



Item	Description	Report	Item taken by	ACTION
1	<b>Welcome, apologies, and declarations of interest</b>		Chair	Note
2	<b>Minutes</b> 18 February 2016		Chair	Approval
3	<b>Finance</b> Management Accounts	Attached	KM	Note
4	<b>General Manager's Report</b> Budget 16/17 Pensions Provision Reserves Policy Estates Operations Programming Numbers Directors Insurance Funding	Attached	GH	Approval Approval Approval Note Note Note Note Note Note
5	<b>Board Recruitment &amp; Training</b>		Chair	Note
6	<b>Any Other Business as agreed by the Chair at the start of the meeting</b>		Chair	
7	<b>Date/time of future meetings</b>			Note
7a	Future SADA Board Meetings: Thursday 23 June at Mareel, 5.30pm		Chair	

The Board may decide that on grounds of confidentiality particular items should be considered in private. Any such items will be noted in separate "closed" minutes for approval at the next Board meeting

# Shetland Arts Development Agency

# Monthly Financial Report

February 2016	Current Period				Year-to-Date			
	Actual £	Budget £	Variance £		Actual £	Budget £	Variance £	
<b>Profit &amp; Loss Account</b>								
Mareel - Music Hall	2,121	17,834	(15,713)	⇒	234,957	196,999	37,958	⇒
Mareel - Dayime Café Bar	32,049	32,278	(229)	⇒	397,662	497,169	(99,507)	⇒
Mareel - Education	6,407	9,167	(2,760)	⇒	76,267	117,500	(41,233)	⇒
Mareel - Film Screenings	30,088	29,167	921	⇒	376,132	327,083	49,049	⇒
Mareel - Foyer	7,908	10,417	(2,509)	⇒	135,234	118,750	16,484	⇒
Weisdale Mill - Shop	1,139	1,659	(520)	⇒	34,218	44,099	(9,881)	⇒
Weisdale Mill - Café	4,376	6,667	(2,291)	⇒	70,922	75,417	(4,495)	⇒
Weisdale Mill - Exhibition	1,982	1,667	315	⇒	18,499	18,833	(334)	⇒
Garrison Theatre	106	833	(727)	⇒	11,850	9,167	2,683	⇒
Art Development	3,988	8,583	(4,595)	⇒	29,509	94,417	(64,908)	⇒
Westside Cluster	0	0	0	⇒	0	0	0	⇒
<b>Total Sales</b>	<b>90,164</b>	<b>118,272</b>	<b>(28,108)</b>	↓	<b>1,385,250</b>	<b>1,499,434</b>	<b>(114,184)</b>	⇒
Mareel - Music Hall	27,862	16,347	(11,515)	⇒	309,517	185,646	(123,871)	↓
Mareel - Dayime Café Bar	33,125	32,217	(908)	⇒	376,140	358,547	(17,593)	⇒
Mareel - Education	2,761	5,417	2,656	⇒	30,193	70,000	39,807	⇒
Mareel - Film Screenings	14,456	15,999	1,543	⇒	241,958	178,084	(63,874)	⇒
Mareel - Foyer	4,698	5,000	302	⇒	63,109	57,083	(6,026)	⇒
Weisdale Mill - Shop	5,562	5,648	86	⇒	57,192	62,555	5,363	⇒
Weisdale Mill - Café	5,818	4,997	(821)	⇒	72,654	56,221	(16,433)	⇒
Weisdale Mill - Exhibition	2,517	417	(2,100)	⇒	20,351	4,583	(15,768)	⇒
Garrison Theatre	3,258	5,334	2,076	⇒	16,380	58,666	42,286	⇒
Art Development	31,905	17,667	(14,238)	⇒	245,015	194,333	(50,682)	⇒
Westside Cluster	28	0	(28)	⇒	317	0	(317)	⇒
<b>Total Cost of Sales</b>	<b>131,991</b>	<b>109,043</b>	<b>(22,948)</b>	↓	<b>1,432,825</b>	<b>1,225,718</b>	<b>(207,107)</b>	↓
Mareel - Music Hall	(25,741)	1,487	(27,228)	↓	(74,560)	11,353	(85,913)	⇒
Mareel - Dayime Café Bar	(1,076)	61	(1,137)	⇒	21,522	138,622	(117,100)	⇒
Mareel - Education	3,646	3,750	(104)	⇒	46,074	47,500	(1,426)	⇒
Mareel - Film Screenings	15,631	13,168	2,463	⇒	134,175	148,999	(14,824)	⇒
Mareel - Foyer	3,209	5,417	(2,208)	⇒	72,125	61,667	10,458	⇒
Weisdale Mill - Shop	(4,423)	(3,989)	(434)	⇒	(22,973)	(18,456)	(4,517)	⇒
Weisdale Mill - Café	(1,442)	1,670	(3,112)	⇒	(1,732)	19,196	(20,928)	⇒
Weisdale Mill - Exhibition	(535)	1,250	(1,785)	⇒	(1,852)	14,250	(16,102)	⇒
Garrison Theatre	(3,151)	(4,501)	1,350	⇒	(4,530)	(49,499)	44,969	⇒
Art Development	(27,917)	(9,084)	(18,833)	⇒	(215,506)	(99,916)	(115,590)	⇒
Westside Cluster	(28)	0	(28)	⇒	(317)	0	(317)	⇒
<b>Gross Contribution</b>	<b>(41,827)</b>	<b>9,229</b>	<b>(51,056)</b>	↓	<b>(47,575)</b>	<b>273,716</b>	<b>(321,291)</b>	↓
<i>Gross Profit Margin %</i>	<i>(46.4%)</i>	<i>7.8%</i>	<i>(1)</i>	⇒	<i>(3.4%)</i>	<i>18.3%</i>	<i>(0)</i>	⇒
Donations, Trusts, etc	0	167	(167)	⇒	2,094	1,834	260	⇒
Revenue Creative Scotland	20,833	20,833	0	⇒	229,167	229,166	1	⇒
Project Funding Creative Scotland	6,000	0	6,000	⇒	12,197	0	12,197	⇒
Local Authority Project Funding (SIC)	6,975	167	6,808	⇒	7,603	1,834	5,769	⇒
Other Public Funding	0	6,667	(6,667)	⇒	61,287	73,334	(12,047)	⇒
SCT Planned Maintenance Funding	2,441	4,167	(1,726)	⇒	26,851	45,834	(18,983)	⇒
SCT Core Funding	58,003	58,003	0	⇒	638,035	612,657	25,378	⇒
<b>Grant Income Received</b>	<b>94,253</b>	<b>90,004</b>	<b>4,249</b>	⇒	<b>977,235</b>	<b>964,659</b>	<b>12,576</b>	⇒
Establishment Costs	19,182	39,665	20,483	↑	328,460	438,383	109,923	↑
Admin & Management	45,229	58,683	13,454	↑	469,839	617,923	148,084	↑
Weisdale Mill / Bonhoga	1,625	1,875	250	⇒	18,238	20,625	2,387	⇒
Technical / Facilities	3,004	5,200	2,196	⇒	31,614	57,192	25,578	⇒
Marketing	5,407	4,479	(928)	⇒	52,275	49,261	(3,014)	⇒
<b>Total Overhead Costs</b>	<b>74,447</b>	<b>109,902</b>	<b>35,455</b>	↑	<b>900,426</b>	<b>1,183,384</b>	<b>282,958</b>	↑
<b>EBITDA</b>	<b>(22,022)</b>	<b>(10,669)</b>	<b>(11,353)</b>	⇒	<b>29,234</b>	<b>54,991</b>	<b>(175,417)</b>	↓
<i>EBITDA Margin %</i>	<i>(24.4%)</i>	<i>(9.0%)</i>	<i>(15.4%)</i>	⇒	<i>2.1%</i>	<i>3.7%</i>	<i>(1.6%)</i>	⇒
Westside Cluster - Loan Interest Payable	330	330	(0)	⇒	3,954	3,865	(89)	⇒
Other Loan - Loan Interest Payable	0	552	552	⇒	0	6,682	6,682	⇒
	330	882	552	⇒	3,954	10,547	6,593	⇒
Loss on disposal of Hatchery	0							
<b>Net Profit</b>	<b>(22,352)</b>	<b>(11,551)</b>	<b>(10,801)</b>	⇒	<b>25,280</b>	<b>44,444</b>	<b>(19,164)</b>	⇒
<i>Net Profit Margin %</i>	<i>(24.8%)</i>	<i>(9.8%)</i>	<i>(15.0%)</i>	⇒	<i>1.8%</i>	<i>3.0%</i>	<i>(1.1%)</i>	⇒

