%	71%	62%				109%	73%	55%				75%
Impact (see footnote 3)	Concerts, Screenings, Exhibition Days						Attendances						Development Sessions						Participations					
	Q1	Q2	Oct	Nov	Dec	Q3	Q1	Q2	Oct	Nov	Dec	Q3	Q1	Q2	Oct	Nov	Dec	Q3	Q1	Q2	Oct	Nov	Dec	Q3
Improved quality of life through greater access to creative and social experiences	635	643	213	232	224	669	35,883	33,826	11,207	14,894	18,471	44,572	23	6	3	16	10	29	657	162	16	158	85	259
Improved opportunities through personal and professional transferrable skills	90	21	12	25	16	53	4,837	1,050	600	1,701	810	3,111	167	188	84	164	94	342	796	964	373	749	308	1,430
Improved confidence to contribute positively through opportunities for self-expression and community involvement	79	30	14	28	32	74	4,150	1,531	724	1,911	3,869	6,504	234	219	96	182	106	384	1,378	1,305	467	854	441	1,762
Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles	25	41	13	2	1	16	504	594	406	14	117	537	13	3	2	0	1	3	85	19	50	0	8	58
Improved mental and physical health through more active involvement in creative and social experiences	532	491	163	225	199	587	15,488	16,139	5,069	13,349	13,052	31,470	64	20	8	16	15	39	852	279	76	65	105	246
Improved community resilience through a more diverse creative economy	121	121	44	134	110	288	22,833	17,832	6,563	13,681	14,149	34,393	47	37	25	11	7	43	755	616	458	238	133	829

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: 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

## 4.4 Major Projects

### February 2025

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#### INTRODUCTION

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This report details the following

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

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#### SIGNIFICANT PROJECTS COMPLETED

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Date	Title	Intention	Outcome
n/a			

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#### UPDATES ON ONGOING PROJECTS

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Title	Intention	Update
Culture Collective. CS funded.	Support creative practitioners to deliver wellbeing projects in Shetland, Orkney and Western Isles through small grants.	Additional funding for Culture Collective was announced in the Scottish Budget. Event in Glasgow was successful and discussions around the next steps are under way.
Islands Deal Knab Project Strand	To support the development of the Cultural Hub	Detailed update included in the closed board pack.
Remembering Together	To deliver phase 2 of the National Covid Memorial project.	Book Launch will be held on May 29 at the Town Hall.
SCT Capital Grant Scheme – Mareel	Implementation of Capital Grant Works under the SCT scheme. Work will take three years.	Contract package for Changing Places Toilet expected to be issued by end of Feb 25.
SCT Capital Grant Scheme - Bonhoga	Implementation of Capital Grant Works under the SCT scheme. Work will take three years.	Site clearance underway. Contract expected to begin by end of March 25

Health & Safety Review	To improve quality of operational Health and Safety information as well as accessibility for staff.	On hold until new Support Manager starts role to help with this work.
VACMA	Small grants for Visual Arts and Craft Makers	14 Applicants for the latest round of VACMA.
Travel Know How Scotland	Travel Planning for Staff, Suppliers and Customers	Two teams of staff are taking part in the North Ness Step Count challenge which was organised following the survey.
Youth Arts winter program	Deliver blocks of Shetland Youth Theatre, Film Crew, and Sound Lab Music Makers over the autumn and winter months	SYT planning for a summer musical production. Freelancers to be recontracted for Film Crew for spring / summer activities
New Website	New more user friendly website	No update.
Rebranding	Updated brand for the organisation.	Rebrand survey underway, branding team visiting Shetland to meet Trustees and Staff at the end of March 2025
Commissioning Programme 1 2025	<p>To commission or provide funding to Shetland based or connected artists in three areas.</p> <p>Support for new work or the presentation and development of existing work</p> <p>The delivery of workshops</p> <p>Training / Skills Development / Go and See</p>	49 applications were received for over £350,000 in funding support. A panel of 2 Shetland Arts staff and 2 freelancers met to score the projects and awarded £46k's worth of funding to 10 projects.
Rehearsal Rooms	Repurpose the recording studio and control room into bookable rehearsal facilities. Control room relocated to the back of the auditorium.	Soft launch underway.
Northern Youth Trad	A weekend of modern traditional fiddle workshops and sessions for young people in Easter	Curator and tutors have been contracted and the event is now on sale.

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#### SIGNIFICANT PROJECTS PLANNED

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

Medium/Long Term	Title	Intention
Medium	Yesplan Review	To review the use of Yesplan and implement changes to make it more useful/relevant for users.
Long	Shetland Noir 2026	To hold Shetland Noir in June 2026.



## 4.5 Budget 2025/26

### February 2025



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#### INTRODUCTION

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This report sets out the proposed budget for Shetland Arts for the financial year ended 31 March 2026. The proposed budget is set out in Appendix 1 and shows a projected surplus of £61,701. There is no expected expenditure in existing restricted funds included within this budget.

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#### KEY CHANGES

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The key changes made to the proposed budget since it was last presented to the board at its information session in January 2025 are as follows:

- The spend on creative activity has been planned in more detail which has allowed for a split into ticket income, programme costs and travel and accommodation costs.
- An additional income target of £16,000 has been added to the education team to ensure variable costs are covered.

