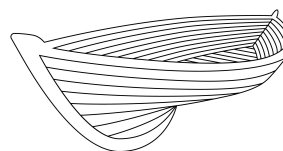


**Shetland Arts Development Agency**  
**Board of Trustees Meeting**  
**Tuesday 11<sup>th</sup> August at 6:30pm**  
**Venue: Shetland Amenity Trust Board Room, Lerwick**



**Shetland** *arts*

## AGENDA

Item	Description	Report	Item taken by	ACTION
1	Apologies and welcome	Verbal	Vice Chair	Note
1a	Appointment of Chair	See resignation attached	Director	Decision
2	<b>Minutes of last meeting</b>			
2a	Approval of Minute for accuracy – 24 February 2009	Attached	Chair	Approval
2b	Matters arising that don't appear within the agenda	Verbal	Chair	Discussion
3	<b>Finance and Management</b>			
3a	Management Accounts	Attached	G Gibbons	Decision
3b	Draft Annual Accounts 2008/09	Attached	J Adamson	Note
4	<b>Arts Development</b>			
4a	Hansel for Art Promises Action Plan Update v2.2	Attached	G Gibbons	Decision
4b	The Booth Scalloway	Attached	G Gibbons	Decision
4c	MMM Proposal - Creative Spaces and Places - Bonhoga development ideas	Attached	G Gibbons	Discussion
4d	The Voyage Tender Specification – A Hansel of Light	Attached Verbal update	G Gibbons	Note
4e	Credit Union for the Arts Proposal	Attached	G Gibbons	Note
4f	Draft Craft Exhibition Curatorial Strategy	Attached	G Gibbons	For comment
4g	Draft Exhibition Policy	Attached	G Gibbons	For comment
5	<b>Mareel Project</b>			
5.1	Construction update	Mareel Construction Board Minutes	G Gibbons	Note
5.2	Operational update	Verbal	G Gibbons	Note
6	<b>Dates of future meetings</b>			
6a	<b>SADA Board Meeting:</b> Tuesday 11 August 2009, Venue TBC	Board Forward Work Plan – updated 20/01/2009	Chair	Confirm dates and venues for future meetings

### CLOSED ITEMS

A	Shetland Charitable Trust funded Trusts Review	Attached	G Gibbons	Note
B	Review of auditors price and service	Verbal	J Adamson	Decision

## Income

	Approved Board		Quarter 1 Apr - Jun			
	2009 - 2010 Budget for the Year	Quarterly Budget estimates	Actual April/May pt June	Variance against estimates £	Remaining Budget for Qtr 1	Difference between actual income and yr budget
Box Office/Programme income						
Drama	£ 4,500	1,125	1,177.39	52.39	£ 52	£ 3,323
Film Exhibition	£ 76,000	6,000	11,790.87	5,790.87	£ 5,791	£ 64,209
Music	£ 35,000	100	1,753.91	1,653.91	£ 1,654	£ 33,246
Craft	£ 1,500	0	660.00	660.00	£ 660	£ 840
Mareel Music Hall ticket sales	£ 0	0	0.00	0.00	£ 0	£ 0
Literature	£ 1,000	0	0.00	0.00	£ 0	£ 1,000
Garrison Programming	£ 3,500	0	224.35	224.35	£ 224	£ 3,276
Film Development	£ 8,300	943	0.00	-943.00	£ 943	£ 8,300
Dance	£ 2,000	500	876.52	376.52	£ 377	£ 1,123
	<b>£ 131,800</b>	<b>8,668</b>	<b>16,483.04</b>	<b>7,815.04</b>	<b>£ 7,815</b>	<b>£ 115,317</b>
Ancillary Earned Income						
Exhibition Programme	£ 27,000	6,750	2,825.20	-3,924.80	£ 3,925	£ 24,175
Insurance Claims recovered	£ 0	0	0.00	0.00	£ 0	£ 0
Visual Arts	£ 500	125	0.00	-125.00	£ 125	£ 500
Music	£ 19,000	4,750	2,620.37	-2,129.63	£ 2,130	£ 16,380
Film Exhibition	£ 12,000	3,000	0.00	-3,000.00	£ 3,000	£ 12,000
Literature	£ 0	0	342.99	342.99	£ 343	£ 343
Garrison Theatre Hires/Rent	£ 22,000	5,500	956.70	-4,543.30	£ 4,543	£ 21,043
Craft	£ 0	0	60.00	60.00	£ 60	£ 60
Cinema confectionery sales	£ 0	0	2,406.44	2,406.44	£ 2,406	£ 2,406
Mareel Education screenings income	£ 0	0	0.00	0.00	£ 0	£ 0
Mareel bar sales	£ 0	0	0.00	0.00	£ 0	£ 0
Mareel Cinema cafe bar sales	£ 0	0	0.00	0.00	£ 0	£ 0
Mareel Daytime catering income	£ 0	0	0.00	0.00	£ 0	£ 0
Bonhoga Café	£ 60,000	15,000	15,156.78	156.78	£ 157	£ 44,843
Bonhoga Shop	£ 22,000	5,500	4,328.71	-1,171.29	£ 1,171	£ 17,671
	<b>£ 162,500</b>	<b>40,625</b>	<b>28,697.19</b>	<b>-11,927.81</b>	<b>£ 11,928</b>	<b>£ 133,803</b>
Other Earned Income						
Drama	£ 0	0	0.00	0.00	£ 0	£ 0
Literature	£ 0	0	0.00	0.00	£ 0	£ 0
Dance	£ 500	125	0.00	-125.00	£ 125	£ 500
Music	£ 10,000	2,500	920.00	-1,580.00	£ 1,580	£ 9,080
Miscellaneous income/Bank Interest	£ 81,000	20,250	3,507.11	-16,742.89	£ 16,743	£ 77,493
General Marketing	£ 8,000	2,000	0.00	-2,000.00	£ 2,000	£ 8,000
Event hires including Festivals		0	0.00	0.00	£ 0	£ 0
Education & training fees (Shetland College)		0	0.00	0.00	£ 0	£ 0
Recording fees		0	0.00	0.00	£ 0	£ 0
Rehearsal fees / Room hire		0	0.00	0.00	£ 0	£ 0
Conferencing & Special events		0	0.00	0.00	£ 0	£ 0
Music tourism (net profit)		0	0.00	0.00	£ 0	£ 0
	<b>£ 99,500</b>	<b>24,875</b>	<b>4,427.11</b>	<b>-20,447.89</b>	<b>£ 20,448</b>	<b>£ 95,073</b>
Business Sponsorship						
Visual Arts	£ 0	0	0.00	0.00	£ 0	£ 0
Bonhoga Exhibition	£ 550	138	0.00	-137.50	£ 138	£ 550
Drama	£ 500	125	0.00	-125.00	£ 125	£ 500
Music	£ 6,475	1,619	0.00	-1,618.75	£ 1,619	£ 6,475
Craft	£ 500	125	0.00	-125.00	£ 125	£ 500
Literature	£ 1,000	250	0.00	-250.00	£ 250	£ 1,000
Dance	£ 2,500	625	0.00	-625.00	£ 625	£ 2,500
Garrison Theatre Programming	£ 300	75	500.00	425.00	£ 425	£ 200
	<b>£ 11,825</b>	<b>2,956</b>	<b>500.00</b>	<b>-2,456.25</b>	<b>£ 2,456</b>	<b>£ 11,325</b>
Trusts, Donations						
Visual Arts	£ 11,500	2,875	0.00	-2,875.00	£ 2,875	£ 11,500
Drama	£ 6,500	1,625	630.46	-994.54	£ 995	£ 5,870
Music	£ 2,300	575	0.00	-575.00	£ 575	£ 2,300
Craft	£ 100	25	0.00	-25.00	£ 25	£ 100
Literature	£ 6,500	1,625	0.00	-1,625.00	£ 1,625	£ 6,500
Garrison Programming	£ 2,500	625	0.00	-625.00	£ 625	£ 2,500
Film Development	£ 10,000	2,500	0.00	-2,500.00	£ 2,500	£ 10,000
Dance	£ 6,000	1,500	0.00	-1,500.00	£ 1,500	£ 6,000
Bonhoga Exhibition	£ 500	125	0.00	-125.00	£ 125	£ 500
General fundraising	£ 10,000	2,500	0.00	-2,500.00	£ 2,500	£ 10,000
	<b>£ 55,900</b>	<b>13,975</b>	<b>630.46</b>	<b>-13,344.54</b>	<b>£ 13,345</b>	<b>£ 55,270</b>
Revenue Scottish Arts Council						
Foundation Funding	£ 156,803	39,201	39,201	0	£ 0	£ 117,602
	<b>£ 156,803</b>	<b>39,201</b>	<b>39,201</b>	<b>0</b>	<b>£ 0</b>	<b>£ 117,602</b>
Project Funding SAC (Voted and Lottery)						
Visual Arts		0	268.52	268.52	£ 269	£ 269
Drama		0	0.00	0.00	£ 0	£ 0
Film Exhibition		0	0.00	0.00	£ 0	£ 0
Music		0	4,500.00	4,500.00	£ 4,500	£ 4,500
Craft		0	4,500.00	4,500.00	£ 4,500	£ 4,500
Literature		0	7,855.00	7,855.00	£ 7,855	£ 7,855
Garrison Programming		0	0.00	0.00	£ 0	£ 0
Film Development		0	0.00	0.00	£ 0	£ 0
Dance		0	0.00	0.00	£ 0	£ 0
Mirrie Dancers		0	82,500.00	82,500.00		£ 82,500
	<b>£ 70,400</b>	<b>0</b>	<b>99,623.52</b>	<b>17,123.52</b>	<b>£ 99,624</b>	<b>£ 29,224</b>
Local Authority - Project Funding						
Visual Arts		0	3,000.00	3,000.00	£ 3,000	£ 3,000
Drama		0	-2,000.00	-2,000.00	£ 2,000	£ 2,000
Music		0	0.00	0.00	£ 0	£ 0
Craft		0	0.00	0.00	£ 0	£ 0
Literature		0	0.00	0.00	£ 0	£ 0
Dance		0	12,000.00	12,000.00	£ 12,000	£ 12,000
Cultural Co-ordinator		0	0.00	0.00	£ 0	£ 0
	<b>£ 16,600</b>	<b>0</b>	<b>13,000.00</b>	<b>13,000.00</b>	<b>£ 13,000</b>	<b>£ 3,600</b>
Other Public Funds						
Shetland Charitable Trust Revenue	£ 785,736	392,868	386,688.00	-6,180.00	£ 6,180	£ 399,048
Development Trust	£ 0	0	0.00	0.00	£ 0	£ 0
SCT Pnd Maint - Garrison Lights	£ 0	0	10,155.00	10,155.00	£ 10,155	£ 10,155
HIE Shetland (Craft/Film)	£ 0	0	0.00	0.00	£ 0	£ 0
HIE Shetland (Skills Development)	£ 0	0	3,650.00	3,650.00	£ 3,650	£ 3,650
Esme Fairbairn	£ 0	0	52,284.00	52,284.00	£ 52,284	£ 52,284
	<b>£ 785,736</b>	<b>392,868</b>	<b>452,777.00</b>	<b>7,625.00</b>	<b>£ 59,909</b>	<b>£ 332,959</b>
Other Lottery Income						
Film development	£ 0	0	0.00	0.00	£ 0	£ 0
	<b>£ 0</b>	<b>0</b>	<b>0.00</b>	<b>0.00</b>	<b>£ 0</b>	<b>£ 0</b>
The Lighthouse		0	15,500.00	15,500.00	£ 15,500	£ 15,500
Scottish Screen		0	3,600.00	3,600.00	£ 3,600	£ 3,600
Creative Industries		0	0.00	0.00	£ 0	£ 0
Total Income	<b>£ 1,491,064</b>	<b>523,168</b>	<b>674,439.32</b>	<b>151,271.32</b>	<b>£ 151,271</b>	<b>£ 816,625</b>

