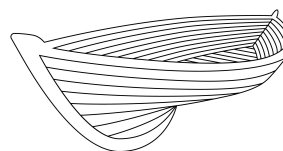


Shetland Arts Development Agency
 Board of Trustees Meeting
 Wednesday 23rd September at 6:30pm
 Venue: Shetland Amenity Trust Board Room, Lerwick



Shetland *arts*

AGENDA

Item	Description	Report	Item taken by	ACTION
1	Apologies and welcome	Verbal	Chair	Note
2	Minutes of last meeting			
2a	Approval of Minute for accuracy – 11 August 2009	Attached	Chair	Approval
2b	Matters arising that don't appear within the agenda	Verbal	Chair	Discussion
3	Finance and Management			
3a	Management Accounts	Attached	Director	Decision
3b	Annual Accounts 2008/09	Attached	Chair	Approval
3c	Resilience and horizon scanning	SAC Letter to Chairs of Foundation Orgs Outline of presentations from FO day	Chair/ Director	Discussion
4	Arts Development			
4a	Arts Development Report	Attached	Director	Decision
4b	The Booth Scalloway	Update	Director	Note
4c	MMM Proposal - Creative Spaces and Places - Bonhoga development ideas	Update	Director	Note
5	Mareel Project			
5.1	Construction update	Mareel Construction Board Minutes	Director	Note
5.2	Operational update	Verbal	Director	Note
6	Dates of future meetings			
6a	SADA Board Meeting: Thursday 5 November SADA Finance Sub-Group Meeting: Wednesday 28 October 2009, 4pm SADA Board Arts Dev. Meeting: 1 st December		Chair	Confirm dates and venues for future meetings

CLOSED ITEMS

A	Governance review	Attached	G Gibbons	Discussion
B	Staffing update	Verbal	G Gibbons	Note

ITEM 3C

SADA Management Accounts Summary

SADA Board Meeting: 23 September 2009

Income	Approved Board		Quarter 1 Apr - Jun	Variance against estimates £	% of actual quarter income against budget estimates	Remainder between actual income and yr budget	Notes
	2009 - 2010 Budget for the Year	Quarterly Budget estimates	Actual April/May/June				
Box Office/Programme income	£ 131,800	23,125	21,392.17	-1,733	93%	£ 110,408	
Ancillary Earned Income	£ 162,500	35,250	38,063.93	2,814	108%	£ 124,436	
Other Earned Income	£ 18,500	3,050	7,998.23	4,948	262%	£ 10,502	1
Business Sponsorship	£ 11,825	300	500.00	200	167%	£ 11,325	
Trusts, Donations	£ 55,900	3,000	630.46	-2,370	21%	£ 55,270	
Revenue Scottish Arts Council	£ 156,803	39,201	39,201	0	100%	£ 117,602	
Project Funding SAC (Voted and Lottery)	£ 70,400	13,600	106,553.52	92,954	783%	£ 36,154	2
Local Authority - Project Funding	£ 16,600	12,000	13,000.00	1,000	108%	£ 3,600	
Other Public Funds	£ 866,736	412,968	471,877	58,909	114%	£ 394,859	3
Total Income	£ 1,491,064	£ 542,494	£ 699,216	£ 156,723	129%	£ 791,848	

Expenditure	Approved Board		Quarter 1 Apr - Jun	Variance against estimates £	% of actual quarter spend against budget estimates	Remainder between actual spend and yr budget	Notes
	2009 - 2010 Budget for the Year	Quarterly Budget estimates	Actual April, May, June				
All Staff Costs	781,465	£ 202,266	202,655.58	390	100%	£ 578,809	
Programme	157,110	£ 25,049	61,932.86	36,884	60%	£ 95,177	4
Marketing	15,120	3,105	6,634.25	3,529	53%	£ 8,486	5
General Marketing	25,000	4,500	3,823.64	7,059	185%	£ 21,176	
Education	223,558	£ 42,952	21,292.10	-21,660	50%	£ 202,266	6
Overheads	249,283	£ 76,446	78,564.25	2,118	3%	£ 170,719	
Other Expenses	39,528	£ 0	0.00	0	0%	£ 39,528	
Total Expenditure	1,491,064	354,318	374,903	20,585	106%	£ 1,116,161	
Total Expenditure	1,491,064	354,318	374,903	20,585	106%	£ 1,116,161	
Total Income	1,491,064	542,494	699,216	156,723	129%	£ 791,848	
Net Surplus/Deficit	1,491,064	188,176	324,314	136,138			

NOTES

- 1 Includes recharges (£3,000 approx)
- 2 Additional Grants received (Mirrie Dancers £82,500, Softwear £4,500 and Writing Fellowship £1,500)
- 3 Includes Mirrie Dancers (£67,784)
- 4 Includes major project (Mirrie Dancers)
- 5 Recoded from Programme Budget
- 6 Recoded (Mirrie Dancers) from Education to Programme

BANK POSITION @ 30th June 2009

		Actuals	
Bank Account 70478007	229,586.08	O/B	142,715.37
Bank Account 70478015	712.87	Add actual	699,216.31
	230,298.95		841,931.68
Less outstanding cheques	4,508.78	Less actual	374,902.68
	225,790.17		467,029.00
Less Credit Cards	3,865.76	Less surplus	15,000.00
	221,924.41		
Bank Account 10478133 (Cap Projects)	230,701.38		
Total	452,625.79		452,029

Departmental income expenditure summaries

SADA Board 23/09/09

Arts Development Summary

	Approved Budget 2009/2010	Qtr 1 Projection Budget	Actual Quarter 1 Apr - June	Qtr 2 Projection Budget	Qtr 3 Projection Budget	Qtr 4 Projection Budget	Total Projection Budget	Variance against projection	Variance against Approved Budget
Income									
Drama	£11,500	£2,125	£192	£3,625	£3,625	£2,125	£11,500	£2,317	£11,692
Music	£89,375	£11,800	£13,702	£28,700	£29,125	£19,750	£89,375	£1,902	£75,673
Craft	£30,500	£8,100	£12,150	£7,600	£7,200	£7,600	£30,500	£4,050	£18,350
Literature	£17,500	£3,250	£8,198	£6,250	£4,750	£3,250	£17,500	£4,948	£9,302
Visual Arts	£28,000	£15,250	£153,553	£6,250	£6,250	£250	£28,000	£138,303	£125,553
Film Development	£28,300	£3,600	£3,600	£15,600	£8,800	£300	£28,300	£0	£24,700
Dance	£29,000	£14,000	£12,877	£2,500	£11,500	£1,000	£29,000	£1,123	£16,123
Bonhoga Exhibition	£29,050	£3,500	£3,505	£10,000	£12,050	£3,500	£29,050	£5	£25,545
Total projected income	£263,225	£61,625	£207,392	£80,525	£83,300	£37,775	£263,225	£145,767	£55,833

	Approved Budget 2009/2010	Qtr 1 Projection Budget	Actual Quarter 1 Apr - June	Qtr 2 Projection Budget	Qtr 3 Projection Budget	Qtr 4 Projection Budget	Total Projection Budget	Variance against projection	Variance against Approved Budget
Expenditure									
Drama	£63,913	£5,444	£6,788	£5,444	£5,444	£5,444	£21,776	£1,344	£57,125
Music	£140,706	£10,349	£7,822	£40,200	£26,000	£12,851	£89,400	£2,527	£132,884
Craft	£88,558	£7,333	£1,901	£14,000	£14,000	£4,000	£39,333	£5,432	£86,657
Literature	£68,838	£4,000	£3,936	£18,000	£3,500	£2,250	£27,750	£65	£64,903
Visual Arts	£87,225	£9,500	£43,745	£9,500	£9,500	£9,500	£38,000	£34,245	£43,480
Film Development	£39,887	£1,925	£744	£1,500	£10,075	£2,800	£16,300	£1,181	£39,143
Dance	£65,034	£8,875	£8,539	£8,875	£8,875	£8,875	£35,500	£336	£56,495
Bonhoga Exhibition	£98,740	£3,320	£3,864	£11,200	£11,400	£4,810	£30,730	£544	£94,876
Total projected expenditure	£652,901	£50,746	£77,338	£108,719	£88,794	£50,530	£298,789	£26,592	£575,563
Staffing Costs included £304,730									
Department Surplus/ deficit		£10,879	£70,820	£78,869	£78,869	£78,869	£606,216		

Events and Venues Summary

	Approved Budget 2009/2010	Qtr 1 Projection Budget	Actual Quarter 1 Apr - June	Qtr 2 Projection Budget	Qtr 3 Projection Budget	Qtr 4 Projection Budget	Total Projection Budget	Variance against projection	Variance against Approved Budget
Income									
Bonhoga Café Shop	£82,000	£20,000	£23,877	£21,000	£21,000	£20,000	£82,000	£3,877	£58,123
Film Exhibition	£88,000	£20,000	£16,509	£21,000	£25,000	£22,000	£88,000	£3,491	£71,491
Garrison Programming	£9,300	£1,300	£916	£1,000	£6,500	£500	£9,300	£384	£8,384
Mareel Music Hall	£5,000	£0	£2,794	£0	£5,000	£0	£5,000	£2,794	£2,206
Venues	£22,000	£4,000	£11,112	£6,000	£6,000	£6,000	£22,000	£7,112	£10,888
Daytime Café bar (Mareel)	£0	£0	£0	£0	£0	£0	£0	£0	£0
Total projected income	£206,300	£45,300	£55,207	£49,000	£63,500	£48,500	£206,300	£9,907	£151,093

	Approved Budget 2009/2010	Qtr 1 Projection Budget	Actual Quarter 1 Apr - June	Qtr 2 Projection Budget	Qtr 3 Projection Budget	Qtr 4 Projection Budget	Total Projection Budget	Variance against projection	Variance against Approved Budget
Expenditure									
Bonhoga Café Shop	£88,995	£13,000	£13,657	£11,000	£5,000	£3,000	£32,000	£657	£75,338
Film Exhibition	£108,874	£15,500	£12,998	£15,500	£15,500	£16,001	£62,501	£2,502	£95,876
Garrison Programming	£83,878	£4,500	£5,473	£5,500	£5,500	£4,500	£20,000	£973	£78,405
Mareel Music Hall	£16,875	£1,000	£0	£1,000	£1,000	£1,000	£4,000	£1,000	£16,875
Venues	£267,883	£53,446	£48,527	£38,255	£38,041	£38,041	£167,781	£4,919	£219,356
Daytime Café bar (Mareel)	£0	£0	£0	£0	£0	£0	£0	£0	£0
Total projected expenditure	£566,505	£87,446	£80,654	£71,255	£65,040	£62,542	£286,282	£6,791	£485,851
Staffing Costs included £235,281									
Department Surplus/ deficit		£42,146	£63,316	£61,506	£61,506	£61,506	£534,116		

Management, Finance and Strategic Development

	Approved Budget 2009/2010	Qtr 1 Projection Budget	Actual Quarter 1 Apr - June	Qtr 2 Projection Budget	Qtr 3 Projection Budget	Qtr 4 Projection Budget	Total Projection Budget	Variance against projection	Variance against Approved Budget
Income									
Strategic projects	£25,000	£0	£0	£10,000	£15,000	£0	£25,000	£0	£25,000
People Development	£3,000	£0	£3,650	£2,000	£1,000	£0	£3,000	£3,650	£650
Strategic fundraising	£985,539	£433,569	£429,539	£40,701	£452,069	£59,201	£985,539	£4,030	£556,000
General Marketing	£8,000	£2,000	£2,000	£2,000	£2,000	£2,000	£8,000	£0	£6,000
Total projected income	£1,021,539	£435,569	£435,189	£54,701	£470,069	£61,201	£1,021,539	£380	£586,350

