

**Shetland Arts Development Agency**  
**Board of Trustees Meeting**  
**Thursday 27<sup>th</sup> October 2016 5:30pm**  
**Venue: Mareel**



**Shetland** *arts*

Item	Description	Report	Item taken by	ACTION
1	<b>Welcome, apologies, and declarations of interest</b>		Chair	Note
2	<b>Minutes</b> 22 September 2016		Chair	Approval
3	<b>Finance</b> Management Accounts	Attached	GH	Note
4	<b>General Manager's Report</b> Board Decisions Required Estates Operations Programming Numbers Funding	Attached	GH	Approval 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 15 December 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



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**Shetland**  
**Charitable Trust**

## **Commentary on Management Accounts**

### **August 2016**

#### Summary

The results for the month show an overall surplus of £19,315. This is above the surplus that was budgeted and the reasons for this have been looked at below.

When reviewing the new format management accounts it should be remembered that the budget figures have not been profiled this year, they are split equally over 12 months which is not realistic in some cases. The required information was not available from the prior accounting system to profile the budgets accurately.

#### Sales

Ticket income for the month was £37,878 above budget. This was mainly due to Fiddle Frenzy occurring in the month which had total ticket sales of £xxx. There was also a good month with film due to the school holidays again.

The increased business from the summer holidays continued in both the cafe/bar at Mareel and the cafe at Bonhoga which led to the food and beverage income exceeding its target again for another month.

Due to it being the first busy summer month the retail at Bonhoga also performed well and the shop at Mareel continued to generate income.

The hires of rooms and equipment were behind budget due to it being a quiet month for hires. Fiddle Frenzy utilises a lot of our spaces and the recording studio was also quiet due to the main sound engineer being away.

#### Purchases

The main variance here is the overspend of £9,240 in the food and beverage purchases. This overspend was mainly in the Mareel cafe bar. Some of this overspend is due to the increased turnover however the food and beverages manager is continuing to work towards target of increasing the gross profit margin.

The retail purchases are also over budget however we are currently awaiting an updated stock valuation following the opening of the shop at Mareel. Some of this overspend is likely to be stock.

#### Direct Expenses

There was an overall overspend of £16,252 on salary and wages in the month. This was the first month of the new structure for FOH and the Mareel cafe however due to the costs of implementing the new structure such as redundancy and holiday payments there was still an overspend. A better picture of the wages going forward will be seen in September.

The programme costs were £4,340 under budget. In the month there was a significant amount of the spent on Fiddle Frenzy however as the Creative Ops department have not found additional grant income as yet there is no corresponding programme costs causing the costs to be behind budget.

#### Overheads

The large overspend in the month on travel and subsistence was due to the costs associated with Fiddle Frenzy and also the initial days of Screenplay at the end of August. These two festivals are where SADA incurs the majority of its travel spend.

Heat and light and rent and rates both showed under spends in the month which is expected to resolve itself over the winter.

There was also a large underspend of £7,036 on planned maintenance. It is the nature of maintenance budgets that they are not spent evenly throughout a year. The spend will vary year on year depending on when work is carried out. We expect the majority of this may be spent in January.

Shetland Arts Development AgencyProfit & Loss by Department (Advanced Budget and Variance)

Period From: Month 5, August

Year: 2017

Department: All

Period To: Month 5, August

Chart of Accounts: SADA Default Layout of Accounts

	<u>Actual</u>	<u>Budget</u>	<u>Variance</u>
Sales			
Ticket Sales	87,295.51	49,416.75	37,878.76
Education and Training	7,642.50	9,166.67	(1,524.17)
Retail	8,167.48	6,926.42	1,241.06
Food and Beverage	52,473.12	44,083.33	8,389.79
Foyer	13,654.62	13,750.00	(95.38)
Box Office Commission	432.09	0.00	432.09
Gallery Commission	0.00	87.92	(87.92)
Hire of Rooms and	1,480.51	9,107.50	(7,626.99)
Screen Advertising Income	1,019.00	1,166.67	(147.67)
Gift Vouchers	(357.55)	0.00	(357.55)
Sponsorship	0.00	2,316.67	(2,316.67)
Donations	148.00	166.67	(18.67)
Grant Funding - SIC	0.00	627.67	(627.67)
Grant Funding - SCT	57,906.50	57,906.50	0.00
Grant Funding - Creative	21,200.64	21,833.33	(632.69)
Other Grants - Trusts and	8,546.00	10,118.74	(1,572.74)
Operating Lease Income -	7,500.00	7,500.00	0.00
Other Income	0.00	175.00	(175.00)
Memberships Received	993.12	0.00	993.12
Internal Recharges	0.00	(0.01)	0.01
	<u>268,101.54</u>	<u>234,349.83</u>	<u>33,751.71</u>
Purchases			
Food and Beverage	22,740.60	13,500.00	(9,240.60)
Foyer Purchases	6,072.79	6,416.67	343.88
Retail Purchases	4,201.48	2,354.59	(1,846.89)
Direct Costs	82.45	125.00	42.55
	<u>33,097.32</u>	<u>22,396.26</u>	<u>(10,701.06)</u>
Direct Expenses			
Gross Salaries and Wages -	66,498.31	66,531.67	33.36
Gross Wages - Casual	26,851.14	13,811.84	(13,039.30)
Employers NI	4,368.62	3,871.84	(496.78)
Employers Pensions	8,223.78	5,474.08	(2,749.70)
Recruitment Expenses	804.00	833.33	29.33
Employee Expenses	195.29	0.00	(195.29)
Training and Protective	45.00	1,875.00	1,830.00
Trustee Expenses	60.00	83.33	23.33
Programme Costs - Project	48,379.87	44,039.10	(4,340.77)
Marketing Costs - Project	4,170.82	5,308.34	1,137.52
Licences	3,752.15	2,115.83	(1,636.32)
Film Transport	(372.70)	583.33	956.03
	<u>162,976.28</u>	<u>144,527.69</u>	<u>(18,448.59)</u>
Gross Profit (Loss):	<u>72,027.94</u>	<u>67,425.88</u>	<u>4,602.06</u>