## Appendix 1 – Proposed Budget 2025/26

	Budget	Budget		
	2025/26	2024/25	Change	
<u>Income</u>				
Ticket Sales	342,760.00	387,083.87	(44,323.87)	-11.45%
Education and training income	121,000.00	89,200.00	31,800.00	35.65%
Retail income	40,240.00	31,240.00	9,000.00	28.81%
Food and beverage income	400,000.00	300,000.00	100,000.00	33.33%
Foyer income	102,000.00	88,000.00	14,000.00	15.91%
Box office commission income	50,000.00	49,500.00	500.00	1.01%
Gallery commission income	0.00	0.00	0.00	-
Hire of rooms and equipment income	104,383.33	67,483.33	36,900.00	54.68%
Screen advertising income	15,000.00	15,000.00	0.00	0.00%
Sponsorship income	0.00	0.00	0.00	-
Donations received	1,436.00	1,536.00	(100.00)	-6.51%
Grant Funding - SIC	1,815.00	21,591.73	(19,776.73)	-91.59%
Grant Funding - SCT	1,050,000.00	752,400.00	297,600.00	39.55%
Grant Funding - Creative Scotland	361,535.50	263,335.50	98,200.00	37.29%
Other Grants - Trusts and foundations	20,000.00	19,776.73	223.27	1.13%
Operating lease income - SIC	132,457.00	132,457.00	0.00	0.00%
Other income	118,000.00	70,050.00	47,950.00	68.45%
Memberships received	20,000.00	0.00	20,000.00	-
Internal recharges	0.00	(100.00)	100.00	-100.00%
	<u>2,880,626.83</u>	<u>2,288,554.16</u>	<u>592,072.67</u>	<u>25.87%</u>
<u>Purchases</u>				
Food and beverage purchases	180,000.00	150,000.00	30,000.00	20.00%
Foyer purchases	53,040.00	45,760.00	7,280.00	15.91%
Retail purchases	22,435.20	17,035.20	5,400.00	31.70%
	<u>255,475.20</u>	<u>212,795.20</u>	<u>42,680.00</u>	<u>20.06%</u>

	Budget	Budget		
	2025/26	2024/25	Change	
<u>Direct Costs</u>				
Gross wages and salaries - regular	1,026,979.49	756,365.02	270,614.47	35.78%
Gross wages - casual	65,055.24	126,880.00	(61,824.76)	-48.73%
Employers NI	114,422.65	67,899.40	46,523.25	68.52%
Employers pension	221,887.94	164,226.79	57,661.15	35.11%
Recruitment expenses	3,300.00	3,000.00	300.00	10.00%
Trustee expenses	1,000.00	1,000.00	0.00	0.00%
Training costs	20,000.00	13,500.00	6,500.00	48.15%
Programme costs - project	318,907.50	217,720.13	101,187.37	46.48%
Marketing costs - project	19,425.00	18,250.00	1,175.00	6.44%
Licences - PRS etc	68,243.50	56,767.63	11,475.87	20.22%
Film transport	2,000.00	2,000.00	0.00	0.00%
Hire of equipment	0.00	150.00	(150.00)	-100.00%
	<u>1,861,221.33</u>	<u>1,427,758.97</u>	<u>433,462.36</u>	<u>30.36%</u>
<u>Overheads</u>				
Travel and subsistence	29,475.00	15,685.00	13,790.00	87.92%
Entertainment	2,430.00	2,430.00	0.00	0.00%
Rates	18,625.00	20,205.00	(1,580.00)	-7.82%
Insurance	80,650.00	59,511.27	21,138.73	35.52%
Heat and Light	164,348.15	148,964.70	15,383.45	10.33%
Operating leases - Rent	132,457.00	132,457.00	0.00	0.00%
Operating leases - Equipment	16,800.00	20,177.28	(3,377.28)	-16.74%
Repairs and maintenance	59,816.96	67,245.17	(7,428.21)	-11.05%
Equipment purchases < £500	7,000.00	11,760.00	(4,760.00)	-40.48%
Equipment purchases > £500	9,760.00	0.00	9,760.00	-
Cleaning	57,274.00	52,457.00	4,817.00	9.18%
Print, postage and stationary	5,100.00	4,600.00	500.00	10.87%
Telephone and broadband	8,615.00	8,615.00	0.00	0.00%
Computer costs	23,050.00	26,615.20	(3,565.20)	-13.40%
Marketing costs - strategic	275.00	3,250.00	(2,975.00)	-91.54%
Website costs	2,750.00	0.00	2,750.00	-
Subscriptions	1,738.00	1,650.20	87.80	5.32%
Consumables	12,345.00	7,575.00	4,770.00	62.97%
Legal and professional fees	26,980.08	36,575.00	(9,594.92)	-26.23%
Audit Fees	13,000.00	11,000.00	2,000.00	18.18%
Bank charges	23,740.00	19,668.00	4,072.00	20.70%
Loan interest	6,000.00	6,000.00	0.00	0.00%
	<u>702,229.19</u>	<u>656,440.82</u>	<u>45,788.37</u>	<u>6.98%</u>
TOTAL COSTS	2,818,925.71	2,296,994.99		
<b>SURPLUS/DEFICIT</b>	<b>61,701.12</b>	<b>(8,440.83)</b>	<b>70,141.95</b>	

## 5.1 Policies

### February 2025

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#### INTRODUCTION

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This report details the following

- Policies for Approval
- Policy Register

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#### POLICIES FOR APPROVAL

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Policy Name	Appendix	Changes
Social Media	1	Update to job title to reflect Sales & Marketing Manager role.
Children, Young and Vulnerable Adults	2	Full review and update to reflect current best practice and legislative requirements
Adoption, Maternity and Paternity	3	Amended layout to be clearer
Training and Trips	4	Updated jobs with trip budgets.

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#### POLICY REGISTER

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Policy Name	Date for Review	Notes
Health, Safety and Welfare	27/04/2024	Progress update will be provided at meeting.
Social Media	25/08/2024	Included as Appendix 1
Children, Young and Vulnerable Adults	03/11/2024	Included as Appendix 2
Adoption, Maternity and Paternity	16/12/2024	Included as Appendix 3
Training and Trips	24/02/2025	Included as Appendix 4
Recruitment	24/04/2025	
Pay and Pension	27/04/2025	
Expenses	30/06/2025	
Alcohol and Drugs	30/06/2025	

Data Protection	02/11/2025	
Procurement Policy	03/11/2025	
Statutory Right to Time Off	16/12/2025	
Absence Management	16/12/2025	
Equality, Diversity and Diversity	19/12/2025	
Conflicts of Interest	25/04/2026	
Time off for Dependents	27/04/2026	
Relocation	28/06/2026	
Appraisal	29/08/2026	
Sick Pay	19/12/2026	
Capability	25/04/2027	
Stress	27/06/2027	
Disciplinary	29/08/2027	
Flexible Working	29/08/2027	
Anti- Harassment, Bullying and Victimisation	31/10/2027	
Menopause	31/10/2027	
Whistleblowing	31/10/2027	
Environmental	19/12/2027	
Smoke Free	19/12/2027	
Communications	31/10/2028	
Breastfeeding	31/10/2028	
Volunteering	29/08/2029	
Portable IT	In development	
Lone Working	In development	
Children in the Workplace	In development	
Fire	In development	

## Appendix 1 – Social Media Policy

There are two kinds of social media activity:

- 1) Your own personal activity, carried out for your friends and contacts, and not undertaken under the name of Shetland Arts.**
- 2) Activity undertaken on behalf of Shetland Arts through Shetland Arts official channels.**

This document contains guidelines for the first of these activities. If we undertake activity on behalf of Shetland Arts through Shetland Arts official channels an additional policy will be provided when you begin this activity. The guidance in this document covers all social networks, online forums, blogs, websites and other digital public platforms. Online platforms are considered 'public' regardless of account security and sharing preferences.