February 2016	Current Period				
	Actual £	Budget £	Variance £		
<b>Balance Sheet</b>					
Property	12,159,755	13,361,452	(1,201,697)	↓	
Artwork	2,862	2,862	0	↑	
Pianos	42,800	42,800	0	↑	
Plant & Equipment	411,007	488,176	(77,169)	↑	
Furniture & Fittings	241,345	283,078	(41,733)	↑	
Computers	6,784	27,125	(20,341)	↑	
Investments	1	1	0	↑	
<b>Total Fixed Assets</b>	12,864,554	14,205,494	(1,340,940)	↓	
Stock	41,138	48,537	(7,399)	↓	
Trade Debtors	119,264	4,690	114,574	↑	
Amount Owed by Subsidiary	388	225	163	↓	
Other Debtors (Bonds film Distributors)	4,250	4,250	0	↑	
Accrued Income & Prepaid Expenditure	63,748	64,944	(1,196)	↓	
Bank & Cash	93,203	104,474	(11,271)	↓	
<b>Total Current Assets</b>	321,990	227,120	94,870	↑	
Bank Overdraft	0	0	0	→	
Trade Creditors	213,757	81,224	(132,533)	↓	
Accruals & Restricted Income	266,838	364,102	97,264	↑	
VAT Liability	37,069	28,027	(9,042)	↑	
Exhibition Sales Control Account	2,285	613	(1,672)	↑	
Box Office Non SADA Control Account	41,214	(3,165)	(44,379)	↓	
Recharges	0	1,627	1,627	↑	
Payroll Deductions - Creditors	20,301	35,274	14,973	↑	
Hatchery Loan - Short Term	6,541	7,150	609	↑	
Other Loan	0	8,000	8,000	↑	
<b>Current Liabilities</b>	588,005	522,852	(65,153)	↓	
<b>Net Current Assets / (Liabilities)</b>	(266,015)	(295,731)	160,024	↑	
Hatchery Loan - Long Term	85,479	76,301	(9,178)	↓	
Other Loan - Long Term	0	81,537	81,537	↓	
Shetland Islands Council Lease	0	1,100,000	1,100,000	↑	
Pension Fund Deficit	1,236,000	843,000	(393,000)	↓	
<b>Long Term Creditors</b>	1,321,479	2,100,838	779,359	↑	
<b>Net Assets</b>	11,277,060	11,808,925	(531,865)	↑	
Restricted Capital Fund	12,743,168	12,948,763	(205,595)	→	
Restricted / Unrestricted Reserves	(255,388)	(345,615)	90,227	↑	
Pension Deficit	(1,236,000)	(843,000)	(393,000)	↓	
Capital Surplus for Year to Date	0	0	0	↑	
Revenue Surplus for Year to Date	25,280	48,777	(23,497)	↑	
<b>Net Shareholder Funds</b>	11,277,060	11,808,925	(531,865)	↓	