**SHETLAND ARTS MANAGEMENT ACCOUNTS 2009/10**  
**Expenditure**

AGENDA ITEM: 3a

	Approved Board	Quarter 1 Apr - Jun				
	2009 - 2010 Budget for the Year	Quarterly Budget estimates	Actual April, May, June	Variance against estimates £	Remaining Budget for Qtr 1	Difference between actual spend and yr budget
All Staff Costs						
Management and Admin	173,422	43,356	44,943.56	-1,588.06	£ 1,588	£ 128,478
Arts Development	302,267	75,567	74,911.78	654.97	£ 655	£ 227,355
Projects, Production and Events	223,009	55,752	59,568.53	-3,816.28	£ 3,816	£ 163,440
Training	16,900	4,225	2,725.78	1,499.22	£ 1,499	£ 14,174
General staff expenses	60,867	15,217	17,988.17	-2,771.42	£ 2,771	£ 42,879
Volunteer expenses	5,000	1,250	0.00	1,250.00	£ 1,250	£ 5,000
Recruitment and relocation	0	0	1,314.49	-1,314.49	£ 1,314	£ 1,314
Mareel support	0	0	0.00	0.00	£ 0	£ 0
	<b>781,465</b>	<b>£ 195,366</b>	<b>201,452.31</b>	<b>-6,086.06</b>	<b>-6,086.06</b>	<b>£ 580,013</b>
Programme						
Visual Arts	0	1,300	206.40	1,093.60	£ 1,094	£ 206
Exhibition Bonhoga	26,810	1,364	3,248.34	-1,884.34	£ 1,884	£ 23,562
Drama	0	0	0.00	0.00	£ 0	£ 0
Film Exhibition	58,000	9,089	8,253.60	835.40	£ 835	£ 49,746
Music	23,000	3,049	1,879.13	1,169.87	£ 1,170	£ 21,121
Craft	10,000	5,100	0.00	5,100.00	£ 5,100	£ 10,000
Literature	0	1,671	227.50	1,443.50	£ 1,444	£ 228
Dance	0	0	4,439.50	-4,439.50	£ 4,440	£ 4,440
Garrison Programming	18,000	1,536	3,003.46	-1,467.46	£ 1,467	£ 14,997
Film Development	21,300	1,181	103.00	1,078.00	£ 1,078	£ 21,197
Film transport (2.5% of box office)	501	0	0.00	0.00	£ 0	£ 501
Projection costs inc. maintenance	0	0	0.00	0.00	£ 0	£ 0
Education screening costs (50% of income)	0	0	0.00	0.00	£ 0	£ 0
Mareel Performer fees - Music Hall	0	0	0.00	0.00	£ 0	£ 0
	<b>157,611</b>	<b>£ 24,290</b>	<b>21,360.93</b>	<b>2,929.07</b>	<b>2,929.07</b>	<b>£ 136,250</b>
Marketing						
Visual Arts	0	310	436.73	-126.73	£ 127	£ 437
Exhibition Bonhoga	3,920	116	493.66	-377.66	£ 378	£ 3,426
Drama	0	55	288.49	-233.49	£ 233	£ 288
Film Exhibition	4,000	423	1,441.81	-1,018.81	£ 1,019	£ 2,558
Music	1,200	382	1,124.49	-742.49	£ 742	£ 76
Craft	0	82	123.83	-41.83	£ 42	£ 124
Literature	0	1,161	33.33	1,127.67	£ 1,128	£ 33
Garrison Programming	0	29	1,182.98	-1,153.98	£ 1,154	£ 1,183
Film Development	1,000	425	640.60	-215.60	£ 216	£ 359
Dance	0	80	461.66	-381.66	£ 382	£ 462
Mareel Film Marketing	0	0	0.00	0.00	£ 0	£ 0
Mareel Music Venue Marketing	5,000	360	0.00	360.00	£ 360	£ 5,000
General Marketing and Promotion	25,000	6,923	3,823.64	3,099.36	£ 3,099	£ 21,176
	<b>40,120</b>	<b>10,346</b>	<b>10,051</b>	<b>295</b>	<b>294.78</b>	<b>£ 30,069</b>
Education						
Visual Arts	38,000	9,500	18,293.26	-8,793.26	£ 8,793	£ 19,707
Drama	21,775	5,444	1,670.86	3,772.89	£ 3,773	£ 20,104
Music	65,200	16,300	4,598.98	11,701.02	£ 11,701	£ 60,601
Craft	29,333	7,333	841.80	6,491.45	£ 6,491	£ 28,491
Literature	27,750	6,938	3,558.93	3,378.57	£ 3,379	£ 24,191
Garrison Programming	2,000	500	1,140.95	-640.95	£ 641	£ 859
Film Development	4,000	1,000	0.00	1,000.00	£ 1,000	£ 4,000
Dance	35,500	8,875	2,637.43	6,237.57	£ 6,238	£ 32,863
	<b>223,558</b>	<b>£ 55,890</b>	<b>32,742.21</b>	<b>23,147.29</b>	<b>23,147.29</b>	<b>£ 190,816</b>
Programme overheads						
Visual Arts	0	748	0.00	748.00	£ 748	£ 0
Exhibition Bonhoga	0	534	50.00	484.00	£ 484	£ 50
Drama	0	698	3,339.20	-2,641.20	£ 2,641	£ 3,339
Film Exhibition	0	0	0.00	0.00	£ 0	£ 0
Music	0	1,351	204.48	1,146.52	£ 1,147	£ 204
Craft	0	74	523.10	-449.10	£ 449	£ 523
Literature	0	1,112	26.70	1,085.30	£ 1,085	£ 27
Garrison Programming	0	0	145.21	-145.21	£ 145	£ 145
Film Development	0	350	0.00	350.00	£ 350	£ 0
Dance	0	0	890.00	-890.00	£ 890	£ 890
Mareel miscellaneous costs & hires	0	0	0.00	0.00	£ 0	£ 0
General overheads		<b>4,867.00</b>	<b>5,178.69</b>	<b>-311.69</b>	<b>£ 312</b>	<b>£ 5,179</b>
Garrison Theatre	25,940	13,768	9,880.52	3,887.48	£ 3,887	£ 16,059
Mareel Food and Drink	0	0	0.00	0.00	£ 0	£ 0
Mareel Cinema confectionery	0	0	0.00	0.00	£ 0	£ 0
Bonhoga Café & Shop	32,000	13,118	10,391.32	2,726.68	£ 2,727	£ 21,609
Toll Clock Offices	126,555	31,639	35,501.30	-3,862.55	£ 3,863	£ 91,054
Weisdale Mill	20,287	5,072	5,306.61	-234.86	£ 235	£ 14,980
Mareel	59,028	14,757	56,483.83	-41,726.83	£ 41,727	£ 2,544
Strategic development	24,500	6,000	5,453.18	546.82	£ 547	£ 19,047
	<b>288,310</b>	<b>£ 89,221</b>	<b>128,195.45</b>	<b>-39,286.64</b>	<b>-39,286.64</b>	<b>£ 160,115</b>
Other Expenses						
Visual Arts	0	0	0.00	0.00	£ 0	£ 0
Exhibition Bonhoga	0	0	0.00	0.00	£ 0	£ 0
Drama	0	0	0.00	0.00	£ 0	£ 0
Film Exhibition	0	0	0.00	0.00	£ 0	£ 0
Music	0	0	0.00	0.00	£ 0	£ 0
Craft	0	0	0.00	0.00	£ 0	£ 0
Literature	0	0	0.00	0.00	£ 0	£ 0
Garrison Programming	0	0	0.00	0.00	£ 0	£ 0
Film Development	0	0	0.00	0.00	£ 0	£ 0
Dance	0	0	0.00	0.00	£ 0	£ 0
Contribution to reserve	0	0	0.00	0.00	£ 0	£ 0
	<b>0</b>	<b>£ 0</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>£ 0</b>
Total Expenditure	<b>1,491,064</b>	<b>375,112</b>	<b>393,802</b>	<b>-19,002</b>		<b>1,097,262</b>
Total Income	<b>1,491,064</b>	<b>523,168</b>	<b>674,439</b>	<b>151,271</b>		<b>£ 816,625</b>
Net Surplus/Deficit	<b>0</b>	<b>898,280</b>	<b>280,637</b>	<b>132,270</b>		

## SHETLAND ARTS DEVELOPMENT AGENCY

## STATEMENT OF FINANCIAL ACTIVITIES

YEAR ENDED 31 MARCH 2009

		2009			2008
		Unrestricted	Restricted	Restricted	Total
Notes	Funds	Funds	Funds	Capital	Funds
	£	£	£	Fund	£
				£	
<b>INCOMING RESOURCES</b>					
Incoming resources from generated funds	2	235,050	20,449	0	255,499
Voluntary income	3	0	7,594	0	7,594
Investment income	4	13,755	0	0	13,755
Incoming resources from charitable activities	5	926,317	132,253	0	1,058,570
<b>TOTAL INCOMING RESOURCES</b>		<u>1,175,122</u>	<u>160,296</u>	<u>0</u>	<u>1,335,418</u>
<b>RESOURCES EXPENDED</b>					
Charitable activities	6	1,007,862	362,565	0	1,370,427
Governance costs	7	7,250	0	0	7,250
<b>TOTAL RESOURCES EXPENDED</b>		<u>1,015,112</u>	<u>362,565</u>	<u>0</u>	<u>1,377,677</u>
<b>NET INCOMING RESOURCES BEFORE TRANSFERS</b>		160,010	( 202,269 )	0	( 42,259 )
Transfer between funds		( 186,566 )	202,269	( 15,703 )	0
<b>NET INCOMING RESOURCES FOR THE YEAR</b>		( 26,556 )	0	( 15,703 )	( 42,259 )
<b>OTHER RECOGNISED GAINS AND LOSSES</b>					
Grant repayment			0	0	0
Movements and actuarial loss on defined benefit pension scheme		( 56,000 )	0	0	( 56,000 )
<b>NET MOVEMENT IN FUNDS</b>		( 82,556 )	0	( 15,703 )	( 98,259 )
<b>FUND BALANCES BROUGHT FORWARD AT 1 APRIL 2008</b>		132,790	0	153,126	285,916
<b>Disposal of grant</b>		0	0	( 1,877 )	( 1,877 )
Reclassified as restricted capital fund		0	0	0	0
<b>FUND BALANCES CARRIED FORWARD AT 31 MARCH 2009</b>		<u>50,234</u>	<u>0</u>	<u>135,546</u>	<u>185,780</u>
					<u>285,916</u>

The Statement of Financial Activities includes all gains and losses in the year.  
All incoming resources and resources expended derive from continuing activities.

The notes on pages 18 to 26 form an integral part of these financial statements.

# SHETLAND ARTS DEVELOPMENT AGENCY

## BALANCE SHEET

YEAR ENDED 31 MARCH 2009

	Notes	£	2009 £	£	2008 £
<b>FIXED ASSETS</b>					
Tangible	8		347,472		373,332
<b>CURRENT ASSETS</b>					
Stock	9	17,537		16,844	
Debtors and prepayments	10	47,766		57,914	
Bank current accounts		120,523		72,853	
Cash in hand		724		1,038	
		<u>186,550</u>		<u>148,649</u>	
<b>CURRENT LIABILITIES</b>					
Creditors and accruals	11	146,455		95,065	
Bank overdraft		<u>4,787</u>		<u>0</u>	
		151,242		95,065	
<b>NET CURRENT ASSETS</b>			35,308		53,584
<b>DEFERRED INCOME PROVISION</b>			12	( 0 )	( 0 )
<b>PROVISIONS FOR LIABILITIES AND CHARGES</b>					
Pension fund deficit			( 197,000 )		( 141,000 )
			<u>185,780</u>		<u>285,916</u>
<b>FUNDS</b>					
	17				
RESTRICTED FUNDS			135,546		153,126
UNRESTRICTED FUNDS			<u>50,234</u>		<u>132,790</u>
			<u>185,780</u>		<u>285,916</u>

These accounts were approved by the Trustees on 2009.

Trustee

Trustee

The notes on pages 18 to 26 form an integral part of these financial statements.

# **SHETLAND ARTS DEVELOPMENT AGENCY**

## **NOTES TO THE FINANCIAL STATEMENTS**

**YEAR ENDED 31 MARCH 2009**

	2009			2008
	Unrestricted Funds £	Restricted Funds £	Restricted Capital Funds £	Total Funds £
<b>2. Incoming resources from generated funds</b>				
Box office	95,722	0	0	95,722
Ancillary earned income				
Garrison Theatre hire income	6,528	0	0	6,528
Rental income	960	0	0	960
Sales	14,220	0	0	14,220
Bonhoga shop	22,491	0	0	22,491
Exhibition sales	30,082	0	0	30,082
Bonhoga café	60,326	0	0	60,326
Music courses	0	13,057	0	13,057
Craft courses	0	306	0	306
Miscellaneous income	4,721	0	0	4,721
Insurance claims	0	742	0	742
Other earned income	0	6,344	0	6,344
	<u>235,050</u>	<u>20,449</u>	<u>0</u>	<u>255,499</u>
<b>3. Voluntary income</b>				
Business sponsorships	0	4,359	0	4,359
Donations	0	3,235	0	3,235
	<u>0</u>	<u>7,594</u>	<u>0</u>	<u>15,945</u>
<b>4. Investment income</b>				
Bank interest received	<u>13,755</u>	<u>0</u>	<u>0</u>	<u>13,755</u>
<b>5. Incoming resources from charitable activities</b>				
Scottish Arts Council revenue grants	156,803	0	0	156,803
Partnership funding	0	21,288	0	21,288
Project funding (Voted and lottery)	0	59,984	0	59,984
Local Authority - Project funding	0	31,604	0	31,604
Other public funds	<u>769,514</u>	<u>19,377</u>	<u>0</u>	<u>788,891</u>
	<u>926,317</u>	<u>132,253</u>	<u>0</u>	<u>1,058,570</u>

## SHETLAND ARTS DEVELOPMENT AGENCY

## NOTES TO THE FINANCIAL STATEMENTS

## YEAR ENDED 31 MARCH 2009

	Notes	2009			2008	
		Unrestricted Funds £	Restricted Funds £	Restricted Capital Funds £	Total Funds £	Total Funds £
<b>6. Charitable activities expenditure</b>						
All staff costs	6a	745,490	0	0	745,490	737,373
Programme	6b	0	348,160	0	348,160	299,696
Programme marketing		0	14,405	0	14,405	62,918
Education		0	0	0	0	3,000
Overheads	6c	213,277	0	0	213,277	205,841
Other expenses	6d	49,095	0	0	49,095	57,838
		<u>1,007,862</u>	<u>362,565</u>	<u>0</u>	<u>1,370,427</u>	<u>1,366,666</u>
<b>6a. All staff costs</b>						
Salaries		667,516	0	0	667,516	573,814
Salaries - recharged		0	0	0	0	8,588
Relief Staff		4,820	0	0	4,820	2,539
Pension costs		7,222	0	0	7,222	58,482
	15	<u>679,558</u>	<u>0</u>	<u>0</u>	<u>679,558</u>	<u>643,423</u>
Staff training		15,272	0	0	15,272	11,917
Recruitment and relocation		8,682	0	0	8,682	44,656
Mileage and car allowance		16,085	0	0	16,085	16,481
Mareel support		6,167	0	0	6,167	0
Travel		16,823	0	0	16,823	17,086
Volunteer expenses		2,903	0	0	2,903	3,810
		<u>745,490</u>	<u>0</u>	<u>0</u>	<u>745,490</u>	<u>737,373</u>
<b>6b. Programme</b>						
Programming		0	322,674	0	322,674	283,172
Grants paid		0	9,014	0	9,014	9,354
Cinema and music venue		0	10,447	0	10,447	4,557
Shetland Box Office		0	6,025	0	6,025	2,613
		<u>0</u>	<u>348,160</u>	<u>0</u>	<u>348,160</u>	<u>299,696</u>

# **SHETLAND ARTS DEVELOPMENT AGENCY**

## **NOTES TO THE FINANCIAL STATEMENTS**

**YEAR ENDED 31 MARCH 2009**

	2009			2008
	Unrestricted Funds £	Restricted Funds £	Restricted Capital Funds £	Total Funds £
<b>6c. Overheads</b>				
Stationery	3,263	0	0	3,263
Equipment	13,112	0	0	13,112
Bank interest paid	0	0	0	0
ICT	17,050	0	0	17,050
Photocopier lease	13,245	0	0	13,245
Electricity	11,731	0	0	11,731
Telephone and fax	4,015	0	0	4,015
Cleaning	5,810	0	0	5,810
Postage	5,510	0	0	5,510
Trustee expenses	2,265	0	0	2,265
Hospitality	1,000	0	0	1,000
Legal and professional fees	2,097	0	0	2,097
Accountancy fees	15,880	0	0	15,880
Bank charges	1,150	0	0	1,150
Publications and subscriptions	2,009	0	0	2,009
Licences	3,658	0	0	3,658
Rates	4,388	0	0	4,388
Office lease	38,650	0	0	38,650
Storage facilities	6,193	0	0	6,193
Repairs and maintenance	4,404	0	0	4,404
General overheads	14,844	0	0	14,844
Relocation to Toll Clock	0	0	0	0
Insurance	12,946	0	0	12,946
Depreciation	23,983	0	0	23,983
Payroll processing	6,074	0	0	6,074
	<u>213,277</u>	<u>0</u>	<u>0</u>	<u>213,277</u>
<b>6d. Other expenses</b>				
Food stock purchases	29,193	0	0	29,193
Shop and gallery stock purchases	18,563	0	0	18,563
Craft stock purchases	1,339	0	0	1,339
	<u>49,095</u>	<u>0</u>	<u>0</u>	<u>49,095</u>
<b>7. Governance costs</b>				
Audit fee	5,000	0	0	5,000
Actuary fee	2,250	0	0	2,250
	<u>7,250</u>	<u>0</u>	<u>0</u>	<u>7,250</u>



# **SHETLAND ARTS DEVELOPMENT AGENCY**

## **NOTES TO THE FINANCIAL STATEMENTS**

**YEAR ENDED 31 MARCH 2009**

### **8. TANGIBLE FIXED ASSETS**

	Heritage Property £	Equipment £	Paintings £	Total £
<b>COST/VALUATION</b>				
As at 1 April 2008	269,450	297,404	2,862	569,716
Additions during period	0	0	0	0
Disposals during period	0	( 11,190 )	0	( 11,190 )
As at 31 March 2009	<u>269,450</u>	<u>286,214</u>	<u>2,862</u>	<u>558,526</u>
<b>DEPRECIATION</b>				
As at 1 April 2008	0	196,384	0	196,384
Charge for period	0	23,983	0	23,983
Disposals during period	0	( 9,313 )	0	( 9,313 )
As at 31 March 2009	<u>0</u>	<u>211,054</u>	<u>0</u>	<u>211,054</u>
<b>NET BOOK VALUE</b>				
As at 31 March 2009	<u>269,450</u>	<u>75,160</u>	<u>2,862</u>	<u>347,472</u>
As at 1 April 2008	<u>269,450</u>	<u>101,020</u>	<u>2,862</u>	<u>373,332</u>

The heritage property is the Weisdale Mill building.