- 1) Your own personal activity, carried out for your friends and contacts, and not undertaken under the name of Shetland Arts.**
  - a. Remember that although you are acting in your own personal capacity, as a member of Shetland Arts staff your activity is reflective of Shetland Arts, and your friends, family and the public are likely to view you as representative of the organisation. All guidance relating to personal activity through social media or other online channels can be summarised simply as 'don't do anything stupid'.
  - b. You may list your employment status on your social media accounts, remember that you work for Shetland Arts as an organisation, not for Mareel, Bonhoga or any other of our venues. However, please ensure your username does not include Shetland Arts and if you have publicly listed your occupation please also note that all views are your own.
  - c. Please do share updates about Shetland Arts activities, events and news. We want you to be proud of where you work, and to share the exciting activities which we undertake with your social networks. Make sure to mention Shetland Arts when publicly mentioning, discussing or promoting our activities or venues.
  - d. Do not openly undermine or criticise Shetland Arts, its board, management, or policies. Do not share negative stories, or 'like' posts which criticise Shetland Arts. If you notice a critical post online and wish to bring it to the attention of management, copy and paste a link into a private message or email and forward this to the Sales & Marketing Manager or your line manager. Do not acknowledge it publicly. If you are unsure whether it is OK to post something in relation to Shetland Arts or your work, it's probably safest not to.
  - e. Do not get involved in the comments section on social media. It is the role of Management and, with approval, the Board to make public comment about the organisation. Staff and volunteers should not publicly comment on Shetland Arts in the media, including public social media accounts, unless their comment has been pre-approved by the Sales & Marketing Manager and/or the Chief Executive.
  - f. Do not use social media as a communication tool with your colleagues for organisational business. All Shetland Arts communication online should take place via Teams or email, respect colleagues' right to keep their work and social life separate by using the official channels.

Should any activity be viewed by Shetland Arts Management to be in breach of the above guidelines, disciplinary action may be taken.

**Employee Name:**

**Job Title:**

**I have read and understood this guidance:**

**Signed:**

**Date:**

## **2) Activity undertaken on behalf of Shetland Arts through Shetland Arts official channels.**

Members of Shetland Arts Marketing Team, and some other members of the organisation on occasion, will have access to Shetland Arts social media accounts and will be required to post updates and monitor content through these channels. This section outlines different social media platforms currently used by Shetland Arts and their applications, details the responsibilities of staff in relation to Shetland Arts to these accounts and provides guidance on how Shetland Arts expects staff to maintain these profiles. With all posts, keep the tone friendly and informal, ensure that all language is appropriate and accessible, remember that our audiences range from birth to old age. Content should be varied, interesting and appropriate with credits/tags/logos as relevant.

At present our social media profiles include

- 1) Facebook - Bonhoga, Shetland Arts & Mareel,
- 2) Twitter - Shetland Arts & Mareel,
- 3) Instagram - Shetland Arts,
- 4) Youtube - Shetland Arts.

### **Roles and Responsibilities:**

- a. Social Media is not just the responsibility of the Marketing Team. As a multi-artform development agency which owns and operates several venues, some of which are open for up to 15 hours a day 6 days a week, it is the responsibility of all departments to assist in monitoring, updating and maintaining Shetland Arts' social media accounts.
- b. The Marketing Team, in consultation with programming & department/project heads are responsible for planning all regular operational and promotional content.
- c. Marketing will ensure the scheduling and posting of information relating to new events, on sale dates and promotional offers.
- d. During office hours (9 am - 5pm Monday - Friday), Marketing are responsible for all urgent service updates, and the publication of any content relating to the activities taking place within Shetland Arts venues.
- e. It is the responsibility of department managers to ensure Marketing receives up to date information and content about promotions or activities in a timely manner during office hours.
- h. It is the responsibility of the Marketing Team to provide example text and templates to the relevant managers/supervisors if urgent out of hours updates are to be delegated.
- i. Any 'events', adverts or other special promotions must be approved by Marketing before being published on any of Shetland Arts' social accounts.
- j. All boosted posts must be approved in advance by the Sales & Marketing Manager.

### **Responding to messages & dealing with complaints & feedback.**

Customers regularly use our social media accounts to get in touch with us and share their experiences. It's important that we respond quickly and promptly to these messages. If you see a new post on our wall, twitter feed or a direct message that needs response, please take the following action. See the Complaints Procedure for more details on handling complaints.

1. If you are a member of the Marketing Team or the management team who is authorised to post on social media, please respond to all messages in a timely manner (within 24 hours where possible). Out of hours we have an 'out of office' on our messenger, so don't feel obliged to respond immediately, unless it seems urgent enough to warrant an immediate response, in which case let them know their message has been seen and passed on to the relevant manager.



2. If you can't answer it, still reply, and let them know that their message has been seen and has been passed on to someone who will respond.
3. Record all social media feedback in the Customer Feedback sheet in the Operations channel in Teams.
5. Even if the message doesn't require a reply, make sure you acknowledge it, and let them know how much we like hearing from them Eg - 'Hi XXX! Great to hear you enjoyed yourself so much! Looking forward to seeing you next time!'
6. When dealing with complaints keep comments to a minimum until the issue has been investigated thoroughly, but make sure you acknowledge their problem (eg - 'Hi XXX, I'm really sorry to hear that you were not satisfied with your experience with us. I've passed on your feedback, and someone will be in touch to speak to you about this soon'.)
7. If a comment is complimentary, or just good fun, make sure you like it, retweet it or favourite it, so that we can share the good experience with the rest of our followers.