	Approved Budget 2009/2010	Qtr 1 Projection Budget	Actual Quarter 1 Apr - June	Qtr 2 Projection Budget	Qtr 3 Projection Budget	Qtr 4 Projection Budget	Total Projection Budget	Variance against projection	Variance against Approved Budget
Expenditure									
Strategic projects	£101,267	£10,000	£6,569	£11,000	£15,000	£52,528	£88,528	£3,431	£94,698
People Development	£54,379	£6,725	£4,301	£6,725	£6,725	£6,725	£26,900	£2,424	£50,078
Strategic fundraising	£52,561	£4,000	£0	£5,000	£5,000	£5,000	£19,000	£4,000	£52,561
General Marketing	£63,451	£4,500	£3,824	£7,500	£7,500	£5,500	£25,000	£676	£59,627
Total projected expenditure	£271,658	£25,225	£14,694	£30,225	£34,225	£69,753	£159,428	£10,531	£256,964
Staffing Costs included £207,013									
Department Surplus/ deficit		£46,272	£63,316	£46,264	£46,264	£46,264	£361,536		

Total income	£1,491,064	£542,494	£697,788	£184,226	£616,869	£147,476	£1,491,064	£155,294	£793,276
Total expenditure	£1,491,064	£350,064	£370,139	£396,838	£374,698	£369,464	£1,491,063	£9,270	£1,318,378
Balance	£0	£192,430	£327,649	£212,612	£242,171	£221,988	£1	£146,025	£525,102

Reference: JT/DT/cw/cs

1 September 2009

To the Chairs of the Scottish Arts Council Foundation Organisations

Dear Colleague

You will hopefully be aware that we held a meeting of the Chief Executives of our Foundation Organisations in Edinburgh on 13 August. The main topics under discussion related to how the arts sector would rise to the challenges presented, not only by the recession, but the longer-term picture public sector funding.

We view the Foundation Organisations as cultural leaders in Scotland and we are keen to ensure that their wealth of experience, skills and capacity is maximised to the benefit of artist and audiences.

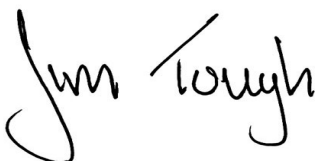
One of the clear concerns of many of the executives when we met was the difficulty of carving out "thinking time" from their operational work to allow them to research and imagine different approaches to the challenges ahead. The need to create and pursue meaningful relationships with their peers was another issue that has a bearing on creative thinking and action. Given that we will shortly be launching our Resilience Programme, we have concluded that there is a strategic need to assist the leaders in the sector to have the opportunity to reflect, and to develop their ideas around greater collaborative working. The aim of this is to ensure that the value of the public investment in the sector is maximised as we move towards a challenging economic and funding context.

We are offering some immediate assistance to help address these issues by making available up to £2,000 to each Foundation Organisation as a one-off grant to be used to support the Chief Executive, or senior team, to take time out in order to research, plan, network or whatever activity they consider will help them with strategic thinking about the future of the organisations. How you use this money is a matter for yourselves so long as it contributes to helping the development of strategic capability. If you would like to take up this offer please write to your lead officer (see attached list) with a brief description of what you plan to do and we will release the funds.

Another area that was highlighted was the need for better networks within the sector and so we plan to set aside some funds from the Resilience Programme to support this. We will be inviting ideas from your executives and will be interested to hear what networks and what form of support they, and you, think would be useful.

I hope that you will feel able to support your Chief Executive in this work for the long-term benefit of your organisation and the wider cultural sector in Scotland.

Yours sincerely



Jim Tough
Chief Executive Officer



Scottish **Arts** Council

**Foundation Organisations event
Themes of resilience and sustainability**

at COSLA, Haymarket, Edinburgh
Thursday 13 August 2009

Summary report, presentations and provocations

Topic	Speaker	Page
Summary report	Paul Zealey <i>Founding Director, pza</i>	3
Introductory presentation	Jim Tough <i>Chief Executive Officer</i>	6
What is underway: our work with MMM (Mission, Models, Money)	Clare Cooper and Roanne Dods <i>Directors, MMM</i>	13
Provocations:		
1. Intuitive approaches	Jackie Wylie <i>Artistic Director, The Arches</i>	19
2. Building a collaborative approach (formal)	Faith Liddell <i>Director, Festivals Edinburgh</i>	23
3. Building a collaborative approach (informal)	Jan-Bert van den Berg <i>Director, Artlink / Cultural Alliance</i>	24
4. Creative/entrepreneurial leadership	Cathie Boyd <i>Artistic Director, Theatre Cryptic</i>	25

Key messages from the day

- Times are hard, but times in the arts are always hard!
- This time is not like the other hard times: this is not just a cycle, this is a time of real systemic change.
- We are at a time of “great turning” and need to respond to economic, social and environmental challenges.
- There is a need for transformational change, including changing a lifetime of habits.
- Resilience is stability at times of massive change. We also need the flexibility to reshape our organisations, possibly as Protean organisations, able to respond and transform to our environment.
- Times of change are historically stimuli for great art.
- We need creative leaders who can see us through these times.
- *Mission, Models, Money* is currently offering three strands of work under its Designing for Transition phase in Scotland. *Collaborative Working* helps organisations achieve more by working together; *New Alternative Financial Instruments* is exploring the potential for loans, equity, quasi-equity and bonds as alternatives to grant and earned income; and People development is investigating the qualities and capacities necessary for resilient organisations
- We need to balance theories with practical application.
- We need the Scottish Arts Council help us be “a bit more magical” in our adoption of these new ways of doing business.

Selected questions and comments from the day

We need space to take risks – and all the rest will follow.

How can I make the time to become a transformational leader when I have to firefight all the time?

I did not hear the word “patronage” today – what implications will any proposed new financial models have for artists

Times of great stress can lead to passion and vision resulting in different artistic forms and different engagement

Should we really be trying to do less better?

Can Creative Scotland advocate for HR policies that encourage the making “creative space” for staff?

What are the conditions necessary for us to thrive?

What options are known to us to monetise content?

Can we explore models of bonds or equity under our current legal structures?

We need to invest in our people, but we also need to make space for fresh talent.

What value might people ascribe to social capital or cultural capital that we offer?

The “common bond” of artists is recognised in establishing a Scotland-wide credit union

“Resilient” implies returning to our current shape. “Malleable” suggests an organisation that is responsive to external factors.

Ideas for a Resilience Fund

1. Buy time for senior staff to have some “creative space” away from the day to day challenges of the job. Encourage sabbaticals and pay for back-fill. Learn from successes of the Cultural Leadership programme.
2. Build and strengthen networks - thematic, geographic, maybe across the DCMS13 - to fight isolation and to enable collaborations to happen
3. Continue to find ways to grow new audiences – which might be one of the most resilient things we can do.
4. Explore options for new forms of tax incentive for investing in the arts – for both companies and individual donors
5. Help make the case for continued local authority investment in provision
6. Progress with mergers and collaborations. Recognise that potential mergers are always easier to spot in other organisations but there can be real benefits when there is a clear fit. Mergers should not be about propping up weaker companies, but seeking a “hybrid vigour” – it should be about shared ambitions, not just shared services.

Powerpoint slides that were presented are reproduced below, with ‘-’ indicating the break between slides.

Creative Scotland Update

The Bill
Innovation Fund
Creative Industries
On line engagement

Resilience and Sustainability

-

PSR Bill – scrutiny by the ELLC Committee

23 June: The Committee launched its consultation on the Bill

14 August: Deadline for responses

1 September: Evidence from the Scottish Government Bill Team

9 September: Roundtable discussion on Creative Scotland

23 September: submit report to the Finance Committee

TBC: Stage 1 Debate in Parliament.

-

Creative Scotland: Ewan Brown
Scottish Arts Council: Jim Tough
Scottish Screen: Ken Hay
Alison Watt:
Scottish Storytelling Centre: Dr Donald Smith
Equity: Lorne Boswell
Scottish Enterprise: Jack Perry
HIE: Sandy Cumming
Scottish Artists Union: Terry Anderson
Scottish Musicians Union: Sheena Macdonald
Scottish Dance Theatre: Amanda Chinn
Realtime Worlds: Gary Dale

-

Creative Scotland Update - Innovation Fund

Vital Spark Awards (Anita Clark, Head of Dance) £1 million to bring together innovative and inspirational collaborations by two or more Scottish or Scottish-based artists from different sectors.

Starter for Six (Helen Bennett, Head of Crafts and Creative Industries) £1 million for the enterprise support programme for start-up creative entrepreneurs across Scotland.

The Creative Scotland Rural Innovation Fund (David Taylor, Co- Director Arts,) £750k to support innovative cross-agency working in rural areas

Creative Scotland Partners artists' residency fund (Iain Munro, Co- Director Arts) £500,000 to provide additional innovative residencies for artist to work with communities in education, health and the environment.

Own Art (Amanda Catto, Head of Visual Arts) £250,000 will support a new strategy for galleries to develop online sales and promotion. There will also be new marketing campaigns that raise awareness of the accessibility of the Own Art scheme and the rewards of art collecting generally.

Digital Media Fund (Scottish Screen) £1.5m

-

Creative Scotland Update - Sector Dialogue

Purpose

Providing information and space for dialogue and about being prepared to 'change our thinking' on the basis of what we learn

To engage the artistic and creative communities in Scotland with the emerging vision of Creative Scotland in a way that generates ideas and strengthens the purpose and ambition for Creative Scotland.

-

Creative Scotland Update - Sector Dialogue

Outcomes

A legacy for the Creative Scotland NDPB that informs future strategy

Enhanced trust between the sector and Creative Scotland

A pilot model for future consultation with the sector

-

Creative Scotland Update - Sector Dialogue

Starting Points...

The priorities for Creative Scotland, as described by the Minister

- Artist/Practitioner
- Audiences
- Participation
- Scotland in the World

-

Creative Scotland Update - Sector Dialogue

Starting Points...