	2009 £	2008 £
<b>9. STOCK</b>		
General stock	3	33
Weisdale Mill sales area stock	10,681	10,271
Weisdale Mill café stock	628	628
Dialect Programme book stock	3,571	3,622
Garrison Theatre tuck shop stock	1,317	930
Lise Sinclair CD	1,337	1,360
	<u>17,537</u>	<u>16,844</u>
<b>10. DEBTORS</b>		
Trade debtors	14,018	23,276
Accrued income	18,628	21,710
Prepayments	10,956	3,129
VAT	4,164	9,799
	<u>47,766</u>	<u>57,914</u>

# SHETLAND ARTS DEVELOPMENT AGENCY

## NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2009

11. CREDITORS	2009	2008
	£	£
Trade creditors	95,951	5,216
Deferred income	25,970	64,192
Accruals	<u>24,534</u>	<u>25,657</u>
	<u>146,455</u>	<u>95,065</u>

12. DEFERRED INCOME PROVISION	2009	2008
	£	£
As at 1 April 2008		72,745
Capital grant received	<u>0</u>	<u>0</u>
	0	72,745
Reclassified as restricted capital fund		( 72,745 )
Released to income and expenditure account	( <u>0</u> )	( <u>0</u> )
As at 31 March 2009	<u>0</u>	<u>0</u>

13. PENSION SCHEME

Shetland Arts Development Agency provides pension arrangements to eligible employees through a defined benefits scheme and the related costs are assessed in accordance with the advice of Hymans Robertson, Independent Qualified Actuaries.

Assumptions as at	31 March 2009 % per annum	31 March 2008 % per annum
Inflation assumption	3.1%	3.6%
Salary increases	4.6%	5.1%
Expected return on assets	6.6%	7.3%
Discount rate	6.9%	6.9%

### Assets (Employer Share)

	Long term rate of return expected at 31 March 2009	Fund value at 31 March 2009 £ 000	Long term rate of return expected at 31 March 2008	Fund value at 31 March 2008 £ 000
Equities	7.0%	397	7.7%	376
Bonds	5.4%	45	5.7%	26
Property	4.9%	30	5.7%	21
Cash	4.0%	<u>30</u>	4.8%	<u>26</u>
Total		<u>502</u>		<u>449</u>

## SHETLAND ARTS DEVELOPMENT AGENCY

## NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2009

## 13. PENSION SCHEME (Continued)

Net Pension Asset as at	31 March 2009 £ 000	31 March 2008 £ 000
Fair value of Employer Assets	502	449
Present value of funded liabilities	( 583 )	( 558 )
Net (under)/overfunding in funded plans	( 81 )	( 109 )
Present value of unfunded liabilities	( 116 )	( 32 )
Unrecognised past service cost	0	0
Net asset/(liability)	<u>197</u>	<u>141</u>
Amount in the balance sheet		
Liabilities	197	141
Assets		
Net Pension (liability)/asset	( <u>197</u> )	( <u>141</u> )

## Analysis of amount charged to operating surplus

Recognition in the profit or loss	31 March 2009 £ 000	31 March 2009 % of pay	31 March 2008 £ 000	31 March 2008 % of pay
Current service cost	58	12.4%	68	17.6%
Interest cost	43	9.1%	30	7.8%
Expected return on employer assets	( 36 )	( -7.6% )	( 34 )	( -8.9% )
Past service cost/(gain)	0	0.0%	0	0.0%
Losses/(gains) on curtailment and settleme	0	0.0%	91	23.6%
<b>Total</b>	<u>65</u>	<u>13.9%</u>	<u>155</u>	<u>40.1%</u>
Actual return on plan assets	( <u>125</u> )		( <u>33</u> )	

Reconciliation of defined benefit obligation	31 March 2009 £ 000	31 March 2008 £ 000
<b>Opening defined benefit obligation</b>	590	474
Current service cost	58	68
Interest cost	43	30
Employer contributions	28	23
Actuarial losses/(gains)	( 7 )	( 59 )
Past service costs/(gains)	0	0
Losses/(gains) on curtailments	0	91
Liabilities extinguished on settlements	0	0
Liabilities assumed in a business combination	0	0
Exchange differences	0	0
Estimated unfunded benefits paid	( 6 )	( 8 )
Estimated benefits paid	( 7 )	( 29 )
<b>Closed defined benefit obligation</b>	<u>699</u>	<u>590</u>

# SHETLAND ARTS DEVELOPMENT AGENCY

## NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2009

### 13. PENSION SCHEME (Continued)

Reconciliation of fair value of employer assets	31 March 2009 £ 000	31 March 2008 £ 000
Opening fair value of employer assets	449	437
Expected return on assets	36	34
Contributions by members	28	23
Contributions by the employer	65	52
Contributions in respect of unfunded benefits	6	8
Actuarial gains/(losses)	( 69 )	( 67 )
Assets distributed on settlements	0	0
Assets acquired in a business combination	0	0
Exchange differences	0	0
Estimated unfunded benefits paid	( 6 )	( 8 )
Estimated benefits paid	( 7 )	( 29 )
Closing fair value of employer assets	<u>502</u>	<u>450</u>
Amounts for the current and previous accounting periods	31 March 2009 £ 000	31 March 2008 £ 000
Fair value of employer asset	502	449
Present value of defined benefit obligation	( 699 )	( 590 )
Surplus/(deficit)	<u>( 197 )</u>	<u>( 141 )</u>
Experience gains/(losses) on assets	( 69 )	( 67 )
Experience gains/(losses) on liabilities	( 77 )	( 52 )
Amount recognised in statement of total recognised gains and losses (STRGL)	31 March 2009 £ 000	31 March 2008 £ 000
Actuarial gains/(losses)	( 62 )	( 9 )
Increase/(decrease) in irrecoverable surplus from membership	0	0
Actuarial gains/(losses) recognised in STRGL	<u>( 62 )</u>	<u>( 9 )</u>
Cumulative actuarial gains and losses	<u>( 37 )</u>	<u>25</u>

Hymans Robertson confirm the figures presented above are prepared only for the purposes of Financial Reporting Standard on Retirement Benefits FRS17 and have no validity in other circumstances. In particular, they are not relevant for calculations undertaken for funding purposes, for accounting under the UK accounting standard SSAP24 or international accounting standards or for other statutory purposes under UK pensions legislation.

# SHETLAND ARTS DEVELOPMENT AGENCY

## NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2009

### 14. RELATED PARTY TRANSACTIONS

No Trustees received a salary or remuneration during the year. Travelling expenses claimed by Trustees totalled £761 for the year (2008 - £250).

### 15. ANALYSIS OF EMPLOYEE COST

	31 March 2009 £	31 March 2008 £
Salaries	640,516	547,185
National insurance	36,414	37,756
Pension Costs	<u>7,222</u>	<u>58,482</u>
Total	<u>684,152</u>	<u>643,423</u>

No employee received emoluments of over £60,000 during the year.

Employee No	2009	2008
Full Time	16	15
Part Time	<u>39</u>	<u>31</u>
	<u>55</u>	<u>46</u>

### 16. RECLASSIFIED RESTRICTED CAPITAL FUNDS

Held within the restricted capital fund is the reallocation of deferred income of £72,745 in accordance with the requirements of SORP 2005.

### 17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Fund balances at 31 March are represented by:	Unrestricted Funds	Restricted Funds	Restricted Capital Fund	Total Funds
Fixed Assets	211,926	0	135,546	347,472
Current Assets	186,550	0	0	186,550
Current Liabilities	( 151,242 )	0	0	151,242
Provisions	<u>( 197,000 )</u>	<u>0</u>	<u>0</u>	<u>( 197,000 )</u>
Total Net Assets	<u>50,234</u>	<u>0</u>	<u>135,546</u>	<u>185,780</u>

# SHETLAND ARTS DEVELOPMENT AGENCY

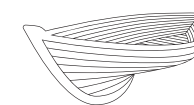
## NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2009

### 18. COMMITMENTS UNDER OPERATING LEASES

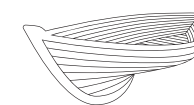
At 31st March 2009 the charity had aggregate annual commitments under non-cancellable operating leases as set out below.

	31 March 2009		31 March 2008	
	Land and buildings £	Other items £	Land and buildings £	Other items £
Operating leases which expire:				
Within 1 year	0	7,300	0	7,300
Within 2 to 5 years	<u>37000</u>	<u>0</u>	<u>37000</u>	<u>0</u>
	<u>37000</u>	<u>7,300</u>	<u>37000</u>	<u>7,300</u>



**HANSEL FOR ART PROMISES ACTION PLAN 2008 – 2013**  
**UPDATED: August 2009 V2.2**

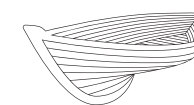
No.	Page no.	PROMISE	THEME	ACTION	BY	Notes: 17 May 2009
1	12	Shetland Arts will take the lead in championing art and creative people in Shetland.	Artist leadership	Marketing and Communication strategy with detailed action plan reviewed 6 monthly	Jun '09	<p>Shetland Arts has requested specialist consultant support from HIE in the re-writing of the current draft Marketing Plan.</p> <p>Given restructuring within HIE there has been a delay in authorisation of continued contact with our advisor. It is believed that this authorisation will follow shortly.</p>
2	12	Shetland Arts will promote Shetland's creativity and creative identity locally, nationally and internationally to support: cultural tourism; Shetland as a creative place to live, work, study and visit; and to maintain Shetland's place as a world player in a connected world.	Artistic leadership	<p>Develop and implement an Overseas Connections and Collaborations Plan</p> <p>Involvement in 2012 Olympics and 2014 Commonwealth Games</p> <p>Deliver an annual programme of targeted overseas showcase activity working closely with local, national and international</p>	<p>Apr '09</p> <p>2012/14</p> <p>Aug '09</p>	<p>A draft plan is in place. However, following extensive research done for Portage by the Visual Art and Craft Team, it is planned to revisit the draft before bringing to the Board for comment.</p> <p>Positive talks are ongoing with the 2012 team. SAC are seeking £15,000 to cover cost of consult fees to write feasibility study and business plan (See attached Hansel of Light).</p> <p>On hold pending budgetary review and completion of Overseas Strategy.</p>



Shetlandarts

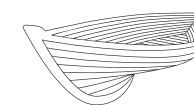
				partners  Shetland Arts in partnership with SIC Economic Development will develop an Events and Festival Strategy for Shetland	Jul 09	Outline strategy developed. Next phase will be research among current event and festival organisers to gain a more detailed understanding of aspirations and potential of Shetland's events and festivals.
3	12	Shetland Arts will increase the value of local investment in the arts by working with external partners to generate extra resources. At present we double the local investment in the arts. Our target is to raise £2 from other sources for every £1 we receive from local funds.	Governance, Management and Finance  Public Engagement	Develop and implement a major fundraising strategy: incorporating sponsorship, corporate giving and the launch of a Shetland Endowment for the Arts (SEA) in partnership with Shetland Charitable Trust	By July '09	Given current pressure on our main core funder SCT, the Director will make this action a key priority in June.  Current predictions suggest that the £2 for every £1 target is achievable within the current financial year.  Funds identified in HIE Growth Plan to support consultancy costs for development of SEA. Match funding still required.
4	12	Shetland Arts will continue to partner Shetland Charitable Trust in the delivery of the Shetland Arts Fund and to explore partnerships with other funders to develop its scope and impact.	Public Engagement Artistic leadership	Explore with key funding partners: Highlands and Islands Enterprise, Scottish Arts Council and Shetland Development Trust options for a shared on stop local sources of funding for the arts	Established and ongoing	Meetings have taken place over the past 2 months to review the Shetland Arts Fund between Shetland Arts and SCT. A number of minor revisions have been made to the criteria and clarification gained on interpretation of the criteria by all parties.  Shetland Arts having come up with an idea, is leading on the development of a Scotland wide 'Credit Union for the Arts'. Although it is not intended that this



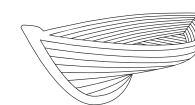


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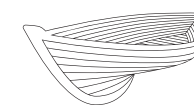
						project will become part of Shetland Arts in the long run it does have the potential of creating employment within Shetland (see attached proposal). Funding for a feasibility study has been secured from the SAC and is now underway. This Project is being delivered in partnership with Mission Models Money a UK wide project looking at alternative funding methods for the Arts.
5	12	Shetland Arts will work in partnership to add value and creativity to our work and the work of our partners wherever possible.	Public Engagement Artistic leadership	<p>Develop a strong three way partnership between SIC Education and SIC Youth Development teams through collaborative work and shared attendance at key meetings</p> <p>Strengthen links with Shetland Amenity Trust through at least one major collaborative project per year</p> <p>Shetland Arts will strengthen its partnership with Shetland Library Service seeking to improve collaborative working and mutual understanding or respective organisational priorities</p>	<p>Apr '08</p> <p>Apr '09</p> <p>Mar '09 – Jun '09</p>	<p>Regular meetings are ongoing between agencies.</p> <p>Conversations, development of projects and string partnership working between our agencies is now commonplace at all levels.</p> <p>Quarterly meetings between library staff, our Arts Development Manager and Arts Development Officer – Literature are now in place.</p>



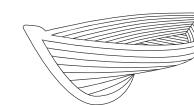
				<p>Strengthen links with Shetland Centre for Creative Industries through at least one major collaborative project per year</p> <p>Provide support to a range of artist/ maker led groups such as the Craft Association and Veer North</p>	<p>Apr '09</p> <p>From April '08</p>	<p>A number of major projects are in development. However, there is regular contact with SCCI, with Andy Ross making formal and informal visits to the SADA Offices on almost a weekly basis.</p> <p>Shetland Arts continues to work closely with Shetland's Artist led groups. A number of grant funding schemes, commissions and mentoring schemes have been implemented over the past 12 months.</p>
6	12	Shetland Arts will maximise openness and transparency in the way we work: from artistic decisions to the governance structures and decisions that shape that work.	Governance, Management and Finance	<p>Shetland Arts will hold public Board and Annual General Meetings.</p> <p>Shetland Arts will review its systems of governance, and recruitment of Trustees.</p>	<p>Sept '09</p> <p>Apr '09 Revised: Sept '09</p>	<p>Board meetings have been in Public since June 2008.</p> <p>This action has slipped due to other pressing priorities.</p>
7	21	Shetland Arts will review and refine the Arts Development System to maximize community involvement and participation in the arts.	Governance, Management and Finance Public Engagement	Review Arts Development System with stakeholders. Make revisions and update Hansel for Art	Continuous review and audit Apr '10	
8	21	Shetland Arts will see projects and ideas right through, from the concept stage into the artistic process and beyond.	Governance, Management and Finance Public Engagement	Implementation of review process within the Arts Development System. Eco sheets completed for each project undertaken.	Continuous review and audit Apr '10	Arts Development have made a number of improvement to the content of Echo sheets to both improve the Arts Development Process and provide more detailed information of Arts Development Board Meetings.