Current Period				
Actual £	Budget £	Variance £		
12,159,755	13,361,452	(1,201,697)	↓	
2,862	2,862	0	↑	
42,800	42,800	0	↑	
411,007	488,176	(77,169)	↑	
241,345	283,078	(41,733)	↑	
6,784	27,125	(20,341)	↑	
1	1	0	↑	
12,864,554	14,205,494	(1,340,940)	↓	
41,138	48,537	(7,399)	↓	
119,264	4,690	114,574	↑	
388	225	163	↓	
4,250	4,250	0	↑	
63,748	64,944	(1,196)	↓	
93,203	104,474	(11,271)	↓	
321,990	227,120	94,870	↑	
0	0	0	→	
213,757	81,218	(132,539)	↓	
266,838	364,108	97,270	↑	
37,069	28,027	(9,042)	↑	
2,285	613	(1,672)	↑	
41,214	(3,165)	(44,379)	↓	
0	1,627	1,627	↑	
20,301	35,274	14,973	↑	
6,541	7,150	609	↑	
0	8,000	8,000	↑	
588,005	522,852	(65,153)	↓	
(266,015)	(295,731)	160,024	↑	
85,479	76,301	(9,178)	↓	
0	81,537	81,537	↓	
0	1,100,000	1,100,000	↑	
1,236,000	843,000	(393,000)	↓	
1,321,479	2,100,838	779,359	↑	
11,277,060	11,808,925	(531,865)	↑	
12,743,168	12,948,763	(205,595)	→	
(255,388)	(345,615)	90,227	↑	
(1,236,000)	(843,000)	(393,000)	↓	
0	0	0	↑	
25,280	48,777	(23,497)	↑	
11,277,060	11,808,925	(531,865)	↓	

## Notes on February Management Accounts

1. The deficit for the period was £22,352.
2. The following costs contributed to the deficit:
  - a. The majority of the Visual Arts & Craft Awards were paid out in the month. Shetland Arts funded £2,482 of those issued. There will be further expenditure in relation to this in March 2016.
  - b. An adjustment for a prior year SSE correction is included in the month which totals £1,521.24.
  - c. The invoice from the SIC for wheelie bin collection at Mareel for the 2015/16 year was received in February. The total invoice was £1,041 and as it had not previously been accrued 11/12 of this cost is included in February.
  - d. Due to the cold weather in January and February an invoice totalling £1,635 was received for the application of salt to the Mareel car park.
  - e. There were additional staff costs of £3,356 due to this being the first month of the finance manager being in place.
3. The music hall made a larger than usual deficit of £25,741 in the month. This was due to there being a lower level of events held in the auditorium.
4. This deficit has reduced the surplus for the year to date to £25,280.
5. The expected surplus for the year is £25,000.

## **General Manager's Report**

Date 18/2/2016

### **Board Decisions Required**

#### **Budget 16/17**

Following on from the information session held on Thursday 24 March (presentation attached), the subsequent Trustees questions and responses (see attached) the Budget is presented for approval.

##### **Decision Required**

To approve the Budget 16/17

#### **Pensions Provision**

See separate report prepared by Kerry Eunson

##### **Decision Required**

To approve recommendations 4.1, 4.2 and 4.3

#### **Reserves Policy**

See separate report prepared by Kerry Eunson

##### **Decision Required**

To approve new Reserves Policy

## **For Information**

### **Estates**

#### ● **Bonhoga**

- Hi Season Opening hours commence from 22 April 2016
- Cafe prices to increase
- Ongoing water ingress and drains issues being investigated

#### ● **Mareel**

- Screen 2 closed for a week due to catastrophic bulb failure, insurance claim for loss of income being made
- Cinema servers to be installed 9 - 11 May, cinemas will be closed.
- Improved wayfinding being scoped
- New uniforms for FOH staff

#### ● **The Garrison**

#### ● **The Booth**

### **Operations**

- Negotiations begun with SIC on next year's Shetland College SLA, target to complete negotiations by April 2016.
- Successful SQA quality assurance visit, awaiting full report
- Screenplay film making workshops underway
- Film wednesdays being rebranded as Screen Wednesdays
- Wordplay will be back for 2016 in partnership with the Library 25 - 27 November as part of Book Week
- First full staff meeting held, format being made more 'casual' to encourage better engagement
- Additional auditorium tables purchased to remove need to hire extras
- First wedding held and deemed successful
- See separate report on Mareel Retail plans
- Scoping document for new website commission being prepared
- See attached documents on press releases from Jan - March 2016 and press cuttings April 1 - April 18 2016
- New policies circulated for staff consultation - Capability, Equality, Diversity and inclusion and Sickness Absence.

### **Programming**

- Rob Becket comedian
- Shetland Forwards concert
- Summer popup markets in Mareel
- Total conference
- Woolly Sessions, as part of Shetland wool week

- Life Drawing confirmed for the autumn
- Summer Dance School
- Bashies Album Launch
- Life Drawing Autumn
- Screenplay
- Flit - provisionally approved
- Heavy Metal buffet cafe show

## Numbers

	March 16	Feb 16	Jan 16	Dec 15
Concerts / Screenings / Exhibition days	360	336	255	367
Audience attendances	11,538	11,479	6,256	16,179
Development Sessions	136	148	74	112
Participations	1,825	1,525	762	1951

## Full Year Numbers and SCT KPIs 15/16

	Achieved	Target	%
Concerts / Screenings / Exhibition days	4,081	3,000	136%
Audience attendances	152,346	160,000	95.2%
Development Sessions	1,577	1,300	121.3%
Participations	20,056	9,000	222.8%

## Directors Insurance

See separate report prepared by Kerry Eunson

## **Funding**

- **Creative Scotland**

- ☐ End of year review 22 April 2016

- **Shetland Charitable Trust**

- ☐ Presentation made to SCT General Purposes Committee
- ☐ Joint meeting held with Garrison Users 20 April 2016

- **Highlands and Islands Enterprise**

- **Shetland Islands Council**

- **Other**

- ☐ Stakeholders meeting scheduled for 22 April 2016 involving HIE, SIC, SCT and CS



## **Pension Provision**

**Prepare By Kerry Eunson**

**Date 13 April 2016**

### **1.0 Purpose**

- 1.1 The purpose of this report is to update Trustees on further developments regarding the pension provision to employees.
- 1.2 It will also revisit the decision made by the Trustees at their meeting on 15 December 2015 to close the current pension scheme to new entrants.