CIFAIG Partnership Report

Challenges arising from arts directorate strategy overviews

Taking Part Research

Provocations from the sector

-

Creative Scotland Update - Sector Dialogue

•Moderators – ‘Creative Producers’

•Topics

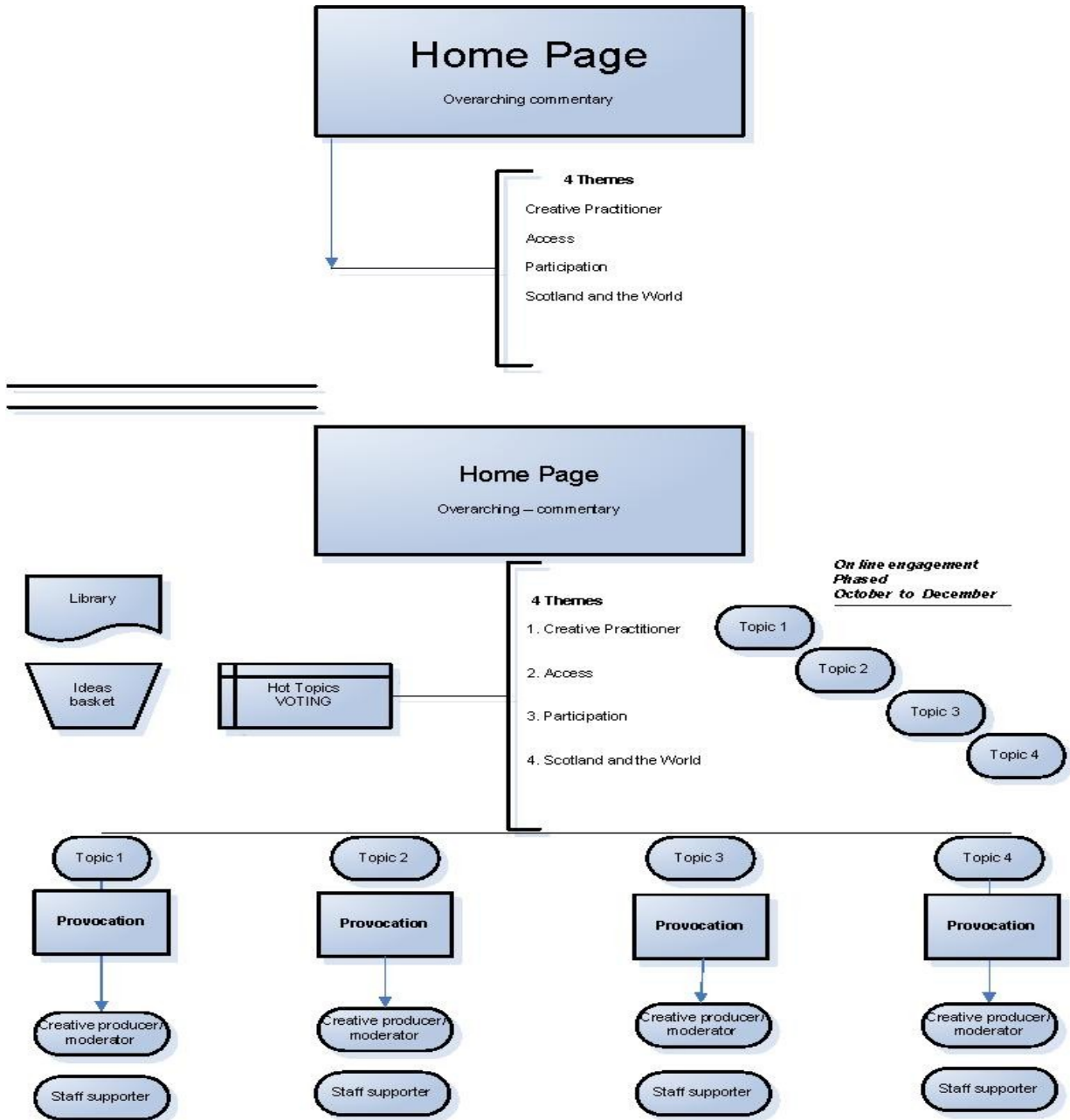
•Ideas Baskets

•Library

•Voting

•Sequencing

Sector Dialogue Model



Creative Scotland Update - Sector Dialogue

Timetable

Mid Aug – Mid Sept solicit provocation pieces

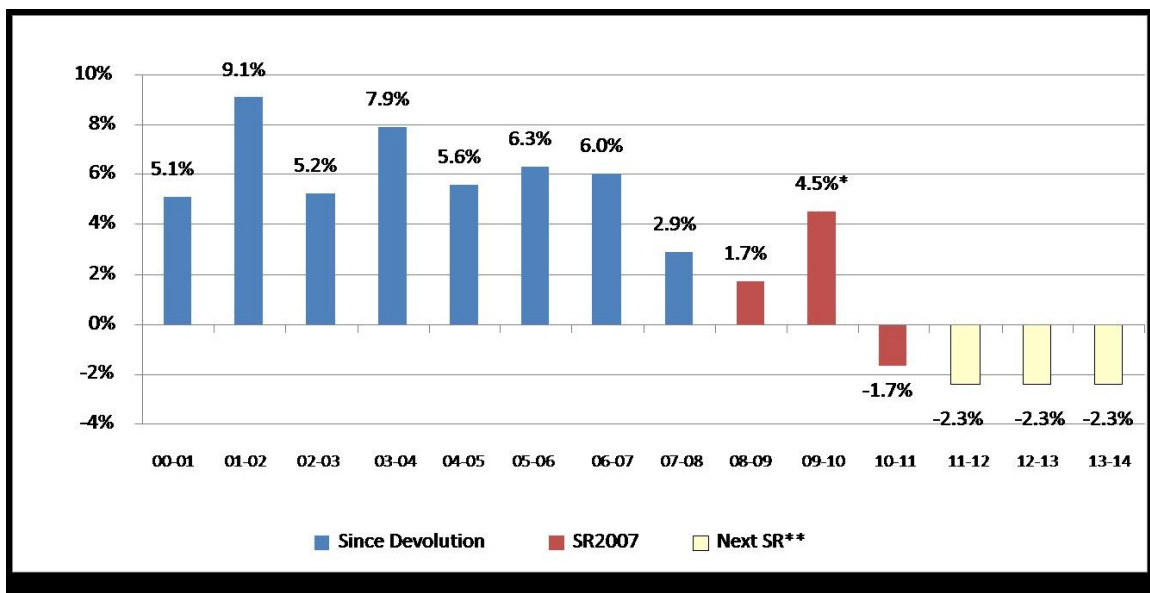
Mid Aug – Mid Sept recruit and brief moderators

1 October – launch

Early Dec – Events (to be confirmed)

-

Scottish Government and Public Spending



-

Possible approach to budget challenges.....

To achieve balanced budgets going forward, we need to consider:

- Can we get more from efficiencies agenda?
- Review of policy priorities
- Ways of maintaining income
- Scope for further integration/collaborative working

-

Possible approach to budget challenges.....

Need to consider together fundamental questions about the long term role and shape of the public sector

Keep pace with the public debate and public expectations – need to demonstrate value for money and articulate contribution of public sector bodies to economic recovery and delivery of the Purpose

Flexibility and creativity essential

Look for strategic and coherent approaches – across the public sector and multi-year

-

Key Messages from Scottish Government

Entering very different financial climate – significant spending constraints with implications for all public bodies

Scottish Government remains committed to the delivery of the Purpose, the National Outcomes and medium term economic recovery programme

Public Bodies' core policy objectives therefore unlikely to change – but how we deliver on those objectives open to review

Public Service Reform agenda critically important

Vital role for public sector leaders - need for corporate approach across sectors and organisations

-

'This time, like all times, is a very good one, if we but know what to do with it.'
Ralph Waldo Emerson

-

Not for profit Finance Fund

Tools For Tough Times

Leading for the Future

Leading for the Future: Innovative Support for Artistic Excellence

Leading for the Future, is an experimental pilot initiative designed to enable a group of artistically outstanding organizations to strengthen their business in a shifting environment.

These investments are intended to allow participants to take *transformative* rather than *incremental* steps to remain artistically relevant, effective and excellent while ensuring long-term financial viability.

These grants are not for the purpose of supporting or adding ongoing programs, but rather to invest in new approaches to doing business that will lead to greater organizational strength.

-

Resilience Package

AmbiTion Programme £1m
Organisational Development Programme £300k
Resilience Programme £1.2m
Artists bursaries and commissions £375k
MMM Partnership Programme

-

Don't ask what your country can do for you....

Leadership

'Management is doing things right, leadership is doing the right things'.
Peter Drucker

'Progress occurs when courageous, skilful leaders seize the opportunity to change things for the better'.
Harry S. Truman

'Leadership is the capacity to translate vision into reality'
Warren G. Bennis

'I have a different vision of leadership. A leadership is someone who brings people together.'
George W. Bush

Mission Models Money: Clare Cooper and Roanne Dods, Directors, MMM

Mission, Models, Money:

building resilience in people and arts organisations, evolving new business models

Edinburgh

August 2009

-

'The primary challenge of our age is how we organise ourselves for creative projects – as individuals, organisations and societies. Our capacity to do this will determine how well we respond to the challenges of the 21st century.'

'So, what do you do? A new question for policy in the creative age'

Charlie Tims, Shelagh Wright (Demos)

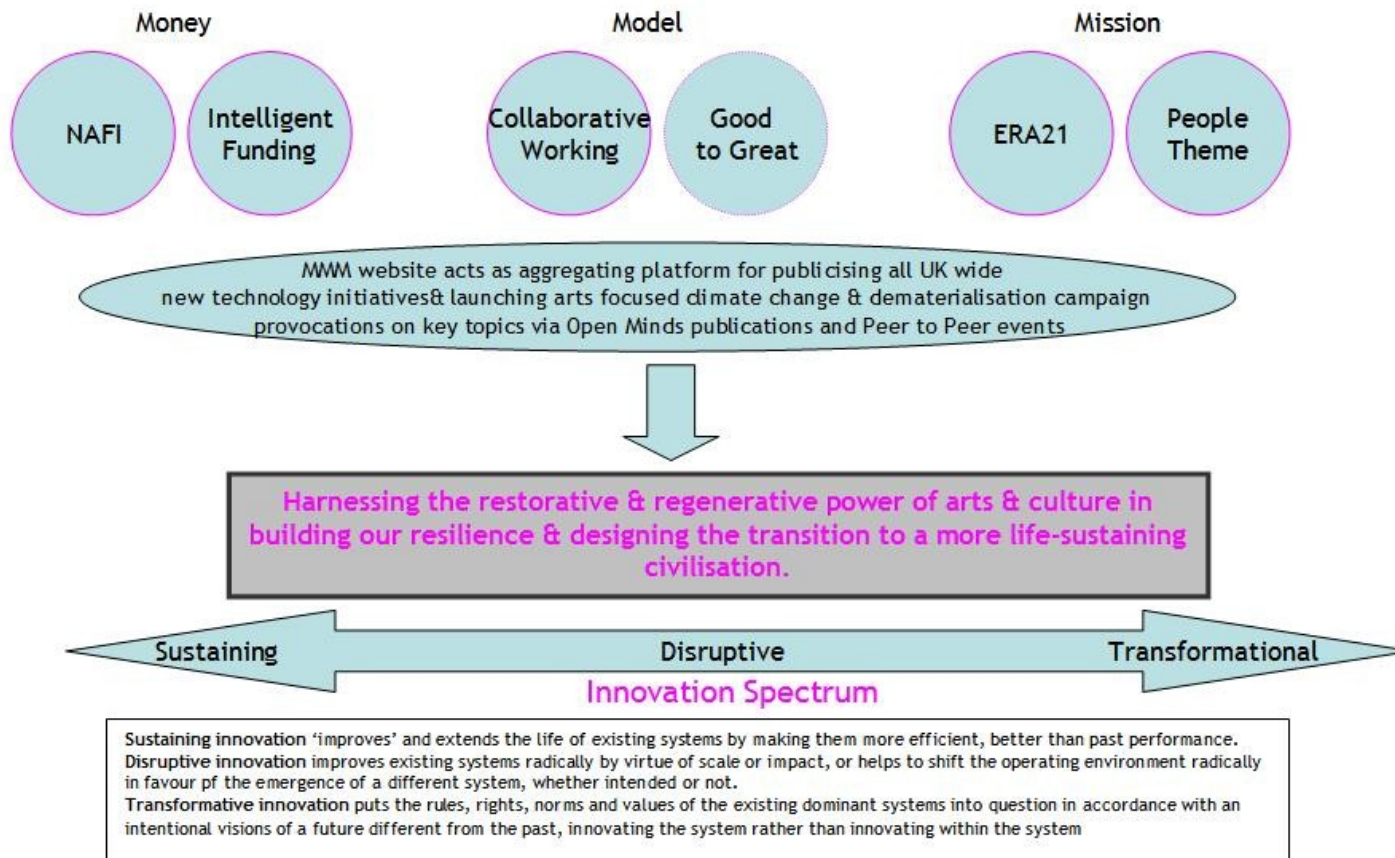
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'Across the media and creative industries organisations are groping in the fog for a way to fashion new organisational and business models.'