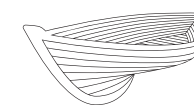
9	21	We will seek quality of delivery at all levels of the arts and fresh influences.				
10	21	Shetland Arts will deliver quarterly programmes of quality arts activity which are accessible, responsive, and well promoted.	Public Engagement Artistic leadership	Develop and implement a 5 year Marketing and Communications plan  Launch the Shetland Box Office to aid access to event and activity information and the purchase of tickets online, face to face and by phone.	June '09  Nov '08	See point 1 above.  The face to face and telephone sales service of SBO went live in September '08. Online sales are due to go live at the end of May. Delays have been caused by a number of factor. A key now requiring resolution is the installation of fiber optic cable to the Garrison Theatre.
11	21	Shetland Arts will develop and promote equality of opportunity and ensure inclusion to all, in our services, our employment and our artistic programme.	Public Engagement Artistic leadership Compliance Governance, Management and Finance	Shetland Arts will review current policy and develop and implement a new arts and inclusion policy  Develop equalities scheme and policy  Shetland Arts will increase participation where possible, not just in terms of numbers, but also within targeted unrepresented groups	Dec '09  Aug '09  Mar '09 and '10	Shetland Arts has seen a year on year increase in participation. However, at this time we are unable to fully assess our level of increase within unrepresented groups.



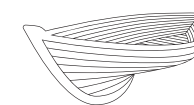
				Shetland Arts will develop an organisational impact assessment of it's policies, procedures and actions in order to assess if we are meeting Promise 11.	Mar '10	
12	21	Shetland Arts will integrate education and life long learning into the very core of who we are, the work we do and the activities we promote.	Public Engagement Artistic leadership Governance, Management and Finance	<p>Develop a statement for education and learning setting out our policy and agreements partner agencies</p> <p>Support the development and launch of an MA in Arts and Regeneration as a partnership between Shetland, North London and Belfast</p> <p>Resource and maintain an organizational learning plan with individual development plans in place for all staff and volunteers</p> <p>Develop and implement</p>	<p>Jun '09</p> <p>Oct '10</p> <p>Sept '09</p> <p>Sept '08</p>	<p>This action forms part of the Business Plan – see page 69.</p>



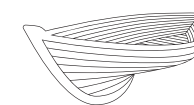
				a Succession Policy to support staff and volunteer progression within and out with the organisation.		
<b>13</b>	21	Shetland Arts will use data from the Shetland Box Office to gain a greater understanding of our audiences and to shape our programming and marketing.	Public Engagement	<p>Develop and implement a 5 year Marketing and Communications plan</p> <p>Launch the Shetland Box Office to provide statistical data on demographic, geographic and frequency of audiences</p>	<p>Jun '09</p> <p>Nov '08</p>	<p>See point 1.</p> <p>See point 10.</p>
<b>14</b>	21	Shetland Arts will advocate the importance of culture in the sustainability of the Shetland Community.	Public Engagement Artistic leadership	<p>Director and dedicated Arts Officer to lead and advocate the value of creative industries in our rural context</p> <p>Shetland arts will partner with Shetland Amenity Trust to present a joint voice to promote the value and inter-dependency of our</p>	<p>Jun '08</p> <p>Aug '09</p>	<p>Setup and continued support as Chair of the Shetland Creative Industries Unit.</p> <p>Director has presented at two major international conferences and spoken on the subject CI value within rural communities.</p>



				culture and contemporary creative practice		
15	21	Shetland Arts will seek to enable, empower and nurture our creative community. We will seek to support ideas whether they come from an individual, a group or the whole community.	Public Engagement Artistic leadership Governance, Management and Finance	<p>Shetland Arts will embed the LEAP model into its working practice and adopt an asset based approach to arts development.</p> <p>In line with LEAP everything we do will be measurable against Shetland Arts outcomes and values, the emerging needs of our community, the Scottish Arts Council's Quality Framework and the key objectives of Shetland Charitable Trust.</p>	<p>Apr '08</p> <p>Apr '09</p>	This new way of working has been challenging, not least the shift from an output culture to an outcome culture. Significant progress has been made in the past 12 months. The process continues to be refined, tested and adapted.
16	26	<b>Garrison Theatre</b> Shetland Arts will, in consultation with the Shetland Community and external stakeholders, develop a 10 year plan for the venue which will include community use	Public Engagement Artistic leadership Governance, Management and Finance Compliance	Shetland Arts will form a 'Garrison Theatre' Stakeholders Group to inform both the 10 Year Plan and the Interim Programming Strategy – below.	By Sept '08	The Group has now met twice. The group is due to meet again in June '09.

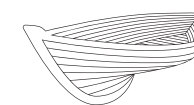


		and involvement as well as building improvements, accessibility, and programming.		<p>Shetland Arts will conduct an in depth Garrison Theatre consultation enquiry and prepare a 10 year development plan</p> <p>Shetland Arts will develop an interim programming strategy for the venue.</p> <p>Shetland Arts will develop and implement an action plan to improve physical access to the venue and its performances.</p>	<p>Apr - Jul '09</p> <p>Jul '08</p> <p>Oct '09</p>	<p>Work on this action has not started to date due to pressures from other priorities.</p> <p>Shetland Arts has implemented the formation of a Programming Team for the Garrison as set out on page 38 of the SADA Business Plan.</p>
17	26	<p><b>Mareel</b></p> <p>Shetland Arts will seek to build local ownership and involvement in Mareel. We will work with local promoters and interested groups to ensure the venue is, affordable, safe and thriving with activity. We will provide free wi-fi access and promote the</p>	<p>Public Engagement</p> <p>Artistic leadership</p> <p>Governance, Management and Finance</p> <p>Compliance</p>	<p>Shetland Arts will prepare a programming strategy which looks at: outreach activity and partner venues, artistic direction, community focused programming, international and national connections, volunteering, developing creative skills, creative</p>	<p>Sept '09</p>	<p>A key focus of time over the past 12 months has been getting Mareel to the construction phase. Although this project will; continue to draw focus away from other work until it is up and running it, is hoped that the intensive phase of securing funding and maintaining support over the past 24 months will now calm down. A dialogue has been opened up with the Creative &amp; Cultural Skills Council</p>

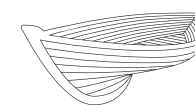


		venue as a gathering place for creatives to share ideas and develop work. We will support a balanced programme of music, film and educational activity.		clusters and wider community involvement.		– exploring the idea of Mareel becoming one of the network of National Academies offering apprenticeships through the Creative and Cultural Skills Council. A planned visit by CEO Tom Bewick is planned for later in the year.
18	26	<b>Bonhoga Gallery</b> Shetland Arts will, in consultation with the Shetland Community and external stakeholders, develop a 10 year plan for the venue which will include community use and involvement as well as, building improvements, accessibility and programming. We will also carefully consider how to maximize the location and the value of the venue.	Public Engagement Artistic leadership Governance, Management and Finance Compliance	Shetland Arts will form a 'Bonhoga Stakeholders Group to inform both the 10 Year Plan and the Interim Programming Strategy – below.  Shetland Arts will conduct an in depth Bonhoga Gallery consultation enquiry and prepare a 10 year development plan. The enquiry will explore suitability of the Weisdale Mill and potential changes of use and partnerships with other agencies  Shetland Arts will develop an interim programming strategy for	Jun. '09  Aug - Oct '09  Jun '09	Draft Exhibitions Policy and Craft Curatorial Policy due before the Board 11 August

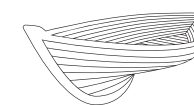




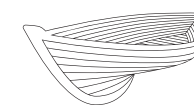
				<p>exhibitions.</p> <p>Shetland Arts will develop and implement an action plan to improve physical access to the venue.</p>	Oct '09	
19	28	<p><b>Places to Meet, Places to Think</b></p> <p>Shetland Arts will enable all its venues to be meeting places, workspaces, exhibition and presentation locations for Shetland's creative community. Shetland Arts recognises the need for artists' spaces and creative places to meet, share ideas and to network.</p>	Public Engagement Artistic leadership	<p>Shetland Arts will continue to develop and construct Mareel as a key venue to 'meet and think' working with stakeholders to ensure the venue meets this need.</p> <p>Shetland Arts will actively pursue space for creative activity.</p> <p>Shetland Arts will facilitate access to empty buildings where possible for temporary creative use.</p> <p>Shetland Arts will work in partnership to secure the long term future of the Booth.</p>	Ongoing	<p>Development of MMM Proposal – Shetland Creative Spaces and Places.</p> <p>Provision of The WAG House has provided temporary accommodation for 7 artists since April 2008</p> <p>Proposal to Board (11 August) to take ownership of The Booth.</p>



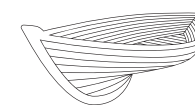
				Shetland Arts will seek strategically placed residential studio space for visiting and Shetland Artists		Actively being pursued within the Shetland Creative Industries Unit.  MMM Proposal.
20	28	<b>Toll Clock Offices</b> Shetland Arts will seek to improve access to its offices with the ambition that we develop a vibrant public facility for meetings, presentations and groups.	Public Engagement Artistic leadership Governance, Management and Finance Compliance	Shetland Arts will improve signage to the offices  Shetland Arts will improve the reception area and public spaces within the office	Apr 09  Jul 09	Delay due to long term uncertainty of SADA use of the current office space.
21	32	Shetland Arts will develop an organisational health check and appraisal system informed by: Art Focus; consultation with all staff and volunteers; ideas and comments arising from Arts Development Process and external sources such as SAC Quality Framework and Investors in People.	Public Engagement Artistic leadership Governance, Management and Finance Compliance	Shetland Arts will meet the Investors in People Standard and strive to be an exemplar employer in our field.	Apr '10	
22	32	Shetland Arts will seek to	Public	Shetland Arts will design	Sept -	



		connected and be led by the community we serve. We will develop an annual consultation exercise (ArtFocus) and encourage year round feedback about our work which we will share.	Engagement Artistic leadership	and facilitate an annual Art Focus policy consultation.  Shetland Arts will hold an Annual General Meeting to celebrate a year of creativity, to allow Shetland to know what we have learned and you to get involved.	annually  Sept '09 then annually	
23	34	Shetland Arts will seek to maximize the involvement of volunteers in the development of the arts in Shetland and ensure our volunteers enjoy a rewarding and valuable experience.	Public Engagement Artistic leadership	Shetland Arts will review the Volunteering Policy and volunteer role profiles and undertake target advertising or vacant volunteer roles	Jun '08	Review undertaken in the latter part of 2008. Volunteer roles have been advertised and when required. New volunteers have recently started at Bonhoga and within the Toll Clock Office.
24	34	Shetland Arts will seek opportunities to add value to the Volunteering Policy by exploring partnerships with national and international volunteering initiatives.	Public Engagement Artistic leadership	Shetland Arts will become a Project Scotland registered volunteer engaging organisation.  Shetland Arts explore partnerships with international volunteering organizations with a	Apr '09  Apr '10	The future of ProjectScotland currently unclear given changes in Government.

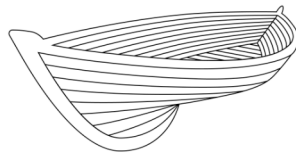


				<p>target of engaging at least two international volunteers per year</p> <p>Shetland Arts will enable and support Shetland volunteer involvement in the 2012 Olympiad and 2014 Commonwealth Games</p>	<p>2012/ 2014</p>	<p>See point 2.</p>
25	40	<p>Shetland Arts will promote Shetland as a creative place with global recognition of its creative industry sector and we will support the development of that industry sector and the relocation of creative industries to Shetland.</p>	<p>Public Engagement Artistic leadership</p>	<p>Shetland Arts will continue to seek Creative Industry Partnerships and promote developing Creative Clusters.</p> <p>Shetland Arts in partnership with Shetland Amenity Trust will lead on the vision of a cultural quarter for Lerwick's waterfront: Actively promoting a campus concept that brings key cultural providers such as the Library Service and Shetland College to the quarter.</p>	<p>Mar 2009</p> <p>2012/2014</p>	<p>Meetings continue to take place to move forward a vision for the cultural quarter. A significant political issue is emerging regarding SIC plans to construct office accommodation adjacent to Mareel. These plans do not sit comfortably with aspirations for a thriving cultural quarter.</p>



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				Shetland Arts will seek Shetland creative involvement in the opening of the 2012 Olympics and 2014 Commonwealth Games		See point 2. In addition, discussion have started with the 2014 Cultural Programmer (Leonie Bell) regards Shetlands involvement in the opening of the Commonwealth Games.
26	40	Shetland Arts will ensure Mareel fulfils its role as a creative hub for Shetland's creative industries. We will work with the creative industry sector to develop spaces and places across Shetland to support people working in that sector.	Public Engagement Artistic leadership	Shetland Arts will support and maintain regular Mareel Stakeholders Group meetings and explore an ongoing role for the group following the opening of Mareel.	Ongoing with review early 2010	
27	40	Through our partnership in the Shetland Creative Industries Unit, Shetland Arts will work to deliver a 10 year plan for the development of creative industry and its supporting infrastructure.	Public Engagement Artistic leadership		Sept 2009	Draft Action Plan currently in development along side a Creative Compact for Shetland.



# Shetland*arts*

**To:** Board of Trustees – Shetland Arts

21 May 2009

**From:** Director, Shetland Arts

## **Transfer of Ownership of The Booth to Shetland Arts**

### **1 Background**

In autumn 2008 the Director advised the Board of the ongoing discussion regards transfer of ownership of The Booth artist studio space in Scalloway to Shetland Arts from the Scalloway Waterfront Trust.

The Booth has made a significant contribution to the Shetland creative community over the past 8 years. The influx of artists staying in The Booth has enriched activity Shetland Arts has delivered and formally Shetland Arts Trust. It has also been the means by a number of artists have been introduced to Shetland and subsequently returned to make Shetland their home.

Over the years Shetland Arts has worked closely with WASPS to ensure Shetland gets the most out of The Booth and visiting artists get the most out of Shetland.

The informal view of the Board and the Director was that if The Booth could be transferred to SADA with minimal revenue impact and following a full structural review of the property that such a transfer was agreeable.

A full structural review of the property was received in February, which identified a requirement for approximately £15k worth of work, given a prolonged period of minimal maintenance undertaken to the property. This has been due to the hiatus now extending to 3 years regards the long-term future of the property.

The Director has been in talks with his counterpart at WASPS (David Cook) and reached an agreement in principle for WASPS long term involvement in Shetland through The Booth, with a potential for a more significant strategic partnership with other properties in future years.

## **2 Proposal**

- 2.1 Shetland Arts takes ownership of The Booth from the Scalloway Waterfront Trust, negotiating a small sum in addition to cover legal costs of transfer and subsequent leasing agreement with WASPS.
- 2.2 Shetland agrees to lease The Booth on a full maintenance to WASPS for a prolonged period (in excess of 60 years) to enable WASPS to raise funds to effectively replace the building during this period. The result would be that the value of the building would appear as assets for both organisations and the long-term future of The Booth is secured.
- 2.3 Shetland Arts and WASPS in addition to the above lease agreement develop a Memorandum of Understanding regards the use of The Booth and a partnership approach to maximise its benefit to artists and the wider Shetland community.
- 2.4 That any agreement with WASPS would include WASPS undertaking the required maintenance identified in the building survey at their cost and within a reasonable time period.