### **2.0 Background**

- 2.1 SADA is currently a member of the Shetland Islands Council Local Government Pension Scheme. This is a defined benefit scheme which guarantees employees a certain level of pension when they retire based on benefits accrued each year.
- 2.2 Due to the guaranteed nature of the benefits this makes the scheme an expensive option for employers. The employer must contribute enough to the pension fund to cover these benefits as well as any benefits being paid to retired members.
- 2.3 Currently SADA pays contributions of 17.2% on a staff member's salary if they are a member of the scheme. SADA also currently shows a liability in its financial statements of £1.2million (as at 31 March 2015) which is its unfunded pension liability. This is the amount that SADA is deemed to have underpaid towards the scheme if all benefits were to be paid out.
- 2.4 At their meeting on 15 December 2015 Trustees made the decision to close the current scheme to new entrants and replace it with a cheaper, defined contribution scheme for all new employees from the 1 April 2016.

### **3.0 Present Position**

- 3.1 Following this meeting discussions have been held with the Shetland Islands Council regarding the closure of the scheme to new applicants. This has highlighted additional costs to SADA which were not taken into consideration when the decision to close the scheme was made.
- 3.2 Should the scheme be closed to new entrants the employer contributions would increase by 4.8% of current members pensionable pay. Based on projected salaries for 2016/17 this is estimated as an additional cost of £18,367. This does not take into account any increase in membership from employees who may join the scheme before closure.

- 3.3 The closure of the scheme to new entrants would also remove SADA from the Shetland Charitable Trust pooled contribution rate (SADA is currently looked collectively with SCT, SRT and SAT). This is likely to lead to an increase in the percentage added to SADA employer contributions to reduce the deficit. This however cannot be quantified until the next triennial valuation of the scheme in 2017.
- 3.4 As the scheme is closed to new members at the point the last member of staff who is part of the scheme leaves employment it will trigger cessation and the cessation debt will have to be paid.
- 3.5 If we joined a defined contribution scheme contribution rates for any new employees would reduce significantly to less than 8%. There would also be no risk of building up any further liability for the organisation

#### **4.0 Recommendation**

- 4.1 It was felt that given these new developments the decision made previously made by the board should be revisited to ensure the decision is made with all information available.
- 4.2 Before a report can be brought to Trustees recommending an option further professional advice is required.
- 4.3 Trustees are asked to approve the procurement of further advice on this matter.

# Reserve Policy

Private & Confidential

## 1.0 Purpose

- 1.1 The purpose of this report is to present the proposed Reserves Policy for SADA.

## 2.0 Background

- 2.1 SADA currently does not have a reserves policy in place. It has operated on the basis that the maximum that they could have would be the £50,000 allowable under the Shetland Charitable Trust grant conditions.
- 2.2 OSCR recommends that all registered charities has a reserves policy in place.

## 3.0 Present Position

- 3.1 Shetland Charitable Trust have altered the grant conditions on repayment of unused balances as follows (keeping their tracked changes format):
  - f) that the Grantee accounts for the application of the grant in statements to the Charitable Trust, the statements to be of a format and frequency to be agreed by the Financial Controller Trust;
  - g) that the Grantee accounts for the grant in a separate restricted reserve which includes Charitable Trust grant income and related expenditure only.
  - ii) that any unused monies at the end of the period funded be applied in the first instance to a general reserve in line with the Charitable Trust's agreed policy, and thereafter be repayable to the Charitable Trust in the restricted reserve can be retained up to a value of 3 months of the total grant, and thereafter be repayable to the Charitable Trust;
- 3.2 The new grant conditions will take effect from 1 April 2016.
- 3.3 The Office of the Scottish Charity Regulator recommends that organisations maintain a sufficient level of reserves that its Trustees deem reasonable.
- 3.4 OSCR does not set a specific percentage that should be kept as a reserve however many organisations choose a target of three months operating expenditure in order to have sufficient reserves to wind up the organisation if required.
- 3.5 SADA also need to designate funds for repairs and maintenance of its assets over coming years so this should also be covered in the reserves policy.

## **4.0 Recommendations**

4.1 Trustees are asked to approved the following Reserves Policy:

“Shetland Arts Development Agency is working towards securing adequate reserves to meet current and potential future needs. The organisation aims to have unrestricted reserves of at least £200,000. This will allow the organisation to meet any unexpected expenditure that may arise.

Within this reserve, funds will be designated to an Asset Replacement and Repair Reserve. In any year the organisation makes a surplus, 50% of this surplus will be designated into this fund. The fund will be used for the replacement and repair of the assets of the organisation.”

4.2 This policy will be reviewed by Trustees annually.

Kerry Eunson  
13 April 2016

## **Retail Strategy**

**Prepared by Angela Smith**

**Date 13 April 2016**

### **The Vision**

Shetland Arts will deliver high quality retail experiences from its venues Bonhoga and Mareel and where possible exploit commercial opportunities arising from festival and other arts activities, whilst remaining true to organisational objectives.

### **The Mission**

By creating separate retail strategies which reflect the different areas and activities of the organisation, Shetland Arts will develop a stronger commercial focus, achieved through:

At Bonhoga – a curated retail offer – delivering high quality, local and national art and craft for sale

At Mareel – a festivals offer which will exploit commercial opportunities generated from festival activity such as Screenplay

At Mareel – sold through the kiosk - a selection of cinema and film merchandise relevant to cinema and related activity

At Mareel – Bonhoga at Mareel – a high quality design led gift, book and stationery outlet which will also promote Bonhoga and its activities through the sale of art and craft

Examples of proposed products for Bonhoga at Mareel

Stationery from Go Stationery – the contemporary design ranges,

Ruth Green prints, accessories

Sam Wilson Design, prints, mugs, accessories

Marmalade candles

Stockwell Ceramics – handmade ceramic jewellery

EatSleepDoodle – high quality ‘colour in’ textiles kits for kids

Kaisercraft – adult colouring in (at Bonhoga too)

Kikkerland design led quirky gifts

Cubic – design led gifts – not all ranges

2 or 3 art/design led card ranges

# Isles country favourite Williams gets the legend treatment from star line-up

■ Owens leads a fine concert selection  
■ Gear and Cumming are on great form

Easter Sunday afternoon saw the final concert of a trilogy of variety gigs celebrating the life and love of country star Hank Williams.