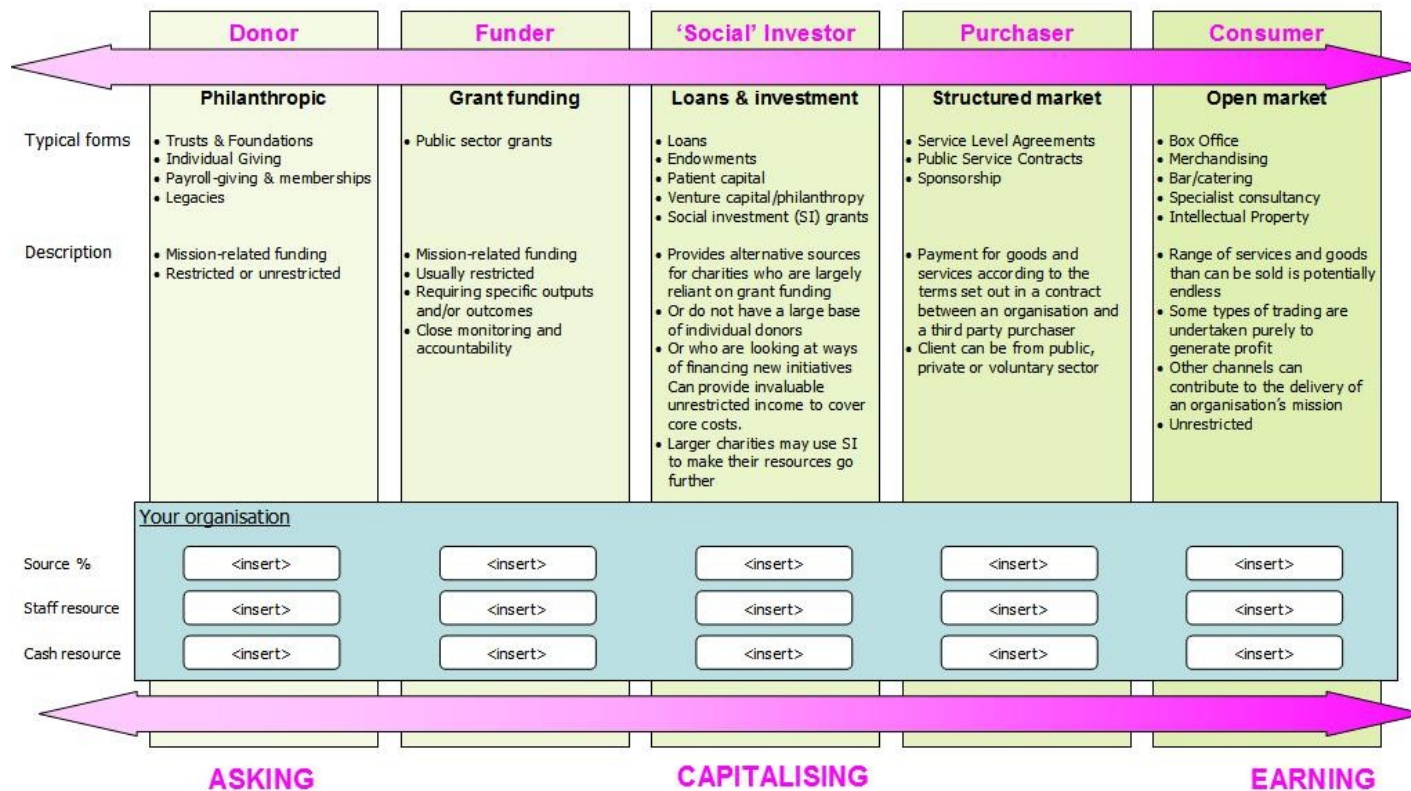
Charles Leadbeater

MMM: Designing for Transition

transforming the way the arts use their resources, building resilience in organisations & people
2008-2010



The MMM income spectrum: template



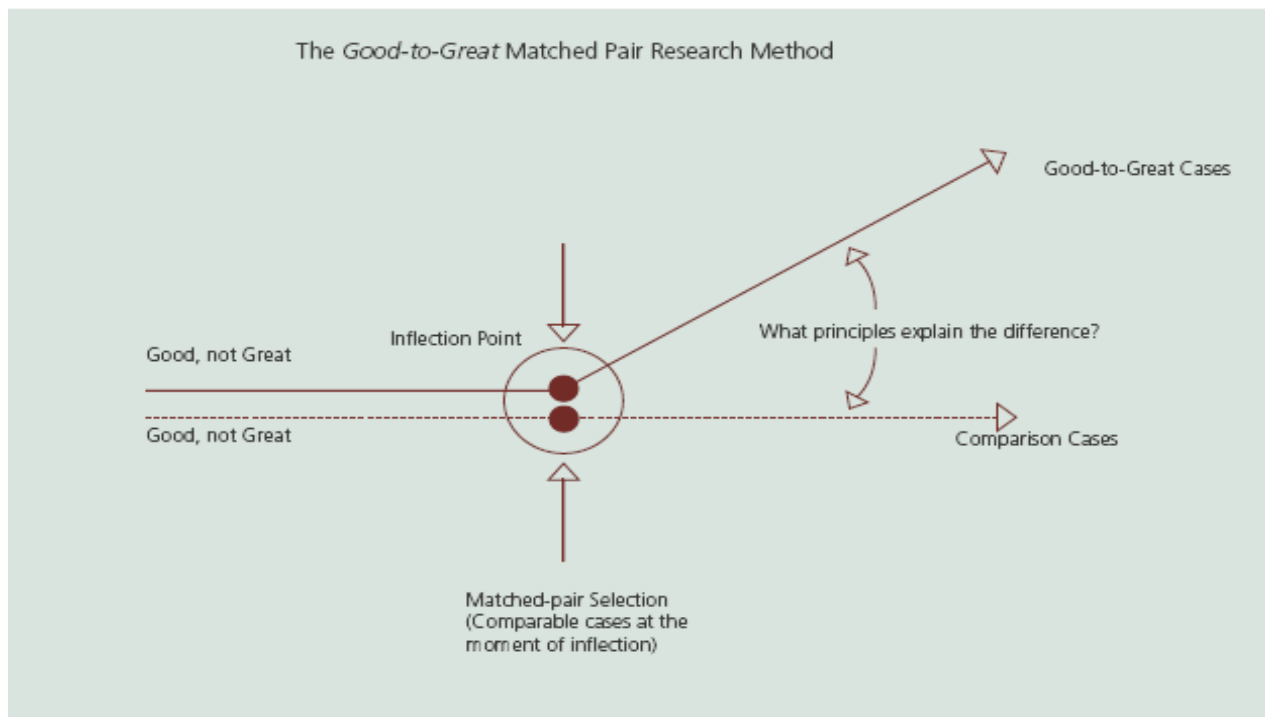
(Mission Models Money 2006, adapted from NCVO)

Piloting the use of new and alternative financial instruments

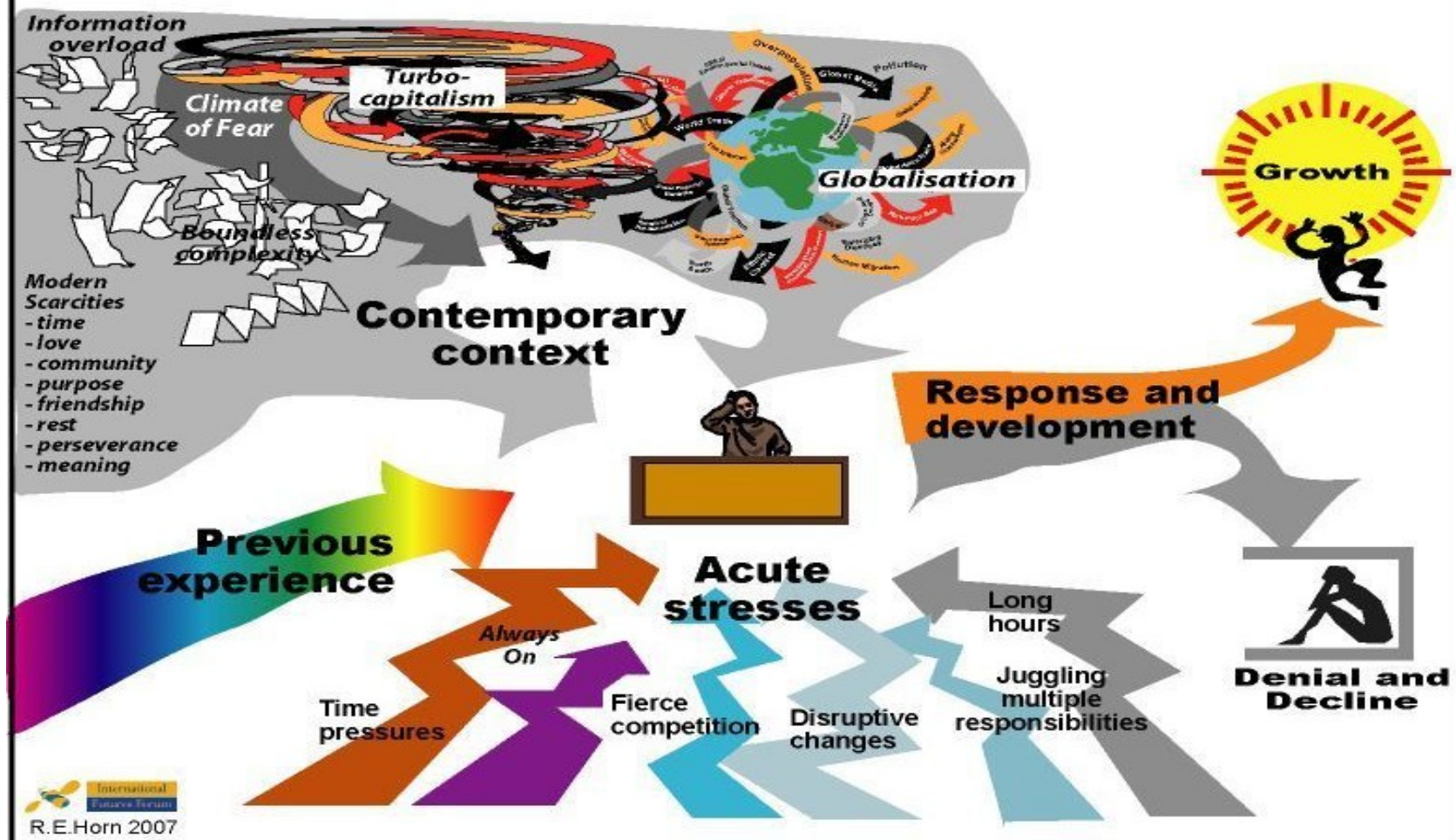
“One very pronounced difference between for profits and non profits is access to capital, and, in particular, growth capital, the money that enables organisations to invest in themselves, to grow, scale, improve and strengthen their organisations, products and services. This form of capital is the hardest for community based non profits to come by...”