## Appendix 2 – Children, Young & Vulnerable Adults Policy

Shetland Arts' Safeguarding Officer is Bryan Peterson, Learning and Outreach Lead

If you are concerned about someone's immediate welfare, however old they are, please inform your Shetland Arts supervisor, call the Duty Social Worker, or call the Police at the earliest opportunity.

Trust your instincts – if something 'feels' wrong, don't hesitate to report it.

Duty Social Work Office hours (Mon to Fri, 9am to 5pm): Call 01595 744400 Outside office hours:  
Call 01595 695611

Police Non-emergency: Call 101 Emergency: Call 999

### 1. Introduction and Statement of Principles

- 1.1 Shetland Arts Development Agency recognises the right of all individuals to participate freely in the arts and cultural activities in a safe and inclusive environment. This policy ensures that children, young people, and vulnerable adults can engage in arts activities safely, enjoyably, and without risk of harm.
- 1.2 The policy is underpinned by the following key principles:
  - The best interests of the child, young person, or vulnerable adult must be the primary consideration.
  - All individuals must be treated fairly, with dignity and respect, and afforded equal access to services that meet their needs.
  - All children, young people, and vulnerable adults have the right to protection from harm, abuse, neglect, or exploitation, regardless of gender, ethnicity, disability, sexuality, or beliefs.
  - All concerns or allegations of abuse will be taken seriously and reported appropriately to Social Care Services, the Police, or the relevant safeguarding body.
  - All children, young people, and vulnerable adults have the right to express their views on matters that affect them.
- 1.3 Shetland Arts is committed to:
  - Safeguarding and promoting the interests of children, young people, and vulnerable adults involved in Shetland Art's activities.
  - Creating an enjoyable environment in our facilities and activities where children, young people, and vulnerable adults feel safe, secure, and free from threat.
  - Taking all reasonable steps to protect children, young people, and vulnerable adults from harm, discrimination, or degrading treatment.
  - Acknowledging the diverse needs of individuals and making reasonable adjustments to ensure inclusivity and accessibility.
  - Providing regular training and guidance to staff, volunteers, and trustees to maintain up-to-date safeguarding practices.
  - Conducting periodic reviews of the policy to ensure alignment with current legislation, best practice, and community feedback.
- 1.4 Policy Alignment with Legislation and guidance
  - Children (Scotland) Act 2020
  - National Guidance for Child Protection in Scotland 2021
  - Adult Support and Protection (Scotland) Act 2007 (with recent amendments)
  - Disclosure (Scotland) Act 2020 and Protecting Vulnerable Groups (PVG) Scheme
  - The United Nations Convention on the Rights of the Child (UNCRC)

- Shetland Inter-Agency Child and Adult Protection Procedures (Shetland Arts is represented on the Shetland Protection in the Community Sub-Committee).  
This document and the policies contained within are supplementary to our legal responsibilities, including access to age-restricted products, particularly:
- Entry to films (as per guidance from the British Board of Film Classification - see [www.bbfc.co.uk](http://www.bbfc.co.uk)).
- The sale of alcohol (see [www.shetland.gov.uk/licences-permits/shetlands-licensing-board](http://www.shetland.gov.uk/licences-permits/shetlands-licensing-board)).

#### 1.5 Definitions

- **Child:** Anyone under the age of 18, as defined by the Children (Scotland) Act 1995.
- **Young person:** While not a statutory term, often referred to in guidance and policy documents (e.g., the Children and Young People (Scotland) Act 2014) as someone aged 18–25 who may require support.
- **Vulnerable adult:** Anyone over 18 who, by reason of mental or other disability, age, or illness, is, or may be, unable to take care of themselves, or unable to protect themselves against significant harm or exploitation, as defined by the Adult Support and Protection (Scotland) Act 2007

### 2. Best Interests

- 2.1 Shetland Arts intends that all its activities with children, young people, and vulnerable adults should be planned with their best interests in mind. This will include taking steps to minimise the opportunities for them to suffer from harm of any kind.
- 2.2 This includes issues relating to recruitment (see section 8) and supervision of staff and volunteers as well as health and safety and general good practice when working with children, young people, and vulnerable adults.
- 2.3 Good practice incorporates our attitude to and behaviour with children, young people, and vulnerable adults, the appropriateness or otherwise of physical contact, the language we use, etc. These issues will be addressed through training, discussion, and staff supervision

### 3. Fairness, Dignity, and Respect

- 3.1 Shetland Arts recognises that we should treat children, young people, and vulnerable adults in a way that is fair, and, just as importantly from their point of view, seen to be fair. We recognise, however, that the needs of a particular individual may require them to be treated differently, but this should be handled tactfully and sensitively. In order to allow these individuals equal access to participation in an activity, we may need to make special arrangements for them.
- 3.2 Shetland Arts understands that working with children, young people, and vulnerable adults can be challenging, and that maintaining control of challenging situations is not always easy. It is important that individuals understand from the outset what the rules relating to acceptable and unacceptable behaviour are. Whenever possible, they should be involved in developing such rules. The rules should be implemented fairly and consistently, and it is of vital importance that the staff and volunteers involved should also agree to abide by those rules.
- 3.3 Physical punishment or chastisement of any kind is unacceptable. All staff and volunteers must ensure that discipline is handled through positive reinforcement and non-punitive behaviour management strategies. Physical intervention should only ever be used as a last

resort to prevent immediate harm and must be proportionate, necessary, and recorded appropriately.