Settin' The Woods on Fire, no easy task in Shetland, was hosted by Dean Owens, well known from his band The Felsons and as a singer songwriter in his own right.

The themed performances were the brainchild of local impresario Davie Gardner, otherwise known as local "fixer" for the Shetland television series.

The concert in the Mareel auditorium on Sunday was tagged on, to cope with unprecedented demand for the concerts featuring the iconic songs of the tragic "Hillbilly Shakespeare".

There can be few households in Shetland that at one time didn't possess at least a few of the discs of this unique interpreter of country blues. I first encountered him through a record of my sister's *Your Cheatin' Heart* by Hank Williams Jr.

It was years later that I took to Hank Williams senior, in a big way, struck by his big bluesy treatment of the affairs of the heart.

Hank's grandson Hank Williams the III sounds eerily like the original Hank, even though I'm not generally a big fan of tribute-type acts.



Paying tribute to the legendary Hank Williams at Mareel are (from left) Bryan Gear, Jack Robertson, Dean Owens, Norman Goudie, Brian Nicholson and Arthur Nicholson. Photo: Dave Donaldson

later in the show of the classic *Your Cheatin' Heart*.

Owens, rather than go for the lookalike route or sounding like the original, although he had a good attempt at the "Hank howl", thankfully had his own heartfelt interpretations. *Tear In My Beer* going down especially well with the crowd.

Local female singers Alison Kay Anderson and Sheila Henderson gave a female perspective on the man's songs in contrasting styles. Henderson's duet *I Can't Help It If I'm Still In Love With You* with Owens was another highlight of the afternoon, with many of the acts receiving cheers from the audience.

Most of the classic numbers were here, even some of Hank's lighter numbers like *Jambalaya* and *Move It On Over*.

Younger guests Kansa contributed three songs including *House Of Gold* and *Kawlija*. The former song showed Hank's spiritual side which he often sang under the pseudonym of "Luke the Drifter", and the latter verges at times on being a cheery number.

Owens was the catalyst for these concerts but was equalled by the quality of the local musical talent. And let's not forget Gardner's organisational capabilities.

Nostalgia is not a thing of the past, if these shows are anything to go by, but sometimes you wonder where are the folk breaking the boundaries coming with new songs and insights into the human condition to compare with likes of the late and great Hank.

Stephen Gordon

Robertson gliding with the greatest of ease on slide guitar and Norman "Grisie" Goudie plucking a sweet double bass.

The father and son team of the inconspicuous Brian and more reserved Arthur Nicholson, saw the pair's groovy guitar work ably doubled up with vocal prowess, Arthur going for a more understated vocal style. Arthur's version of *Take These Chains From My Heart* was a fresh and laidback interpretation in a style almost comparable with veteran Robbie Cumming's take

apart from local hero Dodo Elphinstone, who had withdrawn a couple of months before the event.

The "A-list house band" (forget Hank's backing band the Drifting Cowboys, these were the Driftwood variety) assembled, and saw Bryan Gear stray from the normal confines of Scottish and dance music to reveal his virtuoso talents as a bluegrass buddy. His accompaniment, solo slots and instrumental contributions, especially on *Foolin' Around*, were a great hit with audience. In addition we had Jackie

lining melancholy? There's an association with Williams' emotional and drink-fuelled rollercoaster of lifestyle that led to an early grave. I have a friend who has sat in the back seat of the car that Hank Williams died in. It's fair to say that he has more than a passing interest in the man, the myth and the music.

The over-riding impression from Sunday's two-hour concert was the wealth of local talent that had been assembled for the show, it was a veritable country showcase. Gardner's wishlist had been largely answered.



# Fine display of political comedy

■ Thomas hits the mark with left-wingers at Mareel show ■ He explains rebellion against public space privatisation

South Londoner Mark Thomas is a comic with an agenda. His jokes will make you laugh but his show also aims to make you angry.

Perhaps his tendency towards thought-provoking comedy that does not give up its laughs easily explained the empty seats at Mareel on Friday night. That was a shame because Thomas put on a show to remember.

His performance was split into two segments. In the first hour he warmed the crowd up, explaining a little about himself – he has been called a “domestic extremist”, “general rabble rouser” and “alleged comedian” by government forces paranoid by his comical activism.

He talked a little bit about his previous show, *100 Acts of Minor Dissent*, in which he vowed to perform 100 rebellious acts in a year or else suffer the forfeit of donating £1,000 to Ukip.

This segment helped to introduce the crowd members unfamiliar with his work to the playful mischief that is key to his comedy.

Some of the acts of minor dissent included “book heckling” in hotel Bibles (“Thanks for your continued support – Jesus”) to acts more political in meaning.

After discovering that LoveFilm refused to subtitle films for the hard of hearing Thomas and a friend donned hi-vis jackets and visited their London headquarters with a ladder and a banner reading “LoveFilm hates deaf people”. The company changed their policy later that day.

Hi-vis jackets are a recurring motif in his political pranks. He explained that nobody questions someone in a hi-vis jacket.

“The irony of hi-vis is that it makes you invisible.”

Thomas also used his opening hour to try out some humour about Shetland. Many of the attempts fell flat but that was understand-

One particularly amusing encounter saw a cyclist pull over and ask him “Is this about those fascist f\*\*king signs?” before she happily joined his protest.

Another walk saw him drawing an eight-mile chalk outline around an area of Oxford which had attempted to ban the act, alongside begging, busking and being homeless.

*Trespass* culminated with Thomas discussing a show he performed in Salford. In that upmarket area of Salford the local council had chosen to ban swearing – which in his view was simply an attempt to criminalise being poor and walking through a posh area.

He sent a letter to the local council which listed over 400 swear words he might use during the course of the show, asking which he could say and which he could not.