Mario Morino and Bill Shore

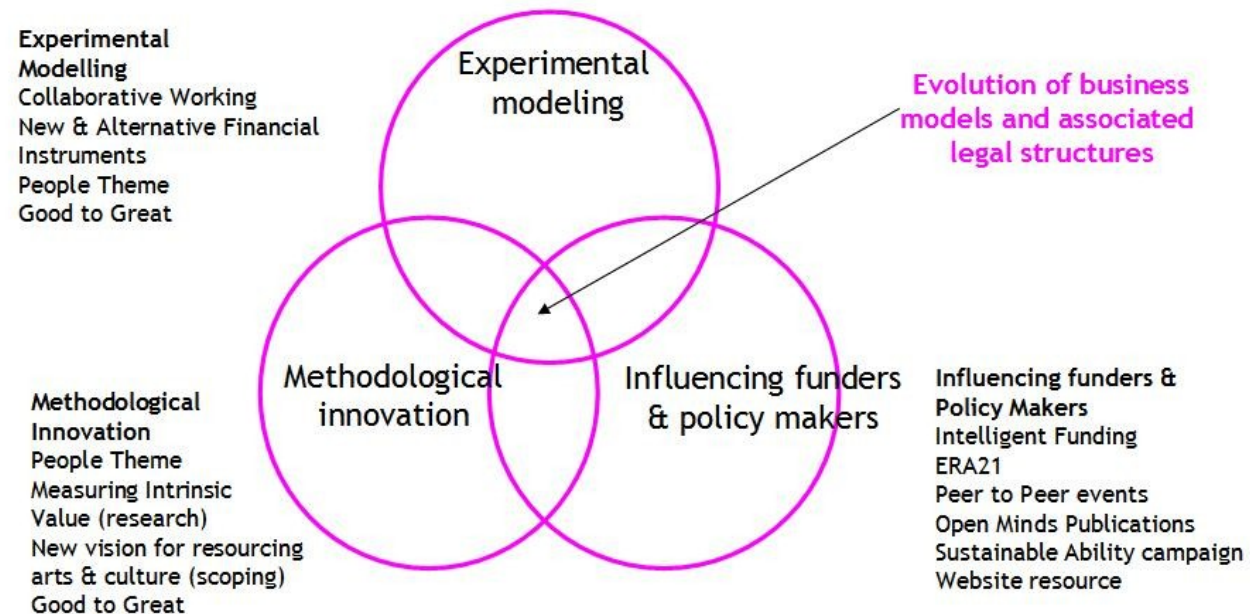
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A model of personal development applied to organisations



MMM:Designing for Transition
evolving the business model for making great art



Provocation 1 – Intuitive approaches: Jackie Wylie, Artistic Director, The Arches

Why we need to keep telling artists that we love them...

The Arches is a multi-art form venue in the city centre of Glasgow, housed within a series of atmospheric Victorian brick archways underneath Central Station.

Slide – Building under construction 1899

Our defining feature is our unique model whereby 85% of our income is generated by commercial activity - predominantly from our club nights, live music events and bars and restaurants.

Slide – Pressure 2007

We are a not-for profit organisation, all income from our retail company is used to fund our arts activities, the majority of which is spent on supporting emergent artists, allowing us to be the home for Scotland's bravest young practitioners.

Slide – Arches Live

This unique environment creates a specific type of mentality in our artists, free from the pressure to deliver a 'product', they feel welcomed into a subcultural community whereby they are encouraged to take risks in developing new work to present through carefully contextualised supportive platforms.

One such platform is Arches Live, others are the Arches Award for Stage Directors (slide) our Scratch nights (slide) or the Brick Award (slide).

Everyone is aware that we are facing a challenging time, we are being warned at all times of budget cuts and the responsibility for dealing with the subsequent shrunken funding being passed to organisations.

For me the key to success in this environment is ensuring we don't resort to making safe choices and most importantly we must encourage artists to continue to take risks.

This is our responsibility as venues and producers; we cannot pass on our sense of fear to the artists, instead we must constantly find new ways of showing them how much we love them.

We have so far heard much about Creative Scotland focusing on 'the artist'. What does this really mean?

It has to be about sincerity, about genuinely valuing the unique voice of the artist, about saying thanks, you are braver than me.

At the arches artists are part of the very fabric of our organisation.

Slide - Adrian Howells

We pride ourselves on listening to try and understand exactly what they need in order to feel supported, reaching out on their behalfs to others who might also support them and in doing so becoming open to new instinctive collaborations.

Slide – Artist Away Day

Last year when contemplating a new stage in the development of the Arches one of the first things we did was to host an 'artist away day' to ask the community who make us what we are what they wanted us to become. We invited Radom Accomplice to facilitate the day and spend time together building our dream arts centre out of shoes boxes and bits of string.

Slide - Ann Liv

What they really wanted was often quite simple: an open door - informal mentoring and a space for them to meet and share ideas.

Most importantly what they wanted was for someone to take chance on them. If we hadn't platformed Nic Green alongside Ann Liv Young at the very beginning of her career then we wouldn't now have Trilogy at the Fringe.

Slide - Derevo

This Autumn we are match making artists from the physical theatre sector at all career levels with their Russian and German counterparts as we collaborate with Derevo and Akhe, allowing all three organisations to just play together in our building.

As times get tougher we have to open our doors to artists, let them use all the resources we have even as those resources shrink. Never underestimate what it might mean to a recent graduate to have a week's free rehearsal space even if it means going against an instinct to make profit driven choices at all times.

At the arches the artists are our stakeholders, always at the top of our VIP lists, always prioritised.

In doing so we nurture a generation of risk-takers capable of making the innovative work that will allow us as an arts community to come through these tough times,

We need to concentrate on our role in allowing them to feel brave enough to make bold, European work.

As well as supporting risk-taking in our artists we also have to do this in our audiences.

Slide - Behaviour

Last year we rebranded what was our 'Arches Theatre Festival' as 'Behaviour' as an instinctive response to an awareness that there is an audience who don't care if the work they love is 'theatre' 'music' or 'live art' as long as it pushes at their expectations. Now is the time when we have to bring in new audiences and the best way to do this is to put on work that is not necessarily defined by it's safety at the box office but by its ability to generate a visceral response.

We keep being told about a need for 'cross artform' collaboration but this must happen by listening to our audiences and responding instinctively, not as a tokenistic way of

sexing up traditional artforms to bring in some kind of imagined, idealised, youthful audience.

In times of recession people begin to re-think what 'community' means.

Slide - Instal

This is Phil Minton's feral choir at the Instal music festival in March. This year there has been a new atmosphere at our festivals: a sense of coming together to experience something special in its joyous liveness, free from commercial imperatives, in defiance of a system that has failed us.

We must have faith in our audiences, their intelligence, their ability to cope with dangerous, difficult work.

Slide – NRLA, Dominic Johnson

It never fails to surprise me how often our audiences will understand our programming choices and enjoy feeling part of an experiment even if they don't 'like' the work.

Slide - Creative Learning

We also need to re-think our education programmes, allowing creative learning to function as a way of contextualising difficult work, bringing in academic partners rather than ticking boxes to try and keep our funders happy even as they threaten to shrink their support. Creative Learning will allow us to sustain our audiences on our own terms.

Slide - St Stephens

This year we are running 'the arches at St. Stephen's' at the former aurora nova venue.

We received support from Made in Scotland to put one show on at Edinburgh, Trilogy, and in typical Arches style we couldn't help ourselves but try and change the entire make-up of the Fringe.

I hope we have made a virtue out of a 'raw', DIY aesthetic. The success of the venue is based on the value we have placed on the artistic community at its heart, Scratch nights, artists bring and buy sale and a financially suicidal bring your own bottle policy so that the young companies coming to the Fringe can hang out with us on the cheap. This has created a supportive atmosphere for the show we were originally funded to create, helping the entire project as whole to succeed.

Now that I have outlined how you can make the most of scarce resources I feel I have earned the right to now issue a warning.

This constant stretching of our limits in order to try and achieve our ambitions within our financial means is not sustainable without long term stable and increasing external funding. Without this we will become exhausted and our ambitions will start to shrink.

We are the model of a 'creative industry' that is so often discussed as Creative Scotland comes into being, balancing income generation with artistic output. This emphasis on 'income generation' has its own set of risks.

It is unbelievably hard work to create art inside a night club. We have to push ourselves constantly to put risky work on in an environment that is already dangerous. Our

stakeholders aren't simply the Scottish Arts Council and Glasgow City Council they are Strathclyde Police and the Licensing Board.

We are forced to set our budgets based on guessing the potential drinking habits of the people of Glasgow. We are now seriously feeling the effects of peoples decisions to cut back on spending – choosing to go clubbing but staying in and drinking cheaply at home then coming out later. The costs of running our massive building continue to rise yet our funding stays the same and our commercial income decreases.

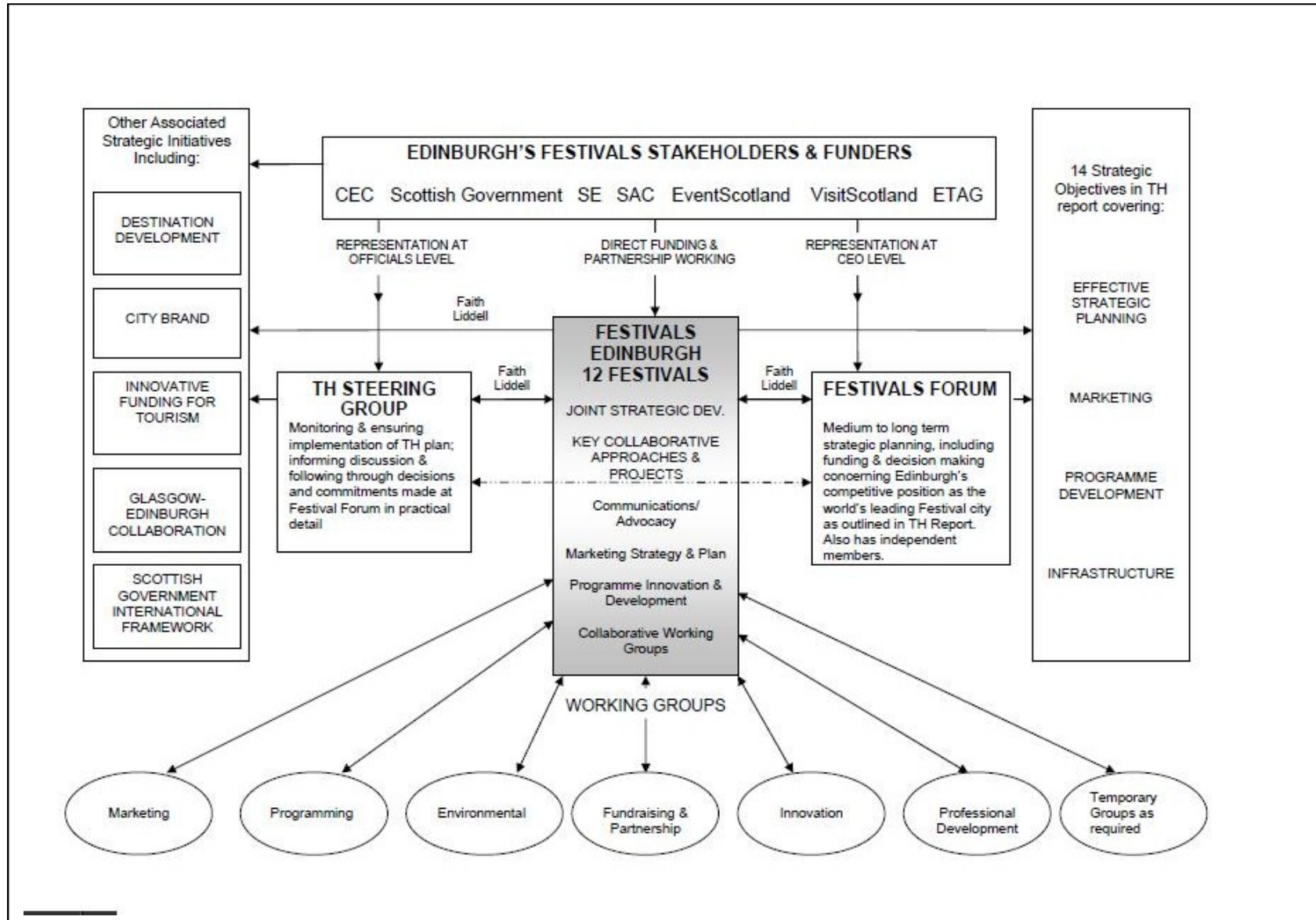
Our Foundation funding is our only stable source. Making money is tiring, it's tiring for a building and for the people who work in the building and when exhaustion kicks in we pass that tiredness to the artists.