## **3. Recommendations**

- 3.1 That the Board of Trustees authorise the Director to take ownership of The Booth from Scalloway Waterfront Trust for no more than £5.00 following all conveyances and necessary legal advice from our solicitors.
- 3.2 That on the completion of the above transfer of ownership Shetland Arts enters into a long term full maintenance lease agreement with WASPS for their use of the The Booth.
- 3.3 That Shetland Arts develops a strategic partnership with WASPS to explore the development and expansion of 'spaces and places' for creative work in Shetland.

Gwilym Gibbons  
Director  
17 May 2009

## MMM: Designing for Transition

### Proposal for New and Alternative Financial Instrument Pilot

#### Names of Consortia Members

Shetland Arts Development Agency  
Shetland Amenity Trust  
Belmont House Trust  
Global Yell - Centre for Creative Industries

#### Principal contact information in Consortia for this pilot proposition

Gwilym Gibbons  
Director  
Shetland Arts Development Agency  
Toll Clock Centre  
Lerwick  
Shetland Arts. ZE1 0DE  
(01595) 743843      [www.shetlandarts.org](http://www.shetlandarts.org)

#### Likely eligible lead organisation who could be responsible for completing the applications to first of all the Third Sector Investment Fund (TSIF) and then the Social Investment Fund (SIF) on behalf of the partnership or consortium.

Shetland Arts Development Agency

#### Summary description of the activity or activities for which underwriting, loans, equity or quasi equity type financing might be appropriate and which could therefore attract investment from SIF

**Shetland Creative Spaces and Places:** Our idea is to market and develop a diverse range financially sustainable spaces and places that have tailored customer care supporting creative development and activity; internationally recognised by artists as *the* place to go for quality of space and experience.

Shetland is a very special place. It has unrivalled land and seascapes that have profound and magical qualities. Artists and makers from throughout the world have made Shetland their home as a result. Shetland is also very fortunate to have a significant infrastructure of inspiring spaces to work and reflect. We have a world class resource with exciting plans for development. Our ambition is to: bring together the physical, natural and creative assets Shetland enjoys; tailor packages for residences, short visits and retreats for creative people both as individuals and as collaborators; and provide spaces and places for artists living, working and visiting Shetland to connect, share, learn and inspire.

Our idea will be realised though two strands of activity:



- Through the formation of a partnership to develop ways to maximise access too and return from creative spaces and places in Shetland including three lighthouses ([Sumburgh](#), [Bressay and Eshaness](#)), [Belmont House](#) (Unst), [The Booth](#) Scalloway, a range of specially selected Connected Crofts, [Weisdale Mill](#) and Yell Centre for Creative Industries. The provision of electric pool cars and charging points at each of the above locations.
- Through development of Weisdale Mill as a self sustaining creative cluster, including working and selling spaces for artists, an improved Gallery space and café facilities building on the success of the current Bonhoga Gallery operation. The scheme will include installation of a micro generation scheme involving wind power and hydro by placing a wheel back onto the mill to generate energy.

### Financial rationale

Shetland makes significant financial investment into its physical creative and heritage infrastructure. We believe that with careful planning, strong partnership working and some initial additional investment a sustainable model of financial generation can be developed across the consortia. In particular, we feel there are key markets that we are not reaching and the full value of our current resources are not being fully exploited.

The proposal comes at a key and exciting time for Shetland. We are [‘On the cusp’](#) with a number of major physical cultural assets due for completion shortly and with others in the pipeline.

#### *Key areas of expected additional in income generation following investment:*

- Rental income - ability to increase rates and levels of occupancy due to provision of a creative world destination of choice, consistent in quality and experience
- Commission on sales - more creative product and improved selling space (including online presence)
- Stronger voice, ability to lever more external funding as a consortium

#### *Key areas of expected saving following investment:*

- Reduction in artist residency costs to consortia partners though bartering space within the consortia and developing deal arrangements with artists ie: reduced rent in return for a talk, workshop or piece of work.
- Economies of scale through partnership working - maintenance, management, marketing.
- Energy and travel costs through the use of sustainable energy sources and transport

**It is MMM's belief that each Consortium will need to be capacity built to a state of Investment Readiness so that an investment package can be sought from SIF. MMM's research has**

**identified TSEF as a source of funding for this capacity building. TSEF Funds aim to secure a transformational step change in organisational capacity, capability and financial sustainability. Their Funds will invest in activities that will build this in areas such as:**

- **Operations (relating to business development needs);**
- **Skills and skills utilisation;**
- **Marketing and business development;**
- **Governance and financial controls;**
- **Plant and machinery;**
- **Buildings**

**Can you identify, from the list above and your own list what areas your consortia might be most likely to need capacity building help with?**

Support would be welcomed in the following areas:

Marketing and business development

Buildings

Sustainable energy sources and use

**Do your Consortia members fulfil the following criterion:**

established third sector organisations located and trading in Scotland that have been trading successfully, partly through income generation, for at least three years.

**Yes.**

**Third Sector Enterprise Fund will not support the following:**

- Organisations that are insolvent or at risk of insolvency;
- Unincorporated associations;
- Activities that support beneficiaries who live outside Scotland;
- Organisations that are in the process of accessing, or have already accessed, the
- Scottish Investment Fund;
- Proposals that seek to replace existing debt finance;
- Core functions of third sector organisations, support bodies and intermediaries;
- Housing construction and management operations of Registered Social Landlords
- Proposals that relate to the on-going delivery costs of services or projects, i.e., costs related to the existing day-to-day running of the organisation, rather than activity which will positively impact on the organisation in relation to increasing capacity, capability and sustainability;
- Proposals that would normally be funded by commercial loan finance or other funding sources.

**Please confirm that none of the above apply to you**

**We confirm that none of the above applies.**

**Social Investment Scotland will not support the following:**

- organisations with little or no track record of generating income other than grants;
- organisations that are insolvent or at risk of insolvency;
- proposals that seek merely to replace existing debt finance;
- subsidiaries of public bodies such as local authorities;
- the core functions of support organisations, support bodies and intermediaries - Third sector trading companies which are owned or controlled by these organisations may be eligible;
- housing construction and management operations of registered social landlords (RSL)\*;
- proposals that relate to the on-going delivery costs of services or projects;

- proposals capable of being fully funded on a commercial basis; or organisations whose beneficiaries live outwith Scotland.

**Please confirm that none of the above apply to you**

**We confirm that none of the above applies.**

**Can your Consortia confirm that it understands that if they are chosen to go forward with this pilot MMM cannot guarantee funding from either TSEF or SIF?**

**Yes.**

**Can your Consortia confirm that it understands MMM's role in this pilot as outlined in the invitation to put forward proposals?**

**Yes.**

**MMM has sufficient funding from its SAC grant to offer x5 days of support to each consortia to help prepare the TSEF application. In order for MMM to deliver its planned role in the pilots which will primarily be one of identification of expertise, project management, evaluation and dissemination, it is likely that costs relating to these will need to be built in to each application. Can you Consortia confirm that it understands this?**

**Yes.**

## **Additional background information: Shetland Creative Spaces and Places**

[The Booth](#) is shortly to be transferred to Shetland Arts ownership and is a self-contained live work artist studio space in Scalloway. The Booth is currently booked 18 months in advance in one month blocks.

Shetland Arts has been aware for sometime of the growing need for creative spaces and places in Shetland, both for visiting artists and resident artists. The organisation currently has 6 artists accommodated in the WAG House a building pending demolition this coming October. The demand for this space was double the capacity.

Shetland Arts is aware of multiple visits by emerging and established artists on an annual basis to Shetland. Some make contact some don't but all are seeking the special creative character and inspiration that Shetland offers.

Shetland has a number of spaces that are booked by artists throughout the year that are owned, operated, facilitated and enabled by multiple organisations. There is an opportunity to develop a coordinated approach that seeks to take advantage of the assets we have and set Shetland apart as an international leader in the provision of creative space and place.

**Connected Crofts:** The idea here is to develop live/ work spaces with excellent communications and facilities across the islands. The crofts (in reality, any buildings which are fit for purpose) will be used by artists and craftspeople, as well as others seeking a dedicated space to work and live for extended periods, such as academics writing books or researchers.

These Connected Crofts will allow people to live in communities, but safeguard their privacy and work, and will provide areas where people can gather for meetings, networking, or meals. A variety of locations will be chosen across the islands to reflect the needs of the potential users.

[Weisdale Mill Westside Creative Cluster](#): At the core of the pilot will be a significant development of the Bonhoga Gallery and the Weisdale Mill site. The proposal centres around relocating the Gallery, shop and cafe from the Mill building to a new building adjacent to Weisdale Mill and turning the current Gallery, shop and café into working creative spaces - securing rental income against this space.

A feasibility study has been commissioned into replacing the mill wheel and developing a micro generation scheme that will provide energy for the creative cluster, the adjacent fish hatchery and the Millhouse. We have been advised that this scheme alone may be a significant tourist attraction and of national importance in terms of the sustainable energy approach we are adopting.

We are also exploring installing electric car charging points at Weisdale Mill.

Weisdale Mill is strategically placed with regard to a proposed large scale wind farm development. Shetland Arts sees potential for Weisdale Mill to become a focal point for a creative response to the changing landscape around it and for interpretation related material connected to the development should it go ahead. It cannot be underestimated the level of interest and debate regards the positive and negative impact of this large-scale wind farm development. This is a particularity interesting in a Shetland context given the scale of the proposed development against the landscape and Shetland's history regards oil exploration.

The vision is for Weisdale Mill to become the hub of visual arts and crafts activity that links into a range of spaces and places that support artists visiting and living in Shetland. We see value in creating a space that is comfortable and informal that becomes the place to connect with other artists and ideas.

There is an opportunity to build on the international reputation Shetland enjoys as a creative, welcoming and inspirational place. Shetland already has a number of unique assets, built and natural that draw creative people to the islands.

As a partnership we seek to offer a package of tailored customer focused services for the creative visitor, these might include:

- The development of a online information and booking service
- Welcome packs for all visitors
- Introduction scheme - opportunities for informal meetings with Shetland artists
- Agreed discounted rent options in return for talks and/ or workshops
- Quality control of living and working spaces with a minimum standard and resources targeted at the creative eg: broadband access
- Development of micro generation schemes for all spaces - wind power
- Provision of electric pool car for visiting artists



Shetland *arts*

# Tender Work Specification

## Feasibility Study and Outline Operational Plan for The Voyage part of A Hansel of Light: A Shetland Celebration of Light and the London 2012 Olympic and Paralympic Games.

**Lead:** Shetland Arts Development Agency

**Main Contact:** Gwilym Gibbons, Shetland Arts – 01595 743843

[gwilym.gibbons@shetlandarts.org](mailto:gwilym.gibbons@shetlandarts.org)

### Description:

Preparation of a feasibility study and outline operational plan for The Voyage a UK trans-regional/ trans-national celebration of culture, place and the London 2012 Olympic and Paralympic Games.

**The Voyage** will be a celebration of our ancient relationship with the sea, our connections with other maritime communities and our recognition that we are shaped by the sea. **The Voyage** will culminate in the reunion of the two vessels in a magical forte of light on the Thames. **to coincide with the London 2012 Olympic Games Opening Ceremony on 27<sup>th</sup> July 2012.**

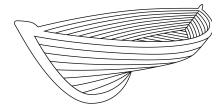
The two specially chosen vessels, will set sail from Lerwick to London. One down the east coast and one down the west, wrapping the UK in **A Hansel of Light**. They will freight light in the form of commissioned light installations. They will share light in the form of Hansels, to be delivered at each port of call. Each vessel will carry a group of artists from poets to film makers and sculptures to musicians. And the Hansels? They might take the form of a book launch or the opening of an exhibition of work created in the course of the project or a dance. Each port will welcome the vessel with a performance or show or exhibition, developed in partnership with the people of that place.

This project will place Shetland and Scotland at the centre of UK wide activity around London 2012. Shetland, as the driving force will create a project that is uniquely trans national and regional and of international profile during one of the biggest cultural years the UK has seen in a lifetime.

**\*Hansel:** 'a gift to commemorate an inaugural occasion, the launching of a new boat, birth of a child, a new home, new enterprise.'

### Work Outputs

- Conduct interviews with people and organisations detailed in this document.
- Develop an outline programme and framework that sits within London 2012 context, including ports of call (in consultation with our nautical adviser) and a range of creative activity both on and off shore
- Research and finalise costs that relate to the development and delivery of The Voyage and establish an overall budget including: selecting, commissioning and hosting of artists on board both ships; cultural activity and exchanges on



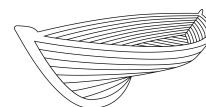
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shore; documenting entire project; marketing and PR; monitoring and evaluation and all other associated costs

- Develop a set of briefs and budgets for creative commissioning as required, including a light installation across both vessels and the programme of artists/creative practitioners on board both ships and the on shore activity
- Specify and cost the measures that need to be undertaken to promote The Voyage, its values and aspirations to coastal communities around the UK
- Specify and cost opportunities to engage young people in the programme and to encourage schools and youth groups to develop cultural projects in response to The Voyage.
- Develop a relationship with key stakeholders at national and regional level, securing support and documenting outline programmes of onshore activity in each region and nation working closely with respective 2012 Creative Programmers for each location.
- Specify ways that project will be a meaningful opportunity for the development of artists/creative practitioners' work and create authentic cultural opportunities for audiences across the UK
- Seek involvement from the national media to secure live broadcast and documentary footage from ports and vessels.
- Include partner organisations that might theme related programmes to reflect the The Voyage
- Identify and explore via Creative Programmers links to other existing programmes and major events across the UK, such as the Torch Relay and Opening Ceremony
- Identify legacies, hard and soft, for both cultural sector and audiences

## Research Sources

Shetland Arts Development Agency – Gwilym Gibbons  
Shetland Arts Nautical Advisor – Andrew Halcrow  
Sail Train International  
2012 Creative Programmer Scotland – Leonie Bell  
2012 Creative Programmer South West – Richard Crowe  
2012 Creative Programmer South East – Caterina Loriggio  
2012 Creative Programmer North West – Debbi Lander  
2012 Creative Programmer North East – Lorna Fulton  
2012 Creative Programmer Wales – Gwyn William  
2012 Creative Programmer Northern Ireland – Cian Smyth  
2012 Creative Programmer East Midlands – Paul Kaynes



### Skills Required

1. Track record of developing cultural feasibility studies
2. An understanding of culture in the UK and a wide variety of contacts and networks
3. An understanding of organising cultural events and festivals
4. An understanding of business planning
5. The ability to gather primary and secondary data, collate relevant information and present in an easy to read format.

### Scale and Timing

Duration: 30 full working days or thereby

Expenses: At least two trips to each region/ nation area should be costed

Start date: As soon as possible after award of contract

Finish date: 25 September 2009

### Work Timetable

Tenders should include a timetable for the work required to complete the project.