He was not surprised when he received a letter back saying that he might use whichever he wished – he was an artist and not a poor kid after all.

In discussing this interaction Thomas joyfully read the 400-plus list of swear words at machine-gun pace, to the sound of raucous laughter.

He then showed the audience a video of that night, in which he took the crowd outside and conducted them in a swear-filled rendition of Frère Jacques on the streets of Salford.

Mark Thomas is a comedian who is not always funny, but will always provoke you to think. He can make you laugh but he can also make you feel righteous and indignant.

There is no denying that his unique brand of comedy will not be for everyone – it aims for a particularly left-wing crowd. But those who fit the bill will no doubt enjoy his comically expressive way of talking politics and dissent.

Keegan Murray



Photo: Chris Brown

**Mark Thomas makes a point at Mareel on Friday night.**

able given that he only arrived in the isles four hours before appearing on stage.

One moment of Shetland-based humour that succeeded was a job at MP Alistair Carmichael. Laying a cardboard box down at the front of the stage he joked that this was a collection box for Mr Carmichael’s legal fees.

“I’ve started with a nacho.”

Thomas later that night tweeted a picture of the rather lacklustre returns, which included an orange, some fruit pastilles and a post office gift card.

After a short interval Thomas returned to

the stage to perform the half of the show from which this tour gets its name – *Trespass*.

In that segment he discussed an issue which angers and saddens him – the privatisation of public spaces.

To highlight this troubling development he talked of three walks he and friends undertook around the UK in order to highlight the issue.

Thomas discussed an incident of planned loitering near a gated community which had displayed signs prohibiting the act. In order to entice passers-by to join in the loitering he and his friends brought cake to hand out.



# Satire Division win battle but Sidewinder also get a prize as bands go head to head

The Shetland Youth Promoters Group's annual Battle of the Bands event returned for its 2016 incarnation on Friday.

The event is organised entirely by a group of young promoters who oversee everything from booking the bands, obtaining prizes and promoting the night. With nearly 200 people in attendance at the Lerwick Legion, it's safe to say the group pulled it all off successfully.

Kicking off proceedings were possibly the youngest rock band to ever grace a Shetland stage, Rokken. This was a band that local soundman Stevie Hook organised for the Schools Music Festival, and it was very much a real-life version of the movie *School of Rock*.

Hook played on bass guitar with the group for the first couple of songs, before leaving them to do the last song by themselves. Their cover of Vance Joy's *Rip Tide* showed four very young talents with a very bright future ahead.

Frontwoman Rhea Isbister showed no signs of nervousness as she sang away, while the rest of her young bandmates were having a "Rokken" time in the background. Definitely one to watch.



**Metal band Waste showed great potential and frontman Declan Turner oozed stage presence and had the audience in the palm of his sweaty hands.**

no different. *Darksythe* and *Time Twister* have become almost iconic, partly down to the extensive coverage they receive on SIBC.

Metal band Waste showed great potential and frontman Declan Turner oozed stage presence and had the audience in the palm of his sweaty hands.

"We don't have a Facebook page or Twitter so you can't like us or tweet us," he said at the beginning of their set. A bit of a shame as their social media numbers surely would have grown after that performance.

Sidewinder were up next, playing their second ever gig. Their first one was at the "Music is a Healer" charity auction event earlier this month and the set list tonight was pretty much more of the same.

They were a really tight band. Everyone in the audience – and even the judges on the night – agreed that drummer Arron Peart is the next best drummer to emerge on the Shetland music scene.

The band of the night, however, for this reviewer was Funkicity. Consisting of Lewis Hall, Shaun JR Strachan and Murray Smith, their take on synth funk with an extremely heavy edge had most

people watching with jaws on the floor. Not only were they the band of the night, but one of the best bands I've ever seen emerge in Shetland. They are that good.

Closing the night was the band who the judges chose as the winners, Satire Division. They are a hard band to write about, and their performance was very much a "you have to see it to believe it" type of situation.

The band consists of "a secret communist society that runs out of Anderson High School" and their brand of anarchist low-fi punk had the audience in a very much confused state.

Satire Division are definitely one of the most original bands you will come across in Shetland, with judge Bryan Peterson saying: "I'm confused. I don't know what I just saw, but I want to see you again and buy your albums."

However, in a humorous and slightly awkward mix-up, judge Amanda Pearson accidentally announced Sidewinder as the winners.

If you've seen recent videos of Steve Harvey crowning the wrong Miss Universe winner ... well it was very much like that. Mareel, general manager and one of the judges of the night Graeme Howell very kindly offered the Sidewinder boys a free recording studio session at Mareel for the mix-up.

With winning Battle of the Bands, Satire Division won a free recording studio session at Mareel and a professional filmed music video by local videographer Keiba Clubb. They also won the bonus prize of a slot at The Shetland Rock Festival 2016 in August.

Jamie Hatch

## Plan your perfect



1 April 2016, Shetland News

## Movie making workshops

19:21 Friday, 01 April 2016 | Written by Shetland News



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16



**BUDDING filmmakers are being given the chance to learn how to create their own short movies in a series of workshops run by Shetland Arts.**

The arts development agency is holding three sessions at Mareel in Lerwick in the lead-up to this year's Screenplay festival on how to make short films with as little as a mobile phone.

The *Just Do It* workshops will be held on 16/23 April and 7 May, with tutors Simon Thompson and Mike Guest on hand to give advice on everything from plot development to using editing software.

Those taking part in the sessions will get the chance to present their work at the popular Home Made night at the Screenplay event, which is celebrating its 10th anniversary in August and September.

Thompson runs local business Ronas Media and he has been involved in the UK film and television sector for 14 years.

He has worked for the likes of BBC and ITV, as well as mentoring Shetland collective Maddrim Media.

Scottish media man Mike Guest has previously worked on assignment for Shetland Folk Festival and Promote Shetland, while he also has experience of filming in New Zealand.

Screenplay director Kathy Hubbard said she would like to see amateur filmmakers take up the chance to gain expert insight ahead of the festival.