To finish I'd like to bring it back round to the artists again. Good will from our artistic community, and by good will I mean making work without budgets, cannot last. We need to be able to reward their hard work in order to keep them happy, in order that they feel loved. As the emergent artists succeed through taking risks we are not able to thank them with ever increasing opportunities to expand their scale and take further risks because we can't afford to.

We can use our beautiful building to persuade radical European companies to come to us cheaply but we risk failing those emergent artists capable of competing with worldwide talent by being unable to send them out of Scotland.

Everyone always talks of the ever changing nature of the Arches, a space will start it's evening filled with an artistic event and be transformed to a money –making club night an hour later. We pride ourselves on this dynamism, we are forced to run fast and that keeps us fit. But if you push us too hard we will all become exhausted.

Provocation 2 – Building a collaborative approach (formal): Faith Liddell, Director, Festivals Edinburgh



Provocation 3 – Building a collaborative approach (informal):

Jan-Bert van den Berg, Director, Artlink / Cultural Alliance

I was at a meeting a couple of days ago about Funding in Voluntary Sector where I could revert to form. I sat at the back pulled faces and generally was disappointed and dismayed by the fact that life seems to be kind of circular. We see problems come together discuss them, try and deal with them and then in about 5 years time do it all over again!

How do I break out of the cycle of ever growing cynicism? Should I just accept it is my age and my lot and go for that job in B&Q that I covet?

Well last November I decided on another course of action. After a somewhat depressing and pointless Foundation funded organisation day had come and gone - I had moaned to the usual people who after the first few words had kind of glazed over and nodded in agreement although I am uncertain whether were listening to the somewhat threadbare and tired old arguments and moans. I went home grumbling, moaned some more and was told to shut up and get on with it!

And low and behold that's what I did. I thought I share my grumble with other foundation funded and flexibly funded organisations. I also indicated that previously when feeling this much out of control I had got together with others and done something about it. When cuts were previously on the agenda, because funnily enough we have had recessions before - Edinburgh Cultural organisations had got together and written to local politicians and succeeded in averting significant reductions in grant aid. To my total and utter surprise the response was significant! I was all of a sudden very popular! Literally over a 100 organisations got back to me sharing a similar sentiment of frustration, which incidentally seemed to be also was shared by over 400 artists who wrote directly to the Culture minister.

Anyway an email from a grumpy old bastard ultimately led to the formation of what is a loose alliance of cultural organisations seeking to positively influence the formation of the wonderful brave new world of Creative Scotland. Getting together to achieve something positive has certainly worked. There seems to be better communication and a clearer focus. Although there is still a way to go in this particular process there is now a way to get points across directly without feeling that they are mediated and perhaps over considered and evidenced to nth degree.

How does this relate to what we are talking about today though?

Well on the one hand perhaps it seems to be all about seeing a business opportunity now. Even resilience apparently can only be achieved through enterprise! So perhaps we can start making some money by charging a Cultural Alliance membership? What about a bit of quantitative easing for the cultural sector Mr Swinney?

Then again perhaps we should actually concentrate on what is important here. Culture is not just a commodity. It is a right enshrined in the universal declaration of human rights. So for all our clever manoeuvring and playing with words we should also remember that it is more than being efficient, effective and entrepreneurial.

Also remember don't always just accept what you are being told and if you get really pissed off you can always find others who share your frustrations or ambitions and do something about it! If you believe in what you do the money will come!

Provocation 4 – Creative/entrepreneurial leadership:

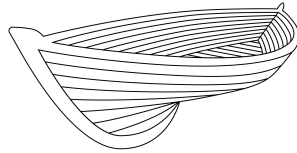
Cathie Boyd, Artistic Director, Theatre Cryptic

“We keep moving forward, opening new doors, and doing new things, because we're curious and curiosity keeps leading us down new paths.”

Walt Disney

“Within these ‘cultural aberrations’ and in spite of them, we must encourage ongoing development and appreciation of culture in all its forms. Culture should be teaching us how to be as fully alive as possible. Culture helps us define ourselves to ourselves, and thus, it also defines us in relationship to the world. When we agree that this is one of the necessary functions of culture, the work we must do to manage and support it becomes much clearer.”

Ritseart ten Cate



Shetland *arts*

To: Board of Trustees – Shetland Arts

23 September 2009

From: Arts Development Manager, Shetland Arts

Arts Development Report - April 1st 2009 to August 31st 2009

1. Purpose of report

This report seeks to inform the Board of the arts development activities that have taken place since the beginning of this financial year. These can be discussed in more detail at the next Trustees' Arts Development Meeting.

2. Craft

- 2.1 The Arts Development Officer (ADO) - Craft's work has been dominated by the research and funding application activity for the 'Portage' proposal, a Scottish Arts Council initiative relating to new and innovative ways of curating and exhibiting craft, and one which would break down some of the boundaries between craft and visual art, challenging audiences and makers to think differently about what they are seeing and creating. 'Portage' involved a two stage application process, and required the ADO Craft, the ADO Visual Arts and the Exhibitions Curator to work closely on researching cutting edge makers and artists both in the UK and abroad, and preparing an exhibition and curation plan for 2010. Funding was made available in the first stage of the process for the three officers to visit makers and galleries in Scandinavia, northern Europe and the UK. A great deal of work was undertaken in the progressing of 'Portage' but ultimately, our application did not fulfil the SAC's requirements. Whilst this was obviously disappointing, the discussions held with the SAC following their decision were very positive and helpful, providing us with a strong sense of the direction we should now take. Individual projects within the whole application were identified as being worth pursuing. e.g., the digital jewellery exhibition and residency, and the three officers are now engaged in making separate applications for funding for elements of 'Portage' which can still develop into something exciting and of interest to Shetland.
- 2.2 The ADO Craft has also been working on plans for a textiles project to accompany The Gunnister Man exhibition at the Shetland Museum and Archives over the autumn.

- 2.3 The ADO Craft has been invited to become an advisor on craft for the Scottish Arts Council.
- 2.4 The ADO Craft continues to support local craft makers via devolved funding from the SAC and matched funding from the SIC Economic Development Department.

3. Bonhoga Gallery

- 3.1 Apart from working with colleagues on the 'Portage' project, the Curator has ensured that a diverse programme of exhibitions has been on show at Bonhoga. Jennifer Talbot's April exhibition, 'Reaching Across', was the result of a residency she undertook at the Booth in 2005. Using silk, wool, flax and other materials she created a series of hangings inspired by the landscape. The Shetland landscape was also the inspiration for Alison Hayes' dream like installation 'Island Sound', an enchanted blend of sounds and images played on to the back wall of the gallery. Architecture was the theme of 'Building Biographies', a touring exhibition from The Lighthouse in Glasgow. 'Open Quintet' featured the five local artists and makers who won the prizes in last year's Open exhibition. The decision to expand the prizes from being simply monetary to having your own exhibition was a developmental decision to encourage local artists and makers to expand and grow their work, and it will be repeated with the five who have won this year's 'Open' exhibition, currently on show at Bonhoga. In August, to complement the 'Homecoming' theme incorporated into this year's Fiddle Frenzy, we held the 'Diaspora' exhibition, involving artists who were born elsewhere and had moved to live in Shetland, and Shetland born artists who had moved to live elsewhere. The results drew in identifiably different audiences including locals who had not previously visited the gallery.
- 3.2 After much discussion and debate we have decided to take a break from the 'Art to Go' aspect of the gallery's work. Originally included as the result of a lengthy consultation process which identified a desire for an ongoing exhibition of the work of local artists which could be bought 'off the wall', we did not get the response from a sufficient variety of local artists to make this a viable project. We will research this matter further over the autumn period.
- 3.3 The touring exhibitions have been well received and have included topical subjects such as this year's International Shetland Pony Breeders' Show, with a photography exhibition by Frances Taylor. We are now ready to start programming artworks on to the inter island ferries, with the co-operation of the SIC Marine Operations department.

4. Dance

- 4.1** Company Chordelia made a return visit to Shetland in April.
- 4.2** Shetland Arts' Traditional Dancer Worker (Maria Leask) continues to work across Shetland with schools, the WRVS, tourists and visitors (via Fiddle Frenzy), Children and Families Day and various additional support needs groups. Working with groups and schools from Fair Isle to Unst, Maria promotes and preserves the tradition of Shetland dance with unflagging energy and enthusiasm.
- 4.3** Our work with the young dance mentees has been temporarily halted due to one of the young men injuring his back (not during dance-related activity) and the other experiencing a family tragedy. Both have expressed their intention to carry on once they have fully recovered. On a more positive note, one of the young women mentees was so inspired by the work she undertook alongside former dance artist in residence Lisa Sinclair that she applied and has been accepted for a full time dance training course.
- 4.4** This being the last year of the Active Futures project, undertaken in partnership with the Shetland Islands Council (SIC), we are keen to consolidate the work undertaken, especially with the young mentees. A month long residency with Martial Dance will start in October, and meetings have been set up with the SIC and Shetland Recreational Trust to plan where we go from here. The Martial Dance residency will also include a commission of a dance piece to accompany the Shetland Museum and Archives' 'Gunnister Man' exhibition.

5. Drama

- 5.1** 'Blackout', the joint SYT/YUF production that was undertaken as part of the Shell/National Theatre Connections programme moved into its second stage with a performance at The Garrison in June, and a special performance for the Inter Islands Children's Panel Seminar at the end of May. Written by Davey Anderson and directed by ADO Drama John Haswell, thirty three young people performed this challenging piece in front of over sixty delegates, including Scotland's Minister for Children and Early Years, Adam Ingram, and it was exceptionally well received. The production also won a glowing review from the Scottish Arts Council's evaluator.
- 5.2** The SYT's rambunctious summer production of 'Canterbury Tales' went down a storm with audiences at the end of August, with the young performers on top form with the near-the-knuckle humour and picture postcard slapstick. The challenge of rehearsing such a large company in times when, more than ever before, young people need to work to earn money during the summer holidays, has encouraged us to think differently about how we will approach next summer's project. It is

possible that we will undertake a smaller scale project with the younger members of the company during the summer, and mount a larger and more ambitious project with the whole company during the autumn of 2010.

- 5.3** The National Theatre of Scotland visited Shetland in May with performances of 'Mary Queen of Scots Got Her Head Chopped Off' and 'Our Teacher is a Trow!' They performed in Whiteness and Weisdale Hall and in Unst with three public shows and a schools' performance. Also included was a short play by local writer Peter Ratter, following a play writing workshop held by the NTS earlier in the year at which five local writers attended.
- 5.4** John is now working on a partnership project between the Community Mental Health Team, the West Side Players and ourselves, a play about the challenges experienced by carers of people suffering from mental illness.