#### **4. Protection from Harm and Exploitation**

- 4.1 The two major points for consideration here are, firstly, reducing the risk of harm whilst working with children, young people, and vulnerable adults, and secondly, acting upon evidence of harm, and in particular, abuse.
- 4.2 Implementing adequate health and safety arrangements will significantly reduce the risk of harm. As well as the kinds of risk covered in Shetland Art's Health and Safety policy, issues such as having adequate levels of supervision during activities should be taken into account.
- 4.3 Shetland Arts recognises that children, young people, and vulnerable adults can be at risk of harm from their peer group. There should be a clear message that bullying will not be tolerated. It should be borne in mind that individuals who are subject to bullying in one setting may be being bullied in other settings. It will be important to speak to the individual and suggest that they talk to their parent, teacher, or carer about this if it is happening to them. (It is also important to note that a child can be sexually abused by another child).
- 4.4 Shetland Arts also recognises that children, young people, and vulnerable adults need to be protected from information and material that might affect their well-being. Working in an arts environment, we understand the need to consider the appropriateness of the material we are working with. Context will be very important for the use of any artistic material that might be considered unsuitable. Allowing children, young people, and vulnerable adults to view unsuitable material of a sexual nature can be considered a form of sexual abuse. Staff must consult Shetland Arts management if they are in any doubt about the suitability of material.
- 4.5 Taking part in artistic performances can greatly enhance children, young people, and vulnerable adults' enjoyment of the arts. There is legislation that sets out how many hours a week that children are allowed to undertake paid work in order to protect them from exploitation, and it is worth bearing this in mind when children are involved in voluntary performances too. Shetland Arts understands that children are willing to give extraordinary levels of commitment to ensure the success of a performance, but it is important that staff try and ensure that rehearsals and performances do not last too long, finish very late at night, or involve activities that may be damaging to children's health or well-being.
- 4.6 Shetland Arts recognises that activities take place in a variety of locations and contexts, including Shetland Arts facilities, community venues in Shetland and elsewhere, and online. Our policies and procedures apply no matter the location, whether physical or online.
- 4.7 Steps should be taken to ensure that children, young people, and vulnerable adults are unable to use Shetland Art's internet facilities in unsuitable ways that could expose them to the risk of harm.
- 4.8 When using or publishing photographs of children, the name of the child must not be printed. If it is important to print a child's name, then it should not be directly supported by a photograph. Parents or carers should give permission for identifiable images to be used.

## 5. Recognizing Harm and Abuse

- 5.1 Staff and volunteers must be trained to recognize signs of abuse and report concerns immediately to their supervisor, the Duty Social Worker, or the Police.
- 5.2 Abuse occurs when power is misused over another person, causing harm. Recognized categories of abuse include:
- **Physical Injury:** Deliberate harm or failure to protect from danger.
  - **Emotional Abuse:** Severe emotional mistreatment, rejection, or unrealistic demands.
  - **Neglect:** Failure to provide care or exposing an individual to dangerous conditions.
  - **Sexual Abuse:** Persuasion or coercion into sexual activities, even without full understanding.
  - **Non-Organic Failure to Thrive:** Significant developmental delays without medical explanation.
  - **Financial or Material Abuse:** Exploitation of an individual's finances or possessions, often seen in cases involving vulnerable adults.
  - **Discriminatory Abuse:** Harassment, slurs, or other forms of mistreatment based on someone's race, gender, disability, sexual orientation, or cultural identity.
  - **Institutional Abuse:** Abusive practices or neglect within a care or organizational setting, often involving systemic issues rather than individual perpetrators.
  - **Cyber Abuse:** Harassment, bullying, or exploitation that occurs online or through digital platforms.

## 6. How to respond

- 6.1 The Children (Scotland) Act 1995 mandates safeguarding responsibilities for those working with children, including promptly reporting suspected abuse and ensuring children's welfare is prioritized.
- 6.2 The Adult Support and Protection (Scotland) Act 2007 requires authorities to intervene when an adult is at risk. Staff should understand the threshold for intervention and be prepared to escalate concerns accordingly.
- 6.3 Artistic and reflective activities may lead to disclosures of abuse. Staff must remain calm, listen carefully, and ensure the individual feels heard and supported. After receiving a disclosure, staff should document the details and report them to the Safeguarding Officer without delay.
- 6.4 The Safeguarding Officer manages allegations and referrals. They will assess the information provided, consult appropriate guidance, and determine the necessary next steps.
- 6.5 The Safeguarding Officer will refer cases to relevant authorities as necessary, ensuring that all actions comply with current legislation and safeguarding best practices.
- 6.6 Staff must not promise confidentiality when abuse is disclosed. Instead, they should explain that the information will be shared with the appropriate individuals to ensure proper protection and support.
- 6.7 Allegations within Shetland Arts will be addressed through clear, documented procedures designed to be fair, consistent, and transparent. Staff and volunteers will be informed of these procedures as part of their training.

- 6.8 Staff members facing allegations may be suspended pending investigation to ensure a thorough, unbiased process. During this period, they will be treated with dignity and informed of the investigation's progress.
- 6.9 If concerned about a child or young person, staff should document their concerns clearly and discuss them with the Safeguarding Officer. This ensures that the matter is handled promptly and appropriately.
- 6.10 Shetland Arts supports any staff member who reports concerns in good faith by providing guidance, access to Safeguarding Officers, and other support mechanisms to encourage a safe reporting culture.

## **7. Recording Information**

- 7.1 Concerns must be documented promptly using an official reporting form and shared with the Shetland Arts Safeguarding Officer.
- 7.2 Confidentiality must be maintained.

## **8. Recruitment and supervision**

- 8.1 Staff engaged in regulated work must join the Protecting Vulnerable Groups (PVG) Membership Scheme to ensure that background checks are conducted and individuals unsuitable to work with vulnerable groups are excluded.
- 8.2 Shetland Arts will report any behavior that raises concerns about safety, misconduct, or abuse to Disclosure Scotland, in compliance with their regulatory framework and safeguarding standards.
- 8.3 Regular supervision will be suitable for each project or activity, and may include scheduled one-on-one meetings, observational checks during activities, and periodic performance reviews to ensure the safety and well-being of children and young people. Shetland Arts will report harmful conduct to Disclosure Scotland.

## **9. Policy review**

This policy is reviewed regularly and/or when legislation changes.

## Appendix 1: Indicators of Abuse and Neglect

Recognising signs of abuse and neglect is critical to safeguarding children, young people, and adults at risk of harm. The following indicators are not exhaustive but should prompt concern and further action if observed.

### 1. Physical Abuse:

- Unexplained bruises, burns, fractures, or other injuries.
- Injuries at different stages of healing or in unusual locations.
- Fear of physical contact, flinching when approached.
- Consistent explanations that do not match injury patterns.

### 2. Emotional Abuse:

- Persistent lack of self-esteem or self-worth.
- Frequent outbursts of anger or excessive withdrawal.
- Fearfulness or anxious behaviour.
- Delayed development in communication or emotional responses.