### Criteria for Selection

Criteria (H/M/L)	Relative Importance
Skills and experience*	H
Understanding of client's requirements	H
Cost	H
Availability	M

\* provide a list of similar work undertaken in recent years

**Please note:** this document should be read in conjunction with 'A Hansel of Light'  
downloadable from: [www.shetlandarts.org/events/hansel-of-light](http://www.shetlandarts.org/events/hansel-of-light)

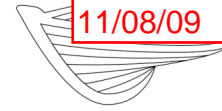
### Submission of Tenders

**Format:** Tenders must be submitted by e-mail to:  
[gwilym.gibbons@shetlandarts.org](mailto:gwilym.gibbons@shetlandarts.org)

**Return date and time:** Friday 11<sup>th</sup> September 2009, 17:00

**Expected award date:** Friday 22<sup>th</sup> September 2009





Shetland*arts*

# Proposal: A Credit Union for the Arts

Date: Friday 1 May 2009

Author: Gwilym Gibbons | Director, Shetland Arts Development Agency

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## 1. Summary

Shetland Arts has for sometime been considering ways it can help small-scale creatives access funds for creative projects. Exploration of a range of solutions has led to this proposal to set up a Credit Union for the Arts. The idea was born out of discussions with artists who expressed a need for small amounts of capital to get projects underway or realise the full value of a piece of creative work. For example: funds for an artist to professionally frame their work, not just adding value to the piece but also keeping control of the final product; a request from a double bass player who needed new strings but couldn't raise the £200 required and as a result couldn't play any gigs to raise the money. We also noted the range of grants that require a 50% contribution from the artist, grants which could be unlocked for many who just don't have the initial financial outlay.

A Credit Union for the Arts would be a structure that creative people can join as members, a place that creative loans can be made by those who understand creative needs and funded by a membership of creatives with shared understanding and values.

Shetland Arts believes that an additional key benefit of a Credit Union for the Arts is how it places power back in the hands of individual artists and can be used as part of a funding mix.

## 2. Outline business case

1) There is limited and decreasing opportunity for creative people to financially support development of creative projects which are often seen as risky for conventional financial routes. This is due to the inaccessibility and inappropriateness of existing loan/equity funds as uninsured, longer term investments. A credit union can provide creative financial services where the deposits are used to benefit the artist cooperative community. Creating this possibility greatly increases the potential financial support.

2) Limited financing makes capital intensive creative startups effectively impossible. As a result most new businesses choose a corporate model. A credit union can provide additional debt financing for creative cooperatives. The credit union might provide business loans exclusively to creative coops, personal artist loans for members' capital contributions, as well as general artist lending.

3) A credit union can fund entrepreneurial activities to develop and reproduce creative coops. This would provide a way to finance the cost of expanding employment opportunities and socialise that cost among credit union members. The credit union would promote a self-financing approach towards development.

### 3. Background to Credit Unions

A credit union is a financial co-operative. It is owned and controlled by its members. It is run for the benefit of its members through volunteer boards of directors. A credit union offers a cost-effective financial service which is particularly suited to low income groups and is therefore socially inclusive. As local mutual financial institutions, run on similar lines to traditional building societies, credit unions aim to:

- Create sources of credit at reasonable rates for members
- Promote savings
- Provide an alternative to 'loan sharks' for accessing loans.

Shetland Arts believes that for a Credit Union for the Arts to be sustainable it needs to develop a membership of at least 5,000 members. This means that any such scheme would have to cover a geographical area of at least the Highland and Islands or the whole of Scotland. The legal aspects of geographic spread would need to be ascertained through the feasibility study and discussion with the Financial Services Authority.

It is envisaged that given the geographic spread some form of online banking would be required through a network of trusted trained intermediaries – possibly the established 'Foundation Funded' arts organisations. This would also enable the base for such a Credit Union to be anywhere within Scotland. Shetland Arts sees such a development as a potential employment opportunity for Shetland and other outlying communities.

### 4. Suggested way forward

Establish a cross agency project steering group to develop the proposal and commission a feasibility study. Suggested membership of the steering group to include:

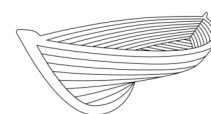
- Scottish Arts Council and Scottish Screen (Creative Scotland)
- Mission Models Money
- Shetland Arts
- Scottish Government
- The Association of British Credit Unions

Draft feasibility and project development process:

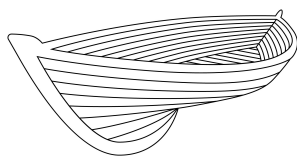
- Evaluate the potential for a sustainable creative credit union for Scotland
- Identify, recruit and gain commitment from national stakeholders
- Establish the legal and operational framework of a Credit Union for the Arts
- Identify and recruit local/ regional stakeholders
- Confirm support of key local authorities and national agencies in Scotland
- Gain agreement from local/ regional/ national creative sponsors that employees can be members of the credit union
- Produce a business plan with agreed actions, time scales and resources
- Satisfy the requirements of the Association of British Credit Unions and the FSA.

Gwilym Gibbons  
Director  
Shetland Arts Development Agency

Email: [gwilym.gibbons@shetlandarts.org](mailto:gwilym.gibbons@shetlandarts.org)  
Telephone: (01595) 746846



**Shetland**arts



## Shetland *arts*

**To:** Board of Trustees – Shetland Arts

3 August 2009

**From:** Hazel Hughson – Arts Development Officer, Craft  
Clare Aldington – Arts Development Officer, Visual Arts  
Mary Smith – Bonhoga Gallery Curator

### **DRAFT CURATORIAL STRATEGY FOR CONTEMPORARY CRAFT EXHIBITION. 2010 -2013**

**Purpose of report:** Opportunity for Board members to comment on draft strategy. Final draft to be presented to the Board for approval in September 2009

#### **PURPOSE OF THE STRATEGY:**

This four year strategy is for the creation of challenging exhibitions of contemporary craft and applied art for Shetland and for touring. Through a process of curation backed up by research, and design of exhibitions of high quality content, new forms of work will reach and inform new audiences for craft, encourage critical debate, and influence innovation in Shetland craftmaking and applied arts. The strategy is an opportunity to renew standards. This strategy will inform, and be actioned by, the Shetland Arts Exhibition Policy.

#### **BACKGROUND:**

600 miles from London, but 200 miles from the coasts of Norway and Scotland , Shetland is in the centre of a north sea community of Orkney, Faroe, Iceland and western Norway. The population is 22,500.

Shetland has a culture of making craft as functional objects, such as textiles, basketmaking and boatbuilding, based on knowledge of available raw materials, and handed-down skills for refined methods of making; influenced by centuries of cultural and commercial links with northern Europe and Scandinavia. Over time these adaptable techniques and materials such as wool, have shown potential for contemporary application as commercial textiles, craft product, and applied art.

Shetland Arts has a special responsibility to deliver innovative exhibitions, as the cost of frequent travel to mainland galleries is prohibitive for most of the community.

A Shetland Arts craft curatorial and exhibition strategy is appropriate in 2009. For some time “craft” has occupied a period of redefinition, nationally and internationally, as it connects with fine art, visual art, sculpture, new technologies and science, and is part of the new concept of the “creative industries”. With this broadening of activity, artists making or incorporating craft in their work are re-defining themselves.

Accordingly, this strategy includes these definitions, such as “artist/maker”, “designer/maker”, “craftmaker” or “maker” .

In the Shetland context, since the early 90s adoption of computer-aided textile design and production technology for two-dimensional knitting, and parallel development of new weaving technologies, new systems are becoming accessible for designing non-textile crafts or 3D applied art pieces. Software for design, prototyping and production, including “Haptic Software” which allows artists to engage with the qualities of materials, will progress the creative development of 3D objects such as jewellery, sculptural craft or product design.

Alongside these development strands is a need for aspirational craft exhibition in Shetland.

The effects of this craft exhibition strategy will re-position contemporary craft for young people in Shetland alongside Shetland Arts’ developments in other artforms, such as music, dance, drama, literature and visual art.

#### ORGANISATIONAL RESOURCES:

Shetland Arts was founded in 2006. We are a new organisation with new visions and values but experienced in programming exhibitions in our own gallery space. To support ongoing contemporary craft curation we have teams in place to cover:

- research, curation and exhibition
- technical support
- an education programme
- event management
- graphic design
- marketing
- finance and administration.

Through local partnerships we can access other exhibition spaces. Our working network of regional and international connections is increasing, with designers, curators, craftmakers and their organisations. This outward network was extended through recent research for the Portage project. Shetland Arts has a Creative Commissioning Policy for engaging or employing artists.

#### Research:

New ways of curating craft for Shetland exhibitions have been researched by our curatorial team, of part-time Curator with Visual Art and Craft Development Officers, through support from the Scottish Arts Council Curatorial and Programme Development Scheme. Within the current project concept of ‘Portage’ - moving influence and objects over seas to Shetland, the team explored contemporary textiles and jewellery in UK and Scandinavia, from the perspective of northern living, the need for new influences in a small population, challenging new concepts of craft and exhibition, and easily transportable work. As well as identifying artists, and new strands of craft, the research has questioned ways of delivering the content of effective exhibitions, and economically efficient ways to bring contemporary work to Shetland. This has informed the actions and expected outcomes of the strategy.

This strategy incorporates:

- a - the vision and values of Shetland Arts, as a quality exhibition programme,  
*“enhances Shetland as a place to live, offers personal development for all, and*

*promotes inspiration and innovation.”*

- b - the objectives of the Trust Deed and our Business Plan 2008-2013, for example:  
*“to support and encourage new work; to improve access to the arts; to promote excellence in artistic quality. “*
- c - promises in our plan for a creative future: ‘A Hansel for Art’ – *“we will seek quality of delivery and fresh influences at all levels of the arts”.*
- d - aspects of the Draft Overseas Working Strategy. – *“to develop awareness of Shetland as a creative centre of excellence, with partner organisations.”*

#### CURRENT ACTIVITY INFORMING THE STRATEGY

This strategy emerges from:

- our organisational background and research
- previous exhibition of craft in Shetland
- a period of craft development
- current craft practice
- commercial development of the creative industries in Shetland requiring a strategic approach to providing new creative influences
- Shetland Arts team participation in curatorial development opportunities
- feedback from creative networks such as the Arts & Crafts Association, and regional and international networks.

#### Craft Exhibition:

Bonhoga Gallery is Shetland Arts’ own venue for visual art and craft exhibition. Since the mid 90s, including previous activity under Shetland Arts Trust, we have annually programmed and marketed ten exhibitions, mainly of externally touring visual art or applied art, and also ten small exhibitions of cased crafts, curated as commercial craft exhibitions and influences for local makers. Historically the high number of annual exhibitions has allowed little time for research or review.

Bonhoga touring exhibitions are wall-mounted in five busy public venues across Shetland, but without space for regular three dimensional craft exhibition.

#### Gallery Education:

Contemporary craft is promoted and interpreted through the Bonhoga Gallery Education Programme, run in partnership with Creative Links, of Shetland Islands Council Education Services, and the Art & Design Teachers’ Group.

Linked to all gallery exhibitions including craft, it is aimed at a wide audience, of gallery users and visitors to Shetland, children and staff in pre-school nurseries, school pupils and teaching staff in all parts of Shetland and artists working across all disciplines in educational settings. A ‘pool’ of artist educators deliver regular workshops in schools.

The programme is in line with current educational policy, “The Curriculum for Excellence, Expressive Art, Principles and Practice”. It delivers a regularly updated Education Resource Pack, continuous professional development events for teachers and artists, workshops in nurseries and schools, and activities for all gallery visitors. Education worksheets relating to most exhibitions are available, and the programme

is continually evaluated through written and visual feedback from education programme participants, of all ages.

#### Touring Exhibitions

National touring exhibitions are often unavailable for Bonhoga Gallery, due to it's northern situation. Many galleries outwith Scotland pay onward transport of a touring show to Glasgow only, considering the distance to Shetland too costly. Therefore, on many occasions, Shetland Arts has born transport costs to Shetland from Glasgow, then onwards to the next UK gallery in the exhibition tour. The exhibition of glass and ceramics, or heavy pieces in stone or metalwork, are hindered by the logistics and expense of shipping, and require additional staff time for careful planning.

#### Craft Development:

An appetite in Shetland for new experience of contemporary craft exhibition has been identified, resulting from seven years of contemporary craft development by Shetland Arts and previously Shetland Arts Trust, by delivering to the community:

- projects supporting individual makers and groups
- educational projects
- increasing participation in contemporary craft activity
- mentoring in design and product development
- creative and professional development
- skills workshops and audience development projects

These projects were supported through partnerships with the Scottish Arts Council, Shetland Islands Council, Shetland Amenity Trust and the Shetland Museum & Archives.

International links were formed with designers and makers in Faroe and Norway. Partnerships and links formed around the Shetland College Art & Design courses and BA Degree course in Contemporary Textiles, also with HI- Arts, other Development Officers in Orkney and other parts of Scotland and UK, and Creative & Cultural Skills with the Crafts Council.

Occasional small exhibitions of project related work, by Shetland makers and designers, have been held in Bonhoga Gallery and craft cases, Shetland Museum & Archives, and in Islesburgh Community Centre, Lerwick.

<b>By 2013, through research, curation, exhibition and education; and delivery through the Exhibitions Policy, the craft strategy will have:</b>	
challenged perceptions of craft and particularly textiles.	- through research, curation , commission and interpretation of new and innovative craft for exhibition
improved the understanding of the value of crafts and applied arts, culturally and economically.	- through an exhibition related education programme of talks , on ideas , technical processes, design and making skills, delivered by makers, and academics.
developed new and existing audiences for craft in all areas of Shetland	- through craft exhibitions with creative methods of display and exhibition design.

especially with younger people .	<ul style="list-style-type: none"> <li>- new ways of touring shows in Shetland.</li> <li>- craft shown as digital technology, fashion, film and performance.</li> <li>- through exhibitions linked to the Bonhoga Gallery Education Programme aimed at nurseries, schools and artists including craftmakers working in educational settings; and through educational activities for gallery visitors of all ages.</li> </ul>
engaged a broader range of the population in actual craft practice,	<ul style="list-style-type: none"> <li>- in exhibition related practical skills workshops led by makers alongside touring crafts within Shetland.</li> </ul>
influenced innovation and artistic risk in craft practice in Shetland	<ul style="list-style-type: none"> <li>- by curating aspirational work related to local practice.</li> </ul>
increased knowledge through critical debate in the creative community	<ul style="list-style-type: none"> <li>- in gallery talks, seminars, networks and peer group discussion.</li> </ul>
educated on the creative possibilities of materials	<ul style="list-style-type: none"> <li>- by exhibiting a broad range of craft disciplines in transportable forms, in wood, glass, ceramic, textile, metals, plastics and new materials, new technologies</li> <li>- interactive display methods</li> </ul>
defined craft beyond product, as a broad range of techniques and skills, involving design, materials and a way of thinking.	<ul style="list-style-type: none"> <li>- through conceptual exhibitions with cross-discipline content.</li> </ul>
provided a platform for professional and creative development of applied artists, craftmakers and designers, including arts graduates developing careers in Shetland.	<ul style="list-style-type: none"> <li>- through experience gained by invited curation</li> <li>- through participation in gallery education and other projects</li> </ul>
further enhanced, through a new programme of craft exhibition, the acknowledgement outwith Shetland of Shetland Arts' work as an example of best practice in the contemporary development of the broad activities of craft; as contemporary indigenous craft, applied art and commercial product within the creative industries. There is interest in Shetland Arts' craft development from other places, as it influences current development elsewhere in UK.	<ul style="list-style-type: none"> <li>- through sharing and promoting the progress and outcomes of Portage Exhibitions and the Symposium</li> <li>- through curation of new forms of contemporary craft exhibition as detailed in this strategy</li> <li>- by delivering regular website news and project images through Shetland Arts' website</li> <li>- by sharing experience and outcomes through links to other organisations</li> <li>- by contributing to working groups and seminars</li> <li>- collaborating with other organisations</li> <li>- publishing the Portage memory-stick catalogue including critical essays on the Portage project.</li> </ul>

## CURATION

### Who will curate ?

- Commissioned individual artist/makers as curators, regional, national or international
- small collaborations identified through advertising or in partnerships with Shetland based, national and international arts/design/craft organisations or networks, for example; Fife Contemporary Art & Craft who have no organisational gallery space; Galleri Soft, Oslo, and their Textile Artists Association of Norway; or Ornamo the Association of Finnish Designers, Helsinki.
- an international exchange of curation roles, or exhibitions
- individual members of the Shetland Arts curation team, or collaborations.
- other curatorial partnerships as opportunities arise through the period of the strategy
- Shetland based makers, or members of the community, through advertising or direct commission, or for projects initiated and supported by the Shetland Arts team.
- Graduate designer/makers returning or moving to Shetland

### Why?

- to extend designer/makers' professional development experiences within Shetland
- to encourage and continue broad research in national and international craft and applied arts by the Shetland Arts curatorial and development team.
- to encourage interest in the theory of craft and applied art, nationally and internationally.
- for a broad range of curation concepts and exhibition
- to enable all sectors of the community to be involved in creative processes such as curation of craft exhibition

### How?

Through an annual Shetland Arts programme of regular and varied contemporary craft exhibitions, integrated into the Shetland Arts Exhibition Policy, with organisational support and using all available and appropriate spaces managed or owned by Shetland Arts.