6. Literature

- 6.1** A considerable amount of the ADO Literature's time over the summer has been spent preparing for the Wordplay Festival (to be covered in the next report). The planning process is in itself developmental as it uses the input of four local volunteer curators, one of whom is now involved in his second year of curating.
- 6.2** Donald has also been facilitating the setting up of two evening classes, one in creative writing and one in dialect writing.
- 6.3** The Kevin MacNeil masterclass in novel writing was well received earlier this summer.
- 6.4** Ongoing work continues with the Annsbrae 'Just Writing' Group, the ILP Literature Group, the Lerwick Writers' Group and the West Mainland Writers' Group.
- 6.5** Regular liaison with the Shetland Library now ensures that we can work together in programming events and supporting each other's initiatives.

7. Music

- 7.1** The year started with a visit from Italian baroque ensemble Arcomelo, who played to appreciative audiences at St Columba's Kirk and Busta House, as well as holding workshops at the Anderson High School and the Town Hall. They were assisted in coming here by the Italian Cultural Institute, and we hope that the contacts made during this visit will result in further collaborations in the future.

- 7.2 There was more classical music in partnership with the Johnsmas Foy Committee, as Shetland pianist Neil Georgeson and violinist Dave Worswick played to a full house at the Town Hall.
- 7.3 The ADO Music continued to invest the majority of his time into Youth Music, and in particular, in support of the Young Promoters' Group. The Group organised a gig at the Youth Music Forum conference in May, and promoted a Silent Disco later that month.
- 7.4 Bryan obtained funding from the SAC to undertake training in Pro-Tools, along with four other SADA staff members and volunteers. Pro-Tools is an industry standard sound engineering/recording software and is likely to be used in Mareel. Training in this software is therefore part of the capacity-building programme relating to the operation of Mareel.
- 7.5 With festival season approaching in early summer, the ADO Music supported four local musicians to attend the Ethno festival in Sweden. With the help of the Arts Development Fund, he was also able to accompany six young local traditional musicians to the HebCelt Festival in Stornoway in July. Assistance in planning and fundraising was also provided to the Blues Festival and Vunkfest.
- 7.6 The biggest festival of August for us was, as ever, Fiddle Frenzy, held in the first week of August, with nine public events plus all the various tuition sessions attracting 2230 audience members, 72 students and 33 'Frenzied Followers'. The festival took place in Lerwick, Voe, Whalsay and Fetlar and was a triumph of organisation on behalf of our Events and Venues Team. This year additional workshops in creative writing and craft were introduced making it a truly cultural event.
- 7.7 Working with promoters Regular Music, we were able to attract The Proclaimers at the end of August, playing to a sell-out house at the Clickimin Centre. Again, we hope that this co-promotion with Regular Music will lead to other high profile acts coming to Shetland in future.
- 7.8 The ADO Music has also spent a lot of time working on the launch of our new web site, and on planning for potential major projects such as LoveMusic and IMPACT. The former is an Edinburgh based initiative planned as part of the SAC Inspire initiative and involves a tour of major world class musicians around schools and venues all over Scotland. The latter is a European trans national initiative aimed at promoting traditional music in all of its partner countries.
- 7.9 Bryan has championed a new strand of arts activity, stand-up comedy, working in partnership with the SIC Adult Education service and local comedian Sandy Nelson. The most recent initiative was a gig arranged during Fiddle Frenzy involving three visiting and two local comedians.

- 7.10 He is now in the middle of planning for the Peerie Willie Guitar Festival due to take place this weekend.

8. Visual Arts

- 8.1 Along with the ADO Craft and the Exhibitions Curator, Clair has spent a lot of her time over the past five months in the research and fund application activities relating to 'Portage'. She intends to follow up a particular element of this, the digital jewellery project, later this year.
- 8.2 As ADO Visual Arts she has also had a number of new and high profile multi agency projects to oversee. The Created Space Project, involving tenants of the Independent Living Project working alongside professional artists in the creation of a 'sensory garden' is now entering its second phase, with a commission being advertised this week for a piece of sculpture. This has been a very challenging piece of partnership working, demanding high levels of diplomacy and troubleshooting on Clair's part.
- 8.3 Another large multi-agency project, Power of Place (celebrating a year of architecture) has encountered difficulties not of its own making in that The Lighthouse, Scotland's Centre for Architecture, Design and the City, has gone into administration. We had funding from the Lighthouse to employ a part-time project co-ordinator, but the future of this funding is now in the hands of the administrators. Thankfully, it looks as though the Scottish Government will continue to honour the funding agreement. The Lighthouse also provided a significant amount of 'back office' support and assistance to us. Discussions are being held as to how to proceed with this exciting project should this assistance cease to be available.
- 8.4 After months of determined fund raising the ADO Visual Arts was able to launch Space to Face, a project undertaken in partnership with the Shetland Community Mediation Team and Restorative Justice. Four artists have been employed to work with individual young offenders on the creation of artworks to offer to victims of their crimes. The referral rate is slower than we would like, and although each artist has had at least one young offender to work with, we are actively encouraging the Procurator Fiscal and the Children's Reporter to consider referring a wider range of offenders to the scheme.
- 8.5 The ADO Visual Arts helped create the Shetland Nature Festival Art Trails whereby the public could visit artists' and makers' studios and sites of particular natural/wildlife interest.
- 8.6 The ADO Visual Arts continues to offer Continuing Professional Development for Art Teachers as part of the Bonhoga Education Programme. Along with CPD, the Gallery Education Programme includes artist-led workshops in schools based on artists' exhibitions, an

Education Resource Pack and educational activities/worksheets in the gallery for visitors.

- 8.7 The former WAG building, which we have been using as artists'/makers' studios for the past year is now to be vacated prior to the construction of SIC offices on the site. Clair, Hazel and Richard have done well to support the resident artists in this building over the past year.
- 8.8 The Diaspora Residency (part of Fiddle Frenzy - Creative Connections) took place at The Booth in August with Dr Hazel White, a digital jeweller from the University of Dundee.

9. Film and Digital Media

- 9.1 SADA entered into a partnership with Shetland Film Club in order to extend the Screenplay Film Festival to venues across Shetland, and to provide outreach activities in education, care homes, youth clubs etc over the next eight months.
- 9.2 Over the summer I have been working on the planning and organisation of Screenplay (to be covered in the next report), and working with volunteer Tim Bentley and young film makers group Maddrim Media in the production of a series of short films to be screened at the festival in September. We have also been encouraging and promoting other new film production companies, such as MagnieMedia and Bigger Than the Bag to make films using local writers, actors and technicians.
- 9.3 The Garrison Film Weekends attracted over 10,000 attendances since April.
- 9.4 Tim Bentley and I have also been preparing for our evening class, in partnership with the SIC Adult Learning Service, 'The Dark Side of the Cinema'. This is linked in to a Film Wednesdays series of screenings and has quickly booked up, with a waiting list to boot.

10. Cross Art Form

- 10.1 The Gunnister Man (see previous) is the most high profile cross art form project due to take place this autumn, but sometimes it is the lower profile projects that have as big an impact in their own way. The Fifteen Minutes Project, co-ordinated by Assistant Arts Development Officer Emily Sharp, was devised in response to a request from Sister Laura Whittall at the Interim Placement Unit in Montfield Hospital. She asked if we could organise a series of regular, if brief, arts activities at the IPU in order to contribute to the quality of life for the residents. Since then, a number of artists, musicians and makers have been in, mostly at lunch times and always as volunteers, to demonstrate or share what they do with the residents. The feedback has been gratifyingly positive, with

Sister Whittall and the staff reporting back their own observations and the comments of the residents and their families and friends as to the value of these sessions. Emily is committed to keeping this project going for the foreseeable future.

- 10.2 The largest digital media/visual arts project this summer, and for the rest of the year, has been Mirrie Dancers, the most ambitious public art project yet to take place in Shetland. Funded by the SAC Lottery 'Inspire' initiative, the Esmee Fairbairn Foundation and LEADER, the project will create ten temporary exterior illuminations at sites across Shetland over the winter of 2009/10, using bespoke technology. The equipment and the illuminations will eventually transfer to Mareel, along with a series of lace illuminations for the interior of the building. The summer has been spent working with the public to select the ten sites, engage with the camera and software technology in order to create 'light scores' for the illuminations, and preparing for the Lace Labs along with several of Shetland's most accomplished lace knitters. The first two illuminations will be installed late in October in Voe and Haroldswick.

11. Garrison Theatre

- 11.1 The Garrison Theatre has been extremely busy this year with hardly an empty space left for bookings. Apart from the high level of community bookings we have had performances and workshops from visiting companies including *Imaginate* in June (The Story of a Family) performing at the Garrison and at two schools, and *the Puppet Animation Festival* with Hotel Marionette and Iqbal the Child Weaver (the latter in partnership with Shetland Amnesty International) undertaking shadow puppet and animation workshops with primary schools as well as performing at the theatre.

12. Recommendations

- 12.1 The Board note the above report and the breath and depth of arts development activity being delivered by Shetland Arts through its officers and partners.
- 12.2 That the Board at the next Trustee Arts Development Meeting exercise their strategic artistic leadership role through the exploration of past (as described above), current and future activity.

Kathy Hubbard
Arts Development Manager
16th September 2009

ARTISTIC EVALUATION

This evaluation is intended to represent an objective aesthetic judgement. **Specialist advisors and officers should avoid making judgements based on their own personal tastes and preferences wherever possible.**

Artist/Company: Shetland Arts

Venue: Isleburgh Community Centre, Lerwick, Shetland.

Title of Event : Wordplay 09

Type of Event: Book Festival

Date of Visit: 04/09/09

Overall Rating: Very Good / Excellent.

(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – ie the particular strengths and weaknesses. If the management of the event affects the overall enjoyment of the event, please comment, but the overall rating should be based on the artistic merit of the event.)

Name: Emma Turnbull

Date: 09/09/09

Scottish Arts Council Officer

x

Specialist Advisor

This report has been commissioned by the Scottish Arts Council to evaluate the artistic quality of the production named above. It has been prepared by either a specialist Advisor, or an officer of the Scottish Arts Council, as indicated on the form. The report will be circulated to the organisation which produced the work and to the management of the venue, if the venue is core funded by the Scottish Arts Council.

The report will form evidence for the Artistic Leadership and Public Engagement sections of the Quality Framework and be taken into account in assessing the work of the producing company in relation to future applications for funding to the Scottish Arts Council. It may also be used by the Joint Board to report on the overall performance of its funded organisations.

Evaluators should enter their rating under each section, explaining briefly their reason for the rating with reference to their comments under each section. Ratings should be given in accordance with the following:

Very poor- standard falls well below what is acceptable.