### 3. Sexual Abuse:

- Inappropriate sexual knowledge or behaviour for their age.
- Unexplained genital pain, bruising, or infections.
- Reluctance to be alone with certain individuals.
- Sudden changes in mood or personality, including withdrawal or aggression.

### 4. Neglect:

- Poor hygiene, malnutrition, or consistent lack of basic needs.
- Persistent lateness or absence from activities without explanation.
- Unattended medical needs or lack of supervision.
- Inadequate clothing for weather conditions.

### 5. Exploitation:

- Being forced or coerced into labour, criminal activity, or inappropriate relationships.
- Unexplained gifts, money, or new possessions.
- Isolation from friends, family, or support networks.
- Fear of authority figures or reluctance to seek help.

If any of these signs are observed, it is essential to **report concerns immediately** following the organisation's safeguarding procedures. Staff and volunteers must avoid making assumptions and ensure that disclosures are handled sensitively and professionally.

- Physical signs (e.g., bruises, burns, unexplained injuries)
- Behavioural changes (e.g., withdrawal, aggression, anxiety)
- Poor hygiene, malnutrition, or signs of neglect
- Inappropriate sexual knowledge or behaviour

## Appendix 2: Good Practice Guidelines for Staff and Volunteers

These guidelines provide clear expectations for **staff and volunteers** to ensure **safe, professional, and respectful interactions** with children, young people, and adults at risk of harm.

### General Principles

- **Act professionally at all times** and maintain **clear boundaries** with children and vulnerable adults.
- **Be a positive role model**, using respectful and inclusive language.
- **Encourage an open, supportive environment**, where individuals feel safe to express concerns.
- 

### Appropriate Behaviour and Boundaries

- Avoid **unnecessary physical contact** unless it is essential for safety or part of an approved activity.
- **Respect personal space** and ensure interactions are **appropriate to the setting**.
- Never be **alone in a closed space** with a child or vulnerable adult—use public or observable settings.
- **Do not exchange personal contact details** or engage in private messaging with children or vulnerable adults.
- 

### Managing Behaviour and Conflict Resolution

- Use **positive reinforcement** and **clear expectations** to guide behaviour.
- **Never use physical discipline** or degrading language as a means of control.
- De-escalate challenging behaviour using **calm, supportive communication**.
- Seek **guidance from the Safeguarding Officer** if concerns arise about an individual's behaviour.
- 

### Supervision and Risk Management

- Always ensure **appropriate supervision levels** during activities.
- Follow **risk assessment procedures** before conducting activities, especially off-site or online.
- **Report all concerns or incidents** immediately to the Safeguarding Officer or Deputy.



## **Appendix 3: Safeguarding Concern Reporting Form**

The following information will be included on the safeguarding reporting form.

### **Section 1: Reporter Information**

- Full Name:
- Role (Staff/Volunteer/Other):

### **Section 2: Individual at Risk (complete as much information as is known)**

- Full Name:
- Age:
- Address:
- Parent/Guardian/Carer Name:
- Any known additional needs (disabilities, communication preferences, etc.):

### **Section 3: Details of the Concern**

- Date and Time of Concern:
- Location of Incident:
- Description of Concern (What was observed, said, or disclosed?):
- Was anyone else present? (Names and roles):
- Immediate Action Taken (e.g., comforted individual, reported to Lead, contacted emergency services):

### **Section 4: Reporting and Next Steps**

- Who has been informed? (Safeguarding Officer/Deputy, Police, Social Services, etc.):
- Date and Time Reported:
- Any additional actions recommended or taken:

### **Section 5: Signature**

- Reporter's Signature:
- Date:
- Safeguarding Officer/Deputy Signature (if applicable):
- Date:

## **Appendix 3 – Adoption, Maternity & Paternity Policy**

### **Introduction**

This policy sets out the arrangements for staff who are about to become parents through either adoption or child birth.

This policy does not form part of any employee's contract of employment and may be amended at any time.

We are using maternity and paternity in a gender neutral way in line with terminology used in government legislation.

Please note that statutory rates of pay and earnings limits will change from time to time. You can find details of them at [www.gov.uk](http://www.gov.uk).

### **Adoption Leave**

Qualifying employees who have been matched with a child may take up to 52 weeks adoption leave, and may be entitled to 39 weeks of statutory adoption pay. If a couple jointly adopt a child, one may take adoption leave and the other parent may be able to take paternity leave or shared parental leave.

#### **Key points**

- The main adopter will be able to take paid time off for up to five adoption appointments. The secondary adopter will be entitled to take unpaid time off for up to two appointments.
- Adoption leave is a "day one" right there is no qualifying period.
- Some surrogate parents will become eligible for adoption leave. Please check with your line manager.

#### **Adoption leave may be taken:**

- When a child starts living with the employee or up to 14 days before the placement date (UK adoptions).
- When an employee has been matched with a child by a UK adoption agency.
- When the child arrives in the UK or within 28 days (overseas adoption).

The partner of an individual who adopts, or the secondary adopter if a couple are adopting jointly may be entitled to paternity leave and pay or shared parental leave.

You must give your line manager documentary proof to show that you have the right to paid Statutory Adoption Leave. This is usually a matching certificate from the adoption agency. The adoption agency must be recognised in the UK.

#### **Statutory adoption leave can start either:**

- from the date the child starts living with the employee
- up to 14 days before the date the child is expected to start living with the employee.

You should tell your line manager within seven days of being told that you have been matched with a child, if this is not possible you must tell your line manager as soon as possible.

Employees who request or take adoption leave are protected against suffering a detriment or unfair dismissal. You have a right to return to the same job after 26 weeks adoption leave and after 52 weeks a suitable alternative job must be found.

### **Statutory Adoption Pay**

You will receive statutory adoption pay at the following rates:

- 6 weeks will be paid at 90% of your average gross weekly earnings
- 33 weeks will be payable at the flat rate of Statutory Adoption Pay (reviewed annually by the UK Government)
- 13 weeks will be unpaid

### **Keeping in touch days (KIT days)**

Both parties should agree when and how Shetland Arts will keep in contact, this may be via email, telephone etc. We will also agree with you how, if at all, you will work the "keeping in touch" days. These can be used for training days, team events etc.