## SHETLAND ARTS TEAM

This strategy will be supported by ongoing Shetland Arts projects for Craft Development and the work of the Shetland Arts curation team, of Part-time Curator, Arts Development Officers with specialisms in Craft and Visual Art, and the Assistant Arts Development Officer. Cross artform development initiatives may be created through delivery of the strategy, with Literature, Music, Drama and Dance. The strategy will be informed by evaluation and review of the Portage team project for Curatorial Development in Contemporary Craft in 2009/10.

The strategy would contribute to a developmental legacy from the Portage project by the team and individuals:

- developing the Portage model for officers own specialisms, eg Visual Art Curation and supporting invited curators



- continuing curatorial research, through websites, degree shows, exhibitions and curatorial networks
- academic research through conferences, links with institutions and colleges and researchers.
- ongoing sourcing of new work and emerging craftmakers, designers and applied artists
- following Portage exhibitions the team will continue to develop methods of display.

#### CONTEMPORARY CRAFT EXHIBITIONS

Developing from the strategy these exhibitions should include challenging work; participation by the community, schools and artists; interpretation and educational material; national and international influences; imaginative exhibition design, and networks to bring discussion and critical debate into the gallery or exhibition spaces.

Future exhibition of curated contemporary craft may include:

- commissioned site specific work.
- craft as performance.
- technology related to craft and design
- craft as film or digital projection
- craft as unwearable, unusable objects, as applied art, or sculpture.
- contemporary indigenous craft
- fashion and body- related craft

#### SPACES

Conventional spaces for Shetland Arts craft exhibitions are:

- Bonhoga Gallery and Craft Cabinets, and the Stairwell Gallery.
- Touring venues in Unst, Yell, Lerwick, Whalsay and Sumburgh Airport.

There are additional options for craft outwith the organisation such as:

- Da Gadderie Gallery in Shetland Museum & Archives
- Display cases in the Museum Foyer
- Focus Cases in Shetland Museum & Archives
- Cases in Islesburgh Community Centre
- the Departures Lounge at Sumburgh Airport

The touring Shipping Container exhibition proposed for 'Portage' will be evaluated in Lerwick and outreach locations. Other local places and public buildings will be explored for exhibition space as opportunities arise.

#### SUGGESTED PROGRAMME CONTENT :

- 1 Bonhoga Gallery: one incoming exhibition of contemporary craft per year for example, Portage in 2010.
- 2 Bonhoga Gallery: Biennial (every 2 yrs) exhibition of contemporary Shetland craft.
- 3 Craft Cabinets: one annual exhibition of Shetland Craft, curated, for example, by Shetland Arts & Crafts Association or the Text Isles contemporary textiles collective at an agreed time in the annual gallery programme.
- 4 Bonhoga Touring: an annual exhibition of contemporary craft in strong film boxes,

of small pieces and digital film for projection to provide scale. Exhibition venues could be researched in consultation with remote communities.

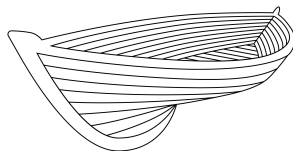
Or : 5 Bonhoga Touring: an annual exhibition of contemporary Shetland craft pieces and digital film for projection to provide scale. Venues would require glass cases, and should be researched in consultation with remote communities.

YEAR	PROGRAMME	CURATION
2010	Exhibition of international craft. Portage : Shetland Arts Curatorial Development Project.	Shetland Arts Team
2011	<ul style="list-style-type: none"><li>- Annual exhibition of contemporary craft including international craft.</li><li>- Craft Cabinets: annual show of contemporary Shetland craft</li><li>- Biennial (every 2 years) gallery exhibition of Shetland Craft.</li><li>- Bonhoga Touring: an annual exhibition of contemporary craft</li></ul>	Curation to be confirmed
2012	<ul style="list-style-type: none"><li>- Annual exhibition of contemporary craft including international craft</li><li>- Craft Cabinets: annual show of contemporary Shetland craft</li><li>- Bonhoga Touring: an annual exhibition of contemporary craft</li></ul>	tbc
2013	<ul style="list-style-type: none"><li>- Annual exhibition of contemporary craft including international craft</li><li>- Craft Cabinets: annual show of contemporary Shetland craft</li><li>- Biennial (every 2 years) gallery exhibition of Shetland Craft.</li><li>- Bonhoga Touring: annual exhibition, contemporary craft</li></ul>	tbc

Income would be generated through craft product sales and attendance at craft skills workshops. However, some craft development projects for innovation and creative research may inspire non-selling exhibitions of project work, when finished commercial product is not the end result of the project.

For example, projects for exploration of craft processes, where the activity is about exploration, thinking , experimenting with new materials, structures or methods. Works in progress or new materials could have aesthetic value and worthy of exhibition.

This strategy will be evaluated annually and reviewed in 2013.



## Shetland *arts*

**To:** Board of Trustees – Shetland Arts

3 August 2009

**From:** Hazel Hughson – Arts Development Officer, Craft  
Clare Aldington – Arts Development Officer, Visual Arts  
Mary Smith – Bonhoga Gallery Curator

### **SHETLAND ARTS DEVELOPMENT AGENCY EXHIBITION POLICY**

The Shetland Arts' Exhibition Policy, written in 2009, reflects the continuously changing environment in which galleries exist. The policy will be reviewed every five years – next review 2014.

This Policy builds on relationships and development since 1994.

This policy document will provide a clear summary of the organisation's exhibition and displays activities, in particular outlining the criteria by which the programme is decided, and the way in which the individual exhibitions and displays are selected.

This Policy is informed by the Curatorial Strategy for Contemporary Craft, 2010 – 2013, and will be informed by the Curatorial Strategy for Visual Art (to be written).

All Shetland Arts/Bonhoga Gallery exhibitions will not necessarily take place in Bonhoga Gallery. All will be branded with Shetland Arts identity.

There are no admission charges to exhibitions.

### **THE PROGRAMME**

Shetland Arts does not own a permanent art collection.

The overall aim of the Exhibition Programme is to achieve a balanced

programme, creatively and economically, and in consideration of the diversity of audiences.

In keeping with its position as a publicly funded art space, Bonhoga Gallery sets high standards for evaluating ideas for the creative programme.

Selection is made by the Curator and the Programming Group to offer a balanced range of exhibitions including a discipline and geographical range.

The gallery's remit is to create and programme new, and existing, contemporary visual art and craft by local, national and international artists and makers, in solo and group shows, accessible to the residents of Shetland and beyond.

New technologies will be used in both exhibition content and as a way to take exhibition to a wider audience.

The organisation aims to promote high quality touring exhibitions from galleries and organisations of national and international significance, while also drawing in shows with a regional focus.

Bonhoga's programme, in the main gallery, will feature a maximum of 10 exhibitions, across a variety of disciplines and themes to achieve a maximum impact on audiences.

The Visual Art and Craft Development Team will undertake ongoing research into contemporary practice, and may invite for exhibition artists whose work suits the ambitions and aspirations of the space and audience, and fulfil the aims of the organisation.

To find Shetland Arts' aims download a copy of 'A Hansel for Art' from Shetland Arts Website, [www.shetlandarts.org](http://www.shetlandarts.org), collect one from Shetland Arts, Toll Clock Centre, 26 North Road, Lerwick, Shetland or request one to be sent to you.

Some exhibitions may result from residencies hosted by Shetland Arts, sometimes in partnership with outside organisations.

An integral education programme runs alongside the exhibition programme and is explained in detail later in this document.

The Gallery will self generate exhibitions in partnership with other galleries and organisations. To address social and geographical inclusion we will introduce partner organisations, collaborating with us, to support and develop this area of work.

We will encourage innovative interpretation that helps relate the exhibitions to engage with audiences' lives and enhance an engagement with contemporary issues.

We will work to best practice standards in conservation and security within the gallery environment.

Increasing and extending our international connection is important and will continue to be developed over the coming years.

**Purpose of the programme is to:**

- forge links with the local community
- provide an inspiring centre for artistic activity in visual art and craft
- inspire visitors
- maintain, extend and broaden the range of audiences
- attract new audiences and repeat visitors
- raise the profile of Shetland Arts and Bonhoga Gallery
- encourage lifelong learning
- encourage ideas from outside the organisation
- enhance the image of Shetland to outside agencies
- support the concept of cultural cohesion
- through associated events, and retail, generate income
- contribute to the delivery of the Shetland Cultural Strategy - 'On the Cusp'.
- provide a supportive and stimulating environment for artists
- generate exhibitions as a way of supporting artists' development
- create a distinctive regional gallery
- instigate a dialogue with other galleries and arts organisations
- enhance the ethos of the gallery – discovery, exploration, ideas, exchange
- encourage visitors to go to partner and associated venues
- contribute to current debate around contemporary art and craft
- create inspiring, challenging and imaginative exhibitions
- respond to and reflect issues of the day

**THE SPACES**

**Bonhoga Gallery**

Housed within Weisdale Mill, Bonhoga is the most northerly purpose-built gallery in Britain. It is located twenty minutes drive to the west of Lerwick, capital and main town of Shetland.

Bonhoga Gallery is a fully programmed space and not a bookable venue.

Accessibility by wheelchair is limited due to the fact that Weisdale Mill is a listed building, and because of the design of that building.

The main gallery measures 10 x 4.6 metres. The walls are 2.1 metres high and there is an apex roof with exposed beams. The walls are high density fibreboard. It is a flexible space with eight windows that can be covered with board for extra hanging space, or with glass to turn them into eight display cases. Exhibitions can extend onto the staircase.

### **Stairwell Gallery**

The wall above the stair landing en route to the cafe is a curated space for projected art – new media, short artists' films, animations and presentations of work.

### **Art To Go**

This is located in the cafe gallery on the lower ground floor. A wall 10 metre long has an integral hanging system with perspex frames that can hold unframed artworks. This area is used to show local artists' work that can be removed on purchase.

### **Craft Cabinets**

These are purpose-built, lit glass cases sited on the lower ground floor. They are designed to display craft, with a gridded ceiling that can be used for suspending textiles, etc. The showcase is 4.00 x 2.5 x .75 metres.

### **Bonhoga Gallery Touring Circuit**

Five venues – Sumburgh Airport, The Peerie Shop Cafe, Lerwick, and the Leisure Centres in Unst, Yell and Whalsay are used to show small touring shows. Each has approximately 10 metres of wall space fitted with a hanging system. Shows are hung and moved around the venues by Shetland Arts' staff.

## **THE EXHIBITIONS**

### **Bonhoga Gallery**

The organisation is to provide a service to the public. Therefore, the emphasis will be towards exhibiting rather than sales. Shetland Arts considers the sale of exhibits to be an important part of their function in supporting the creative industries.

Whilst the Shetland Arts' Programming Group encourages exhibiting works of a challenging nature the right is reserved to exercise discretion when choosing exhibits which will be displayed in a public space.

Shetland Arts reserves the right to make a judgement over the suitability of a show containing sensitive material and ensure that shows are accessible to all, and no offence is caused to a wide audience.

Most shows in Weisdale Mill change every 4 – 6 weeks.

Shetland Arts' Programming Group will select work for exhibitions within the following context -

**The exhibitions will ensure:**

- a balanced exhibition and displays programme
- the gallery's high standards of governance
- the objectives of Shetland Arts and the ambitions of the organisation are met
- exhibitions can be delivered
- broad range of subjects
- a continuously high quality visitor experience
- a varied programme, including contemporary visual art, illustration, sculpture, applied art and craft, photography, film and new media, architecture, installation, and live and performance art
- planning occurs well in advance to take advantage of touring timetables
- wherever possible, and desirable, primarily new or recent work by artists will be shown
- as high a proportion as possible of works are premiered at the gallery
- work by both emerging artists and more established practitioners is shown
- inspiring, innovative and challenging programme

**Shetland Arts will ensure:**

- the selection process is transparent
- the exhibitions are accessible by all visitors, wherever possible following corporate and agreed standards for all exhibition labelling
- the work shown is appropriate to the nature of the proposed exhibition
- some shows, in the summer months particularly, have a Shetland, or related, connection
- the programming of annually recurring shows is limited, but will provide

- an annual non-adjudicated Open exhibition
- the same, or similar, work to that chosen by the Programming Group is deliver for exhibition, and reserves the right to withdraw material unless the artist has already confirmed any changes with the curator
- the Policy is informed by the Craft and Visual Art Curatorial Strategies

**Craft Cabinets:**

- are based on selling shows
- work is researched, and makers approached by the Curator, or through application
- exhibit ever changing work by both established and emerging makers from throughout the UK
- show new work regularly from makers with whom the gallery has built relationships
- will develop by the curation of solo shows, media specific shows and international work
- may be used as an extension display area for main gallery exhibitions
- may link to current Craft Development initiatives

**Art To Go**

- shows work by local artists
- allows visitors the opportunity to buy work that can be removed at time of purchase
- encourages artist, and artist groups, to exhibit in this space on a regular basis

**The Stairwell Gallery:**

- shows curated projected art– new media, short artists' films, animations and presentations of work

**Bonhoga Gallery Touring Circuit:**

- exhibits work as part of Shetland Arts' outreach activity
- exhibition last approximately three months, and are shown in five venues.
- work must be for sale.
- Shetland Arts' frame bank may be used to show work by arrangement with the Curator. A number of box frames can be used to display small objects.



## **AUDIENCES**

Shetland Arts anticipates its audiences to be:

### **General**

Shetland residents -  
Tourists and visitors  
Business tourists

### **Specific**

Art lovers  
Families  
School groups and students  
General interest groups  
Special interest and community groups  
Local artists and makers  
Private Collectors

## **EDUCATION AND EVENTS**

When appropriate a parallel programme for arts activities and workshops will be organised to expand the interpretation of the work and make the exhibitions more accessible to members of the public.