"I hope this will encourage people to pick up that iPhone, tablet or camera and see what they can do - maybe we will have some newcomers showing their short films at Screenplay this year," she said.

# Screenplay chance for budding filmmakers

Aspiring directors will be able to learn tricks of the trade by attending a series of filmmaking workshops organised by Shetland Arts.

The public event – titled “Just Do It” – was announced this week in the lead-up to the 10th annual Screenplay Festival taking place in August and September.

Attendees will learn how to develop ideas, make films using the technology they have to hand and edit their footage after they have shot it. Three Saturday workshops have been scheduled on 16th and 23rd April and 7th May. The sessions will be led by tutors Simon Thompson and Mike Guest.

Mr Thompson is a professional filmmaker with 14 years’ experience in film and television. His

company Ronas Media Ltd is based in Shetland.

He has taught and presented workshops throughout Scotland on a variety of filmmaking topics.

Mr Guest is a regular visitor to Shetland where he has worked on film projects for Promote Shetland and the Shetland Folk Festival.

Participants will be invited to submit their completed works to the Home Made screenings portion of this year’s Screenplay festival.

Screenplay festival director Kathy Hubbard said: “I hope this will encourage people to pick up that iPhone, tablet or camera and see what they can do – maybe we will have some newcomers showing their short films at Screenplay this year.”

9 April 2016, Shetland News

## Scottish Ensemble returns this month

11:11 Saturday, 09 April 2016 | Written by Contributed

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Duos for Violin and Cello will form the third part of the Scottish Ensemble's Shetland Season.

IF THE first two concerts are anything to go by, the third part of the Scottish Ensemble's 'Shetland Season' is something that classical music fans should really sit up and take notice of, writes *Alex Garrick-Wright*.

The Scottish Ensemble's last show *Quintets* was a dramatic affair - three long and very different pieces that depressed, confused and uplifted respectively - but was an enriching and entertaining experience.

With *Duos for Violin and Cello*, cellist Alison Lawrance and violinist Cheryl Crockett will be playing a varied series of shorter pieces. *Shetland News* spoke to Alison and Cheryl to find out what Shetland can expect.

Alison promised "a diverse programme, with music from various countries and eras... really interesting music. And a bit of fun with *Ferdinand the Bull*, following on from the Ravel piece, which is really challenging."

The duets cover an interesting range, from Bartok's whimsical *Hungarian Folk Tunes*, to Halvorsen's spellcheck-defying *Passacaglia for Violin and Viola*, described by the Scottish Ensemble as a "Handel-inspired gambol across all the strings" - Alison's favourite, in spite of its technical difficulty.

Also included in this musical taster menu are Payel's bubbly Sonata No. 1 and Glière's 8 Pieces (Op. 39)- although they'll only be playing four of them - and Ravel's purposefully challenging *Sonata for Violin and Cello* (or two movements of it, anyway).

Most intriguing of the programme, however, is *Ferdinand the Bull* by English composer Alan Ridout, a relatively modern composition from 1971. Based on the children's book by Munro Leaf, first published in 1936, *Ferdinand* tells the story of a bull who would rather smell flowers than engage in bull-fights.

Disney adapted it into an Academy Award-winning cartoon, Hitler had it burned, Stalin afforded it special cultural status and Mahatma Ghandi called it his favourite book, so make of that what you will.

Ridout's musical version, for violin and narration, will no doubt be familiar to many. Those who remember the original piece and are hoping for a recreation of the camp and thickly-accented narrator shan't be disappointed. Alison will be narrating *Ferdinand* (no word on the accent) as Cheryl accompanies on the violin.

Following this concert in April, the Scottish Ensemble will be back in June for a 'mini-residency', a series of unusual musical events last run when the Ensemble came to Shetland in 2013.

The Ensemble's musicians - Alison and Cheryl included - will bring their musical talent out into the community, with performances in care homes and primary schools, collaborations with local artists, along with more out-of-the-box ideas - the memorable 'musical flash mob' stunt from 2013 may see a repeat, according to Alison, along with an intriguing music-and-cooking event in the Carnegie Hall, in Sandwick.

Alison acknowledged that many people were 'put off' classical music. She said that it was important to make the music seem more relevant and interesting.

"We've had people who would never go to see a classical performance, but seeing us out in the community, in a different setting, have gone on to start going to concerts. When it's out of that formal setting, some of the intimidation is lost," she said.

As with the 2013 residency, these festivities are being sponsored by Inksters Solicitors. Brian Inkster, a long-time fan and patron of the Scottish Ensemble, said that the first residency was "very well-received" and that it was a "privilege" to continue to support the Ensemble's work in Shetland.

The Scottish Ensemble's last two shows of this season have been truly special performances that you would be lucky to see in one of the great cultural capitals of the world, let alone Lerwick.

Those with an interest in classical music should take advantage of this opportunity to see these talented and innovative musicians while they can.

*Duos for Violin and Cello* will be in Mareel on Thursday 21 April, tickets are available at £15/£13 from [Shetland Box Office](#).



14 April 2016, Shetland News

## In a Shetland Landscape

09:51 Thursday, 14 April 2016 | Written by Shetland News

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**A NEW installation that explores Shetland's landscape through sound and ceramics will open at the Shetland Museum and Archives this weekend.**

*In a Shetland Landscape* will be at Da Gadderie exhibition space between 16 April and 12 June.

It will see ceramic artist Kay Aplin and sound artist Joseph Young come together to create an immersive installation that explores the idea of being involved in the environment, and not just observing it.

The four channel sound installation will showcase the land and sea, while there will also be a series of ceramic panels honouring Shetland's flora.

Aplin and Young spent August last year based in the Scalloway Booth as they explored Shetland and its walking routes for inspiration.

The installation is influenced by composer and experimentalist John Cage's seminal work *In a Landscape*.

After its stint in Lerwick, the display will move to the Ceramic House in Brighton before going on tour in Kent and Medway in October and November.