Poor - not well conceived and executed

Satisfactory

Good - well conceived and executed

Very Good – well conceived and executed to a very good standard

Excellent – Inspiring and executed to an exceptionally high standard

1. Artistic Assessment

Please evaluate the artistic quality of the event, with particular reference to the strengths and weaknesses of the following:

Artform	Criteria	Rating	Comments and key reasons for rating
All	<p>Vision and imagination of work</p> <ul style="list-style-type: none"> Quality of ideas if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons 	Excellent	<p>The overall vision of the programmers was clear and well executed. They had devised a well balanced programme that would appeal to book lovers as well as incorporating elements for non traditional readers. The cross over elements of the programme were especially imaginative: Screen and page crossover, music and words as well as a joint event between a crime writer and a real life crime scene investigator.</p>
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> How does it fit within the artistic vision of the organisation? If the event is part of a Festival, please say how it contributes to the overall programme. 	Very Good	<p>The festival provided an excellent showcasing opportunity for writers which fits with Shetland Arts vision to "Support creative people" The events featuring local writers met the aim of "empowering our communities, groups and individuals to fulfill their creative potential."</p>
All	<p>Success of event against stated aims of project and/or performance</p> <ul style="list-style-type: none"> How does it relate to information contained in the programme, the website or other printed material? How well did it communicate the artistic themes? How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission? <p>Education events – see ¹below for definition</p>	Very Good	<p>The events delivered exactly what was outlined in the programme.</p> <p>The events I attended were highly successful, the crossover themes were evident in the way events were constructed (eg a poetry reading with some poems set to music, the festival club evening with folk music and the film events with panel discussions about translating stories from the page to the screen. The other themes of the local and the national were well represented in the selection of writers present at both wordplay and the sister film festival Screenplay.</p> <p>An accompanying education programme enabled a production of 'The man who planted trees' to tour schools in Shetland. There were several children's events throughout the festival for children up to the age of 10, these included animation workshops and a Gruffalo party. Gerry Cambridge was employed as the writer in residence for the festival and ran workshops with local school children.</p>
All	<p>Performers/tutors</p> <ul style="list-style-type: none"> What is the expertise of the performers? Where performers are amateur, please reflect this in your comments. How successfully did the performer(s) communicate with and engage the audience? In your view, was an artist as a tutor key to the success of the 	Excellent	<p>All of the events featured established writers from a variety of genres. Three events featured local writers / performers who were less well established but all of them were published. There were several very high profile authors such as Louis de Bernieres, Anne Cleaves and Julia Donaldson. The programming incorporated poets, novelists, screen writers and writers of literary non fiction.</p>

¹ Education is a bridge between artform excellence and increased access and participation, and it is people centred. Providing opportunities for learning and progressing in an artform or using an artform to address other, non-artistic, outcomes are equally valid; in either case a high quality strategic approach is required in order to benefit the participants and the organisation. Delivery can be through workshops, post/pre-show discussions, outreach work, etc aimed at any age group.

Artform	Criteria	Rating	Comments and key reasons for rating
	workshop?		Every event I attended was exemplary, authors engaged with audiences via delivery and interactive Q and A sessions. The workshop strand featured very experienced writers who delivered well crafted, hugely engaging sessions. The success of the workshop strand lay in the enlightened choice of tutors (Gerry Cambridge, Keith Brumpton, John Fardell) as well as the interesting topics selected for workshops: for example one strand focussed on advice for writers and featured high calibre writers such as Mark McCrum and Steven Appleby.
Dance, Theatre	Choreography/Use of choreography <ul style="list-style-type: none"> Was the work original? How was the space used? How many dancers were there and how were they used? How long was the piece? 		N / A
Theatre	Script Please comment on this for: <ul style="list-style-type: none"> new work second productions classics where the original has been substantially changed 		N / A
Theatre, Dance	Direction <ul style="list-style-type: none"> Was the work well interpreted? Was it well cast? Was it well presented? 		N / A
Dance, Theatre	Use of music <ul style="list-style-type: none"> Did the music/ sound used enhance the production? Is it live or recorded? 		N / A
Dance, Theatre	Design <ul style="list-style-type: none"> How were the costumes, set and lighting? How did it work in the venue? Was it technically proficient? (eg lighting and sound cues, etc). 		N / A
All	Quality of Public Engagement Performing Arts/Education - <ul style="list-style-type: none"> Was the production/event targeted at a particular audience? Was the production /event appropriate for the audience/participants? Were you/ engaged/inspired? Did the audience/ participants appear to be engaged/inspired? What was their response? Approximately how many people were there? Did there appear to be a broad mix of people – age, cultural diversity or disabled? Are BSL/captioned/audio described performances offered as part of the run/tour/? If so how many? What activities or supporting materials were available to enhance the experience of the event eg workshops, artist's 	Very Good	<p>The festival was targeted at readers and writers of all ages. The programme was diverse enough to attract a wide audience.</p> <p>The festival was appropriate to audience, audiences were engaged and entertained, This is evidenced by the quality of dialogue in the Q & A sessions.</p> <p>As well as participating in Q&A sessions, audience members bought books and talked to authors / hosts afterwards about the events. They also attended the festival club social event in the evening.</p> <p>Attendance at the festival broke all records: over 1000 people attended ticketed events. (Last year 600 attended)</p> <p>There was a mixture of ages, some mixed demographic and one or two people with additional needs. In the events I attended I not observe a</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>talks, discussion groups programmes, on line info?</p> <ul style="list-style-type: none"> Were these targeted at specific age groups? <p>Education/learning events: In addition, please provide comments on the following (if appropriate):</p> <ul style="list-style-type: none"> How was it taught/led eg one to one, group, child centred? What was the composition of the participant group – age range, gender mix? Is it strategically linked to the curriculum or national policy areas e.g. Early Years, Community Learning & Development What learning/skills development took place? What was the quality of the art produced by the participants? Did the workshop tutor have a teaching plan for the session and/or project? How were participants recruited? Did participants' views and choices help inform the structure and content of the project? <p>Crafts/Visual Arts Use of equipment, space and overall layout/hang?</p>		<p>huge cultural mixture of people which may reflect the demographic make up of Shetland??</p> <p>Additional activities to support events included panel discussions on book / film cross-overs and the education programme.</p> <p>The education programme comprised a poet in residence, touring theatre/ storytelling event to schools and children's strand of events at the festival.</p> <p>Events were principally aimed at Primary school children. Events delivered would contribute towards the four capacities from a Curriculum for Excellence.</p> <p>In the two young people's events I attended the learning which took place comprised writing and animation skills as well as the opportunity to gain confidence in reading ones work to a group.</p> <p>Workshop tutors were very well prepared with plenty of materials and tasks for participants. The schools programme was designed by the poet in residence who has a vast amount of experience in delivering workshops to young people, his work incorporates photography and creative writing.</p>

2. Management of Event

Please evaluate the way the event was presented/organised by the organisation and the venue, with reference to the checklist below, including additional comments/observations. Please try to view the venue and the services, and interpretative material as though you had never visited it before eg if you did not know the venue's location, how easy would it be to find your way there, and to find your way around once you had arrived?

Criteria	Comment
<p>Location and suitability of the venue for the event</p> <ul style="list-style-type: none"> Is it easy to find? Is it on a main transport route? Are the spaces clean? What were the sight lines like? How big was it? 	<p>Very good, the location was very central. It was a well known venue and therefore could be easily identified by locals and visitors. The spaces were clean and extremely light with excellent acoustics and a range of different sized spaces to accommodate different types of event.</p> <p>There were some display materials in the form of a libraries exhibition and a series of nature photographs by the writer in residence. These were well displayed and enhanced related sessions very well. The spaces were used very well, interactive workshops took place in smaller venues and large scale author events took place in the larger auditorium. There were opportunities for audiences to interact via the question and answer sessions at each event and informally at book signings afterwards. In addition the festival club provided a nice social platform which encouraged engagement between writers and audiences.</p>

Criteria	Comment
Information/ interpretive material at venue— <ul style="list-style-type: none"> Are there programmes, posters and displays about the event? Is there information on the venue's website? 	Excellent. Publicity materials were widespread in Lerwick, programmes, posters, fliers were all available in local shops and other arts venues (e.g. Garrison theatre) as well as information on Shetland arts website (including a downloadable pdf of the programme)
Publicity/ pre-publicity – <ul style="list-style-type: none"> What leaflets, posters, websites, did you see the event listed in? What publicity materials are produced? Is it easy to understand? Where can you get the information? Is there Acknowledgement of Scottish Arts Council Funding ²? <p>Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.</p>	<p>Very Good. Shetland Arts ran adverts for 3 weeks ahead of the festival in the Shetland Times. They issued numerous press releases and collaborated with the local media on promoting the festival. The Shetland Times ran a series of interviews and features on visiting writers.</p> <p>Publicity material is appropriate to the intended audience e.g. local radio adverts, posters in local shops and Bed and breakfasts. Pre publicity material is well targeted via the press, Shetland Arts website, 'Book festivals Scotland' calendar and through targeted mailing and emailing bulletins. The festival is jointly promoted with 'Screenplay' so that film and book audiences are targeted for both festivals. There had been some discussion of separating the festivals, but record ticket sales this year demonstrate that neither festival is suffering from concurrent timing.</p> <p>There was excellent acknowledgement of SAC funding on all printed materials as well as verbal thanks in every session.</p>
Ease of booking and payment	Very straightforward, box office available at the venue, tickets available via Shetland Arts and Wordplay box office.
Timing of the event <ul style="list-style-type: none"> Did the start and finish time seem to be appropriate for the audience? Was the length appropriate? 	Events were standard length, approximately one hour for an author event and one and a half to two hours for an interactive workshop. Appropriate breaks were taken during workshop sessions.
Signage and signposting <ul style="list-style-type: none"> Is the entrance clearly marked? Is there clear internal directional signage? Is there Braille signage or signage for audio loops? 	Very good. The venue was clearly signposted and there was an information desk immediately inside the entrance way. The desk was staffed at all times and there were additional 'floating' 'volunteers on hand to direct visitors to events.

² In press releases, at launches, on all published materials (including leaflets, brochures, programmes, posters, company's website, notices display, exhibition materials, websites and advertising, recordings, publications, video, broadcasts, computer programmes etc.) Where the event is publicised in the programme brochure of another organisation (eg venue, gallery, etc) then SAC acknowledgement should appear against the particular programme entry for this event.

Criteria	Comment																
	There were no Braille signs however the staff at the information desk who greeted visitors upon arrival accommodated individual needs. One visitor was blind/ partially sighted; he was accompanied to events by staff and assisted with seating etc when required.																
<p>Access and provision for disabled people</p> <ul style="list-style-type: none">Please insert yes/no in the boxes to reflect what you notice about the venue/event <p>Please add in any additional comments below the table</p> <ul style="list-style-type: none">How many BSL/captioned/audio described performances are there at the venue?	<table><tr><td></td><td>Yes/ No</td><td></td><td>Yes/ No</td></tr><tr><td>BSL interpretation</td><td>No</td><td>Audio description of performances</td><td>No</td></tr><tr><td>Captioning</td><td>No</td><td>Lift/ramp</td><td>Yes</td></tr><tr><td>Accessible toilets</td><td>Yes</td><td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td><td>Upon request.</td></tr></table>		Yes/ No		Yes/ No	BSL interpretation	No	Audio description of performances	No	Captioning	No	Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Upon request.
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Captioning	No	Lift/ramp	Yes														
Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Upon request.														
<p>Customer service</p> <ul style="list-style-type: none">How was the quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)If possible, comment on how responsive they were to the needs of disabled customers?	<p>Excellent. Staff were friendly, warm, open and helpful. They directed guests to events, welcomed all kinds of visitor with equal cheerfulness and enthusiasm. (all ages etc)</p> <p>The staff were extremely responsive to the needs of visitors with additional needs, in particular mobility issues and visually impaired visitors. I was very impressed with the level of support offered by volunteers to all visitors, guests and writers.</p>																

3. Organisation's Comments (optional)

This is the organisation's opportunity to respond to points raised within this assessment. Please do not feel obliged to fill this section in. In the spirit of the Quality Framework, we would ask that any comments are self-evaluating, providing an insight as to why, if there is, a major disagreement of response between the organisation and the evaluation, in a constructive way.

This will not alter the rating given by the assessment, but will allow the organisation the opportunity to give their opinion/feedback. The Scottish Arts Council reserves the right to edit comments if they are deemed to be libellous or defamatory.

As the Scottish Arts Council implements the Quality Framework internally, we intend to publish artistic evaluations on organisations that we support regularly on our website. The final artistic evaluation, including the organisation's response will be published on a quarterly basis on our website.

Please keep your response to max 500 words. If we do not hear from you in 15 days, we will assume that you do not want to respond.