Up to ten keeping in touch days can be worked, and these will be paid at your equivalent hourly rate.

### **Maternity Leave**

Pregnant employees are protected against unfair treatment and discrimination. They are entitled to 52 weeks Statutory Maternity Leave if they give the correct notice to the employer. Employees don't have to take 52 weeks if they don't want to, however, the first 2 weeks following the birth must be taken.

A pregnant employee has the right to both 26 weeks of ordinary maternity leave plus 26 weeks of additional maternity leave. To qualify for maternity leave, you must tell your line manager at least 15 weeks before the baby is due:

- that you are pregnant
- the expected week of childbirth, by means of a medical certificate if requested
- the date you intend to start maternity leave. This can normally be any date which is no earlier than the beginning of the 11th week before the baby is due. It is best to advise your line manager as soon as possible.

Once notification has been given to your line manager they must write to you, within 28 days of receiving your notification, setting out your return date. You must give eight weeks' notice to change the return date. Maternity Leave will automatically start 4 weeks before the baby is due if the employee is off work for pregnancy-related illness. If the baby arrives early the leave will start on the day after the birth.

## **Antenatal care**

All pregnant employees are entitled to reasonable time off with pay for antenatal care made on the advice of a registered medical practitioner, which may include relaxation classes and parent-craft classes. Except for the first appointment, you should show your line manager an appointment card or other documents showing that an appointment has been made. An expectant partner of a pregnant person has the right to take time off work to go to 2 antenatal appointments.

## **Statutory maternity pay**

Statutory maternity pay (SMP) will be payable if you have been employed continuously for at least 26 weeks ending with the 15th week before the expected week of childbirth, and have an average weekly earnings at least equal to the lower earnings limit for National Insurance contributions.

- 6 weeks will be paid at 90% of your average gross weekly earnings
- 33 weeks will be payable at the flat rate of Statutory Maternity Pay (reviewed annually by the UK Government)
- 13 weeks will be unpaid

## **Employee rights while on Maternity Leave**

During the maternity leave, you are entitled to benefit from all your normal terms and conditions of employment, except for remuneration (monetary wages or salary). You can do up to 10 days' work during your maternity leave without losing any Statutory Maternity Pay. These days are called Keeping in touch days (KIT days) and are optional. Payment for these days will be made at your hourly rate equivalent.

At the end of maternity leave, you have the right to return to your original job, if that is not possible then a similar job on the same terms and conditions will be offered. If a redundancy situation arises, you must be offered a suitable alternative vacancy if one is available. If there is no suitable alternative work, you may be entitled to redundancy pay.

## **Paternity pay**

Employees may be entitled to Statutory Paternity Pay at the statutory rate in force at the time or 90 per cent of your average weekly earnings, if that is less.

## **Shared parental leave and pay**

Shared Parental Leave is available to eligible mothers, fathers, partners and adopters to choose how to share time off work after their child is born or placed for adoption. This could involve returning to work for part of the time and then resuming leave at a later date.

### Key points

- Qualifying parents and adopters continue to be entitled to Maternity and Adoption rights but they may also be able to choose to end this early and exchange it for Shared Parental Leave and Pay. They and their named partner will then need to decide how they want to share this new entitlement.
- Two weeks of paid Paternity Leave continues to be available to qualifying partners. However, Shared Parental Leave has replaced the Additional Paternity Leave entitlement.

### How Shared Parental Leave works

Shared Parental Leave is designed to give parents more flexibility in how to share the care of their child in the first year following birth or adoption. Parents will be able to share a pot of leave, and can decide to be off work at the same time and/or take it in turns to have periods of leave to look after the child.

To qualify, you must be entitled to some form of maternity or adoption entitlement, have given notice to curtail it and must share the main responsibility for caring for the child with the named partner.

To be eligible to take Shared Parental Leave you must be an employee and pass the continuity of employment test. In turn, the other parent in the family must meet the employment and earnings test.

- Continuity of employment test: the person must have worked for the same employer for at least 26 weeks at the end of the 15th week before the week in which the child is due (or at the week in which an adopter was notified of having been matched with a child or adoption) and is still employed in the first week that Shared Parental Leave is to be taken.
- Employment and earnings test: the person must have worked for at least 26 weeks in the 66 weeks leading up to the due date and have earned above the maternity allowance threshold of £30 week in 13 of the 66 weeks.

Where both parents satisfy these tests they will both be able to share the leave. However, a family can still use Shared Parental Leave even when only one parent actually meets the eligibility criteria. For example, a self-employed parent will not be entitled to take Shared Parental Leave but they could still pass the employment and earnings test allowing the other parent in the family to qualify.

The parent in receipt of maternity or adoption pay must decide whether to keep taking their maternity or adoption entitlement or to use Shared Parental Leave. If they choose to use Shared Parental Leave, they can end their entitlement or give advance notice to curtail it. This advance notice means their partner could begin to take Shared Parental Leave while the other parent is still on maternity or adoption leave.

Shared Parental Leave may be taken at any time within the period which begins on the date the child is born/date of the placement and ends 52 weeks after that date.

## **Shared Parental Pay**

Statutory Shared Parental Pay is paid at the current rate set by HMRC or 90% of your average weekly earnings (whichever is lower).

If the parent curtails their entitlement to maternity/adoption pay or maternity allowance before they have used their full entitlement then Statutory Shared Parental Pay can be claimed for any remaining weeks.

## **Notification of Shared Parental Leave and pay**

If you wish to take Shared Parental Leave you must notify your line manager of your entitlement at least eight weeks before the start of any Shared Parental Leave starts. Your line manager will write to you to confirm they have received and accept this notification.

You can give your line manager up to 3 separate notices booking or varying leave, although it must be given at least eight weeks before the leave is due to start. Each notice can be for a block of leave, or the notice may be for a pattern of "discontinuous" leave involving different periods of leave. If you ask for a continuous block of leave Shetland Arts is required to agree to it. However, where the notification is for discontinuous blocks of leave your line manager can refuse and require that the total weeks of leave in the notice be taken in a single continuous block. It is therefore beneficial for you to discuss this with your line manager and attempt to agree a way in which the different blocks of leave can be taken.