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National Theatre of  
Scotland

Squaddies, goblins and sex with  
Macbeth: 10 years of the National Theatre  
of Scotland

From Alan Cumming performing a solo Macbeth, to shows in pubs, airports and cars, the National Theatre of Scotland has produced some of the UK's most daring work. As they turn 10, we pick 10 of the best



Mark Fisher

Thursday 14 April 2016 13.09 BST



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**Save for later**



**📷 Driven to the edge... Ignition by Wils Wilson. Photograph: James Glossop**

## The community joyride

Ignition, Brae, Shetland, 2013

If you live on an island, it's hard to get by without a car. For many, there isn't a major life event that happens without motorised transport. That's why Wils Wilson's Ignition was not just about cars but performed in them. From inside your vehicle, you heard from hitchhikers, watched displays of free-running and tuned in to stories on the radio. It was a novel experience, but it wasn't just about the performance. One of many large-scale community

projects set up by Simon Sharkey's Learn department, it was the culmination of a six-month programme of songwriting, parkour training, knitting classes and reminiscence sessions that reached across Shetland.



## Progressive and poetic performance from Blue Rose Code

1 comment, 15/04/2016, by Shetland Times, in Arts & Entertainment, Headlines



**Blue Rose Code, aka Ross Wilson, had a backing band in tow for his return to the isles. Photo: Dave Donaldson**

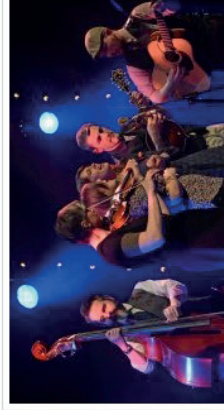
There have been plenty of treats for gig-goers recently. From Punch Brothers to The Lone Bellow promoters Ragged Wood show no sign of slowing down.

This was evidenced by another jam-packed night of quality music at the Mareel auditorium on Thursday.

Opening the entertainment was Kansa, who all turned up sharply dressed and ready to rock. The six-piece bluegrass group has been busy, having played the same stage a couple of weeks ago for the Hank Williams tribute night. Settin The Woods on Fire.

Starting the set with their take on *Rabbit In The Log* the frontwomen of Karlyn Garrick and Norma Wishart played off each other with fantastic vocal harmonies. They went on to play a series of songs including renditions of Williams' *Kaw-ligah* and a fantastic rendition of Fleet Foxes' *White Winter Hymnal*, which saw double bassist Adam Priest join the ladies for a three-piece vocal harmony.

Overall Kansa sounded extremely polished.



Next up were the "Welsh-issippian" duo of Al Lewis and Alva Leigh – otherwise known as Lewis and Leigh. This is their second recent visit, having played last September. Word of mouth from those performances meant there were quite a few people excited to see them.

The set started off with "the first song we ever wrote together" *What Is There To Do*, which immediately showcased how the pair bounce off each other vocally. They furthered their "Shetland credentials" by making

They furthered their "Shetland credentials" by making a quip about a certain airline service before introducing their song *All Night Drive*. Apparently, it "turned out it wasn't Fly-maybe we flew up with, but Fly-definitely", indicating a rare smooth travel up to the isles. The set contained a mixture of Lewis swapping the acoustic guitar with electric – the latter resulting in swampy rural American sounding songs, such as the brilliant *Devil In The Detail* and *Rubble* – a song about the duo's respective homes, Mississippi and Wales.

The set ended with *Heart Don't Want*. It was a great return for the pair and it's pretty safe to say this won't be their last visit to the island.

Ending the night was Ross Wilson, otherwise known as Blue Rose Code. Usually a solo act, for this gig he brought a backing band launching with *Acquainted With The Night*.

It is a song that with a full band behind it is one of the most progressive folk (if you could even call it that) tracks you will have heard in a long time. An incredible song, and also a bold choice to open the set with.

Wilson is no stranger to the isles. His new album ....*And Lo! The Bird Is On The Wing* was written mostly during a month-long retreat in Cullswick. This gig was part of his tour promoting the album.

"The best bit of press I've received so far for this is tour is that I sound like a mix of Marvin Gaye and The Proclaimers," he said, joking aside, the description is apt.

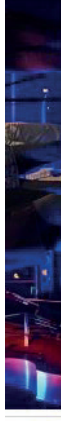
Wilson's voice at times channels the late great Gaye, especially in his performance of *Glasgow Rain*.

It's hard to pinpoint what kind of sound Blue Rose Code do. At times progressive, at times happy, but mostly sad, Wilson has amassed a catalogue of unique songs with poetry at its essence.

He ended the set by bringing on an array of musicians, featuring Lewis and Leigh, and "world Fladderbister guitar champion" Arthur Nicholson to sing as part of his backing choir for *Julie* and the heartwarming *Grateful* – a song about overcoming his own personal troubles.

He dedicated it to Shetland on this night. Judging by the applause at the end of the song, it was actually the crowd who were grateful.

Jamie Hatch



**Kansa's opening set was a polished performance. Photo: Dave Donaldson**

16 April 2016, Shetland News



The two founders of the local restorative justice project Space2face, Alyson Halcrow and Clair Aldington (centre), receiving the criminal justice award at the Restorative Practice Awards ceremony in London, on Friday night. The Space2face project is unique in the UK in that it uses the arts and creativity as part of its reconciliation work with offenders.

## **Trustees Insurance**

**Prepared By Kerry Eunson**

**Date 13 April 2016**

### **1.0 Purpose**

- 1.1 The purpose of this report is to provide Trustees with details of the current Trustees insurance in place.

### **2.0 Insurance Details**

- 2.1 SADA currently has Trustees insurance in place which covers up to £1 million of claims per 12 month policy. This is not the figure per claim. The insurance documentation shows that Trustees are insured for a large variety of situations.
- 2.2 On discussions with the insurance agent they believe this should be adequate as the only clients they have with cover in excess of this have links to the USA. These clients are covered up to £2 million.
- 2.3 The costs of the policy per annum are:

£1 million cover	£1,741.05
£2 million cover	£2,877.73