Bonhoga Gallery Education Programme is run in partnership with Creative Links, Education, Shetland Islands Council and the Art and Design Teachers' Group and is primarily aimed at nurseries and schools and artists working or aiming to work in educational settings.

The Programme consists of four elements: a regularly updated Education Resource Pack, Continual Professional Development events for artists and teachers, workshops in nurseries and schools, and educational activities for visitors to the Gallery.

The Education Resource Pack contains arts based educational activities linked to the exhibitions in the gallery and is written within the context of the Curriculum for Excellence, Expressive Arts - Principles and Practice. Six CPD events are held throughout the school year for artists (across all the disciplines) and teachers, both Primary and Secondary. There is a 'pool' of artist educators who deliver workshops in schools.

Educational worksheets and/or activities relating to exhibitions at Bonhoga are available for most exhibitions in the gallery space for visiting pre-school age children. Further information sheets regarding exhibitions are also usually available for adults visiting the gallery.

The Bonhoga Gallery Education Programme is continually evaluated through written and visual feedback from users of all ages on specifically designed evaluation forms.

## **REVIEW**

### **Shetland Arts will evaluate exhibitions by:**

- researching and designing specific evaluation methods to measure the learning impact
- using the LEAP model - see 'A Hansel for Art'
- reviewing and monitoring, with the aid of online visitor feedback, visitor statistics, press reviews and sales figures
- consulting the community through local focus groups
- feeding findings into future exhibition programme planning
- gaining more knowledge and understanding about our audiences
- welcoming suggestions from visitors on improving the service

## **RESPONSIBILITIES AND COSTS**

### **Shetland Arts will:**

- insure all work in exhibitions hosted by the organisation
- negotiate, agree, then sign a contract between the Hirer and the Gallery for hired in exhibitions
- be responsible for hanging/displaying work
- pay agreed elements of transport, publicity and hospitality at the exhibition preview, and confirm in writing
- pay for one-way transport for work from outwith Shetland for the Craft Cabinets in Weisdale Mill
- pay postage/transport for work from outwith Shetland for Bonhoga Gallery Touring Exhibitions
- cover all publicity costs for Bonhoga Gallery Touring Exhibitions
- accept delivery of Art To Go work at Bonhoga Gallery, Weisdale, or the Shetland Arts Office, Toll Clock Centre, Lerwick
- not cover costs incurred by the artist/s or visiting curators to attend preview evenings

- be responsible for agreed costs incurred to bring an artist to Shetland for a live art performance or to create an installation if agreed in advance with the curator
- in the instance of a related event, negotiate with the artist and cover with a separate contract
- assess exhibitions by Shetland Arts in other spaces, or venues, on an individual basis
- effect and maintain a Health and Safety Policy, with relevant Procedures, Risk Assessments and COSHH Assessments to comply with Health and Safety legislation.
- through the Events and Venues Manager inform the artist of any risks and relevant procedures that apply to the artists event
- possibly carry out spot checks or evacuation drills to ensure compliance

## **SALES**

Works of art and craft which are on sale in Bonhoga Gallery, and on the Touring Circuit, will incur a commission charge of 35% inclusive of all gallery services and VAT. This rate is significantly lower than commercial galleries, to encourage and support visual art and craft.

This percentage is also charged on books, catalogues, postcards etc directly related to an exhibition, unless otherwise agreed with organisations touring exhibitions who state financial detail in their contacts.

A mark up of 55% inclusive of VAT is added to the cost price of work in the Craft Cabinets.

This follows the convention of commission on gallery sales and mark up on shop sales.

Mark up, or commission, on sales in other venues will be agreed early in discussion with the venue.

It is preferred that exhibits not be removed until after the closing date of the exhibition, unless exceptional circumstances prevail.

Work sold on the Touring Circuit must be paid for, in full, at time of purchase and the work is removed when the exhibitions change over.

Work from Art To Go and the Craft Cabinets can be removed at time of purchase. Additional stock is often supplied by the artists/makers.

Sales of work are paid for at the end of each exhibition. If work in Art To Go, or the Craft Cases, remains for longer the artist/maker is paid monthly. Touring

sales are paid to artists on a monthly basis.

## **EXHIBITION PROPOSALS**

Given that the programme is developed so far in advance, you should allow the Programming Committee several months to consider your proposal. If your proposal is successful you will be contacted directly.

Proposals are accepted from both internal and external sources.

The Programming Committee meets every month.

A standard template can be downloaded from our website [www.shetlandarts.org](http://www.shetlandarts.org)

You may apply to exhibit in any of the five exhibition spaces – Bonhoga Gallery, Stairwell Gallery, Art To Go and Craft Cabinets at Weisdale Mill, and The Bonhoga Gallery Touring Circuit.

If you feel your work is appropriate, will help fulfil the aims of Shetland Arts, and is in keeping with the Exhibitions Policy, you should submit your exhibition proposal, CV and list of exhibitions you have taken part in, along with a cd of images in jpg format, or a DVD of your work, or the address of your website. This should be marked for the attention of: Mary Smith, Curator, Shetland Arts, Toll Clock Centre, 26 North Road, Lerwick, Shetland ZE1 0DE or email: [mary.smith@shetlandarts.org](mailto:mary.smith@shetlandarts.org)

**SHETLAND ARTS DEVELOPMENT AGENCY**

**MAREEL**

**CINEMA and MUSIC VENUE, LERWICK, SHETLAND**

**CLIENT REPORT No.1 - 10th July 2009**

Executive Summary

A pre-start meeting was held on 13th May; two meetings were held in Glasgow on the 23rd/24th June with the client advisers for the Arts Lighting Project, the venue consultant and the cinema consultant; and a site progress meeting was held on 30th June with the Main Contractor.

The Project Team meeting scheduled for the 1st July was not held. The Main Contractor has started on site as scheduled but did submit a letter regarding a possible delay due to Scottish Water.

The financial status of the project is within budget.

Contractual Arrangements

Land purchase of the site is complete.

Funding for the project is in place.

All consultant appointments have been made other than those for additional specialist installations.

Planning consent has been given and the conditions discharged.

Building warrant approval has been received but needs to be revised to show the SAC changes.

Clients Brief

The clients brief has not altered from that set out in the Project Execution Plan.

Client Change Requests

Change Request forms with status

(Numbering from pre-contract issue)

Nr.025 Change communication cable from Category5 to 6.

Nr.026 Addition of backstage blue lighting.

Nr.027 Back stage storage of flight cases.

Nr.028 Provision of teaching space on 2nd floor (50m2).

Planning, Building Standards  
and fire Officer Consent

Those required and status

Planning -

Consent given.

Warrant

Building Warrant -

approved.

Consulted and issues  
resolved.

Fire -

#### Public Utilities

Scottish Water - Business Stream quotation has been requested.  
Power - Scottish & Southern quote has been accepted.  
Communications - BT have not yet been approached.  
IT - no agreement has yet been reached on the IT support.  
District Heating - client has asked consultant to liaise with SHEAP.

#### Design Reports - Summaries

Reports from the design team will be co-ordinated from the minute of the next Project Team meeting. There has not been a Project Team meeting since the last Project Board. The Design Team has been concentrating on issuing construction information in accordance with DITT release schedule.

#### Health & Safety

Separate report submitted by the CDM co-ordinator Theo Smith.

#### Project Master Schedule

The Main Contractor is still using their draft programme until the Piling Sub-Contractor has been given a definite start on site date. This confirmation is in turn dependant on the Scottish Water agreement to the Method Statement from DITT for removal of the pumping station.

#### Tendering Report

Works still to be tendered include:  
Venue sound/lighting  
Cinema installation

#### Construction Report Summary

We have not yet received a construction report monitoring programme against progress as work has only started on site this week.

#### Financial Report

To be tabled separately.

#### Appendices

Project Execution Plan

**Minute of a Meeting of the Mareel Project Board (Construction) held at 4.00pm on Friday 12<sup>th</sup> June 2009 at the offices of Economic Development, North Ness Business Park, Lerwick**

**Present:**

Gwilym Gibbons, Director, Shetland Arts (Chair)  
Ewen Balfour, Project Manager, H James Nisbet TechRICS  
John Goodlad, Trustee, Shetland Arts  
Hazel Sutherland, Executive Director, Shetland Islands Council  
Katrina Wiseman, Highlands and Islands Enterprise (until 5.25pm)  
Mike Finnie, Capital Programme Services Manager, Shetland Islands Council  
Neil Grant, Head of Economic Development, Shetland Islands Council  
Johan Adamson, Trustee, Shetland Arts (from 4.20pm)

**In Attendance:**

Louise Morris, Administration & Capital Projects Support Officer, Shetland Arts  
Neil McDougall, Economic Development, Shetland Islands Council

**Apologies:**

Sarah Molloy, Trustee, Shetland Arts  
Sandy Blair, Scottish Arts Council  
Stephen Johnston, Quantity Surveyor, David Adamson & Co

<b>Item</b>	<b>Topic</b>	<b>Action</b>
<b>1.0</b>	<b>Minutes of the last meeting 27/3/09</b>	
1.1	Neil Grant and Mike Finnie confirmed the last minutes were accurate.	
1.2	Stephen Johnston has done an independent valuation of the land which Gwilym has passed to the ERDF.	
1.3	The contract with DITT has been signed and a media release was issued.	
<b>2.0</b>	<b>Build Programme</b>	
2.1	Ewen tabled a copy of the preliminary build programme. The start date is 6 <sup>th</sup> July 2009 and the completion date is 20 <sup>th</sup> December 2010.	
2.2	DITT are on site at the moment doing pre-start enabling works, including erecting the site office on the car park site. It was noted that DITT have separate insurance to cover the pre-start works.	
2.3	Piling is due to start on 20 <sup>th</sup> July 2009.	

2.4	The block work is scheduled to happen from December 2009 to March 2010 during the worst of the weather. However, delays for normal bad weather have been taken into account in the build programme.	
2.5	Hazel asked what the implications would be for a late finish. Gwilym noted that there are penalty clauses within the contract if certain deadlines are not met. DITT will have to give a firm finish date 12 months before completion. There will then be a 3 month cinema fit out before opening. There are some key festival dates in 2011 that would be impacted if Mareel were not finished in time (Folk Festival in May and Tall Ships in July).	
2.6	Gwilym noted that the block work will reach a height of 4 ½ storeys and there may be public response once the true scale of the building is realised.	
<b>3.0</b>	<b>Cashflow and Budget</b>	
3.1	Ewen tabled a draft cashflow from Stephen Johnson which he and DITT have been working on. Firmer figures will be presented to the next Project Board meeting.	
3.2	Stephen Johnson, Quantity Surveyor, will prepare monthly cost reports once construction gets underway.	
3.3	There was a discussion regarding the process of drawing down funding and how that ties in to the cashflow.	
3.4	Katrina noted that the HIE grant will be paid in three instalments.	
3.5	Mike reported that SIC will pay on production of the valuation from the Quantity Surveyor, which can be done quickly by BACS. The Scottish Arts Council have agreed to pay on the same basis.	
<b>4.0</b>	<b>Health and Safety</b>	
4.1	Gwilym noted that this would be a standing agenda item. Theo Smith, CDM Co-ordinator, will report any health and safety issues. There have been no issues so far.	
<b>5.0</b>	<b>Progress Reports</b>	
5.1	The official start date for DITT is 6 <sup>th</sup> July 2009. DITT are currently enabling the site and constructing the site office.	



5.2	Ewen, Gwilym and Ian Irvine met recently to go over the Room Data Sheets to review the changes requested by the Scottish Arts Council.	
5.3	There is a Design Team meeting scheduled for the end of June in Glasgow.	
5.5	Neil Grant asked about the access arrangements to the museum during the construction period. DITT are consulting with the Roads Department about this. However it is unclear who owns that piece of road as it is unadopted. Pedestrians will be redirected through Browns Road and the coastal walkway will be closed.	
<b>6.0</b>	<b>Risk Log</b>	
6.1	Ewen tabled the updated Post Contract Risk Log following the Project Team meeting on 13 <sup>th</sup> May 2009. The process of how risks are added and closed was raised. It was agreed that the Project Team should only recommend the addition or closure of risks, which should then be agreed by the Project Board.	
6.2	It was noted that the risk numbering followed on from the Pre Contract Risk Log. Closed risks are not printed to save paper.	
6.3	Hazel asked if there was a monetary value attached to the risks identified and if there were sufficient funds in the contingency to cover these risks should they arise. She suggested that the cost and time implication of each risk be identified.	
6.4	It was agreed that the risk of the contingency budget running out should be added as a risk.	EB
6.5	<i>Risk 36 – Scottish Water: potential change to their requirements/land issues.</i>  Ewen reported that Scottish Water supplied a list of conditions which have been answered. There has yet not been a reply from Scottish Water.	
6.6	<i>Risk 37- Land issues relating to occupation of site and oil tanks affecting land value.</i>  Stephen Johnston has done a land valuation which SLAP have accepted. This risk has now reduced and it agreed to close this risk.	EB
6.7	Risk 39 - Should read " <i>The client changes through the</i>	

	project”. It was agreed to close this risk.	
6.8	<p><i>Risk 42 – No funding in place for Education Room.</i></p> <p>Gwilym noted that there is no funding in place for the Education Room but is required as part of the funding conditions. It is likely to cost around £40,000 and Gwilym is looking at identifying savings to cover this cost.</p>	
6.9	<p><i>Risk 44 – Global economic position affects funders.</i></p> <p>It was agreed to close this risk as all funders are now contractually bound to provide funding.</p>	EB
<b>7.0</b>	<b>Schedule of Meetings</b>	
7.1	The next Project Board (Construction) meeting is scheduled for 10 <sup>th</sup> July, 4.00pm at Economic Development, Solarhus. Hazel passed on her apologies for this meeting.	
<b>8.0</b>	<b>AOB</b>	
8.1	Ewen and Neil MacDougall will meet to discuss the reporting method to the Development Committee and SIC Sounding Board.	EB & NMCD
8.2	The meeting closed at 5.30pm	

**SHETLAND ARTS DEVELOPMENT AGENCY**  
**BOARD AGENDA FORWARD PLAN 2009**  
**REVISED: 03 August 2009**

Date of meeting	Item 1	Item 2	Item 3	Item 4	Item 5	Item 5	Item A CLOSED ITEM	Item B CLOSED ITEM	
<b>Tues 11 Aug</b>	Management Accounts	The Booth	Draft Audited Accounts	Hansel for Art Promises Action Plan	MMM Proposal	Hansel of Light update	SCT Funded Trusts Review	Review of audit tender	
<b>Wed 23 Sept</b>	Management Accounts	Meeting patterns, sub-groups and committees	Approval of Audited Accounts	Arts Development Manager Report	Exhibition Strategy	Craft Curatorial Strategy			
<b>Thurs 5 Nov.</b>	Management Accounts	Shetland Arts Business Plan Review	Draft budget 2010/11	Overseas Connections Strategy					
<b>TBC</b>	Management Accounts		Marketing and Communications Strategy	Outline 10 year plan for development of Bonhoga			Shetland Arts Staffing Structure Review		
<b>TBC</b>	Management Accounts			Outline 10 year plan for the development of The Garrison			Governance review		

**Other key dates:**