Note: to be eligible for Shared Parental Leave, at least one parent must submit a booking when they notify their employer of their entitlement

Discuss your intentions sooner rather than later.

Having an early and informal discussion can provide an opportunity for your line manager to talk about their preference regarding when Shared Parental Leave is taken. It can also be an opportunity to discuss when any discontinuous leave can be best accommodated.

Once a notification for a period of leave has been received your line manager will consider: is the notification for leave one continuous block or two or more weeks of discontinuous leave?

- what cover will be needed for the employee's absence?
- will a discussion with the employee be beneficial at this time?
- is any modification to a discontinuous leave request necessary?

## **Outcomes**

Depending on the circumstances involved, there are four outcomes available to an employer once they have received, considered and discussed a Shared Parental Leave notification. It is important to note an employer cannot refuse a notification for continuous leave.

A) Confirm a continuous leave period or accept a discontinuous leave request.

B) Agree a modification to a leave request (an employee is under no obligation to modify a continuous leave notice and should never be put under any pressure to do so).

C) Refuse a discontinuous leave notification.

D) Whilst it is not good practice and should be avoided, it is possible for an employer to make no response to a leave notification.

For outcomes C and D above, the employee can withdraw their notification on or before the 15th day after the notification was originally made and it will not count as one of their three notifications. If not, they must take the total amount of leave notified in one continuous block. The employee can choose when this leave period will begin within 19 days of the date the notification was given to the employer but it cannot start sooner than the initial notified start date. If they don't, the leave will begin on the starting date stated in the original notification.

## **Appendix 4 – Training & Trips Policy**

### **Introduction**

This policy sets out the arrangements for staff training, attendance at conferences and research trips.

This policy does not form part of any employee's contract of employment and may be amended at any time.

### **Training and Trips Requests**

Shetland Arts sets a training budget annually which is available to all staff to put training and trip requests forward. This is done by completing the Training Request Form on conjunction with the employee's line manager. All training requests will be considered by the Senior Management Team on a weekly basis. It is the responsibility of employees submit their requests on a timely basis to allow approval sufficiently in advance.

Employees may make requests for training which is not wholly in the course of their role with Shetland Arts. If the Leadership Team feel this training will have benefit to the organisation Shetland Arts will pay 50% of the costs. The remainder will be paid by the employee through payroll on terms agreed on a case-by-case basis.

Requests that require travel to the mainland will not be accepted if they are received within one month of travel due to the increased costs of short notice travel.

### **Statutory Training**

Employees will be required to undertake any statutory training required as part of their role within any timescale requested by the organisation.

### **Roles with Trip Budget**

The following roles will have an individual budget for research trips annually which will be set 1 April each year:

- Creative Project Manager
- Retail Manager

### **Exceptions**

Any deviation to this policy will be made at the sole discretion of the Chief Executive.



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#### INTRODUCTION

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This report reviews the following strategic risk:

- Risk 8 Climate

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#### DETAIL

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The Climate Change risk has been reviewed by the Leadership Team and no changes have been recommended. However, it should be noted in our feedback from Creative Scotland for our MYF application the following comments were made.

*“Climate Change has been identified as one of eight risks on the organisation’s Risk Register, however the mitigations outlined focuses on internal approaches to reducing the impact of weather-related challenges such as use of hybrid working, ongoing facilities investment and carbon budgeting. Further consideration on interventions for the audience and participant elements of their programme would have been welcomed. While an Environmental Policy was submitted, naming staff who will lead on this work, the plan could have offered greater clarity on how the commitments delivered in the plan align with the actions detailed in the BP and how these would be achieved during the funding period. As part of the organisation’s ‘Adaptation Actions’ list they mention offsetting and verification with Carbon Neutral Britain as part of a series of measures, however no further detail was provided. It is clear that Environmental Sustainability is a key area of focus for the organisation during the funding period, and that good progress has been made to date, however the application could have offered further clarity on their overall approach.”*

The risk details can be seen in Appendix 1.

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)	
8	Climate Change Risk to organisation sustainability in the face of ongoing climate change impacts	2	4	8	8.1	Use of Hybrid Working	Flexible Working Policy	2	4	8	Frequency has not been reduced as any impact we can have will not be sufficient to create change Severity has not been reduced as any impact we can have will not be sufficient to create change
					8.2	Use of online meetings with partners	Fortnightly islands meetings				
					8.3	Invest in facilities to reduce carbon useage	SCT Capital Grants Sheme				
					8.4	Carbon budgeting	Intorduce form April 2025				

Frequency				
Score	Descriptor	Guidance		
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				
Score	Descriptor	Guidance		
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		

## 5.3 Capitalisation Limit Increase February 2025



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### INTRODUCTION

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The purpose of this report is:

- To ask the Trustees for approval to amend the accounting policy for tangible fixed assets by increasing the capitalisation limit to £2,000.

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### DETAILS

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The current accounting policy for Tangible Fixed Assets in the financial statements states that:

*No single equipment purchase with a cost below £500 is to be capitalised. Any item of equipment costing more than £500 is initially stated at cost.*

The value of £500 has been in place for over 10 years and with inflation of costs this means that a higher number of items become eligible to be capitalised. This then creates a greater data recording burden as they must be listed on the Fixed Asset Schedule for depreciation and reviewed annually.

A review of the accounting policies of other organisations of a similar size to SADA has been carried out and it is proposed that £2,000 would be suitable for an organisation like SADA.

The Trustees are asked to approve an updated to the accounting policy to read:

*No single equipment purchase with a cost below £2,000 is to be capitalised. Any item of equipment costing more than £2,000 is initially stated at cost.*

## 6.1 Updates from Stakeholders February 2025



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### INTRODUCTION

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This report details the following

- Updates from key stakeholders

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### UPDATES FROM KEY STAKEHOLDERS

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Creative Scotland	None
Shetland Charitable Trust	Grant offer letter received and returned
Highlands and Islands Enterprise	Funding claim submitted for branding and website
Shetlands Islands Council	None

## 7.1 Key Upcoming Events February 2025



EVENT DETAILS		
Date	Title	Venue
28 April 2025	NTS Through the Shortbread Tin	Mareel
1 March 2025	Neil Georgeson	Mareel
12 April 2025	King Creosote	Mareel