Overheads

Shetland Arts Development AgencyProfit & Loss by Department (Advanced Budget and Variance)

Period From: Month 5, August

Year: 2017

Department: All

Period To: Month 5, August

Chart of Accounts: SADA Default Layout of Accounts

	<u>Actual</u>	<u>Budget</u>	<u>Variance</u>
Travel, Subsistence and	12,252.55	6,779.16	(5,473.39)
Motor Expenses	0.00	100.00	100.00
Rent, Rates and Insurance	5,483.45	5,551.33	67.88
Heat and Light	3,879.70	6,482.25	2,602.55
Operating Leases - Rent and	9,297.50	11,359.09	2,061.59
Repairs and Maintenance	8,505.31	15,541.74	7,036.43
Print, Postage and Stationery	359.39	358.33	(1.06)
Telephone	723.54	999.17	275.63
Computer Costs	1,979.30	1,926.08	(53.22)
Marketing Costs - Strategic	3,993.98	2,592.59	(1,401.39)
Website Costs	0.00	2,366.67	2,366.67
Subscriptions	221.85	156.16	(65.69)
Consumables	1,719.91	591.67	(1,128.24)
Sundry	0.00	27.00	27.00
Legal and Professional Fees	1,996.66	5,710.67	3,714.01
Till Differences	(79.32)	0.00	79.32
Bank Charges and Interest	2,039.67	1,375.00	(664.67)
Loan Interest	338.66	333.33	(5.33)
	<u>52,712.15</u>	<u>62,250.24</u>	<u>9,538.09</u>
Net Profit (Loss):	<u>19,315.79</u>	<u>5,175.64</u>	<u>14,140.15</u>

Date: 24/10/2016  
Time: 08:21:42

Shetland Arts Development Agency  
Departmental Balance Sheet

Page: 1

Tran Date From: 01/08/2016  
Tran Date To: 31/08/2016

Department: All

Chart of Accounts:

SADA Default Layout of Accounts

	<u>Period</u>	<u>Year to Date</u>
<u>Fixed Assets</u>		
Property	0.00	11,624,561.
Office Equipment	0.00	342,299.53
Furniture and Fixtures	0.00	198,680.95
Investments	0.00	1.00
Pianos	0.00	42,800.00
Artwork	0.00	2,862.00
	0.00	12,211,204.
<u>Current Assets</u>		
Stock	(1,087.41)	37,546.69
Debtors	(24,555.63)	111,070.47
Deposits and Cash	8,571.46	6,293.29
Bank Account	0.00	95,600.21
	(17,071.58)	250,510.66
<u>Current Liabilities</u>		
Creditors : Short Term	(82,170.95)	398,575.97
Payroll Taxation	819.66	18,771.92
Wages	1,118.12	8,668.15
Bank Account	40,167.31	0.00
VAT Liability	5,298.57	51,058.99
	(34,767.29)	477,075.03
<u>Current Assets less Current Liabilities:</u>	17,695.71	(226,564.37)
<u>Total Assets less Current Liabilities:</u>	17,695.71	11,984,640.
<u>Long Term Liabilities</u>		
Creditors : Long Term	(1,620.08)	88,212.00
Pension Liability	0.00	924,000.00
	(1,620.08)	1,012,212.0
<u>Total Assets less Total Liabilities:</u>	19,315.79	10,972,428.
<u>Capital &amp; Reserves</u>		
Capital & Reserves	0.00	12,110,945.
Funds	0.00	(233,131.32)
Defined benefit pension fund	0.00	(924,000.00)
P&L Account	19,315.79	18,613.66
	19,315.79	10,972,428.

## **General Manager's Report**

Date 7/9/2016

### **Board Decisions Required**

#### **Appointment of Board Member to Shetland Arts IP CIC**

See separate report prepared by Kerry Eunson (Appendix 1)

##### **Decision Required**

To appoint a new Director as per 3.1

#### **Comprehensive Board Development Program**

Ensuring that the Board of Trustees is competent in carrying out its strategic and oversight functions is an important function of any charitable organisation. To this end I have met with the general managers of other major trusts in Shetland to understand how they undertake board development. As an outcome of this I approached Emma Perring and after a discussion asked her to submit a proposal to undertake this work for Shetland Arts Development Agency. Please see attached proposal and timescale (Appendix 2).

##### **Decision Required**

To instruct the General Manager to progress this project.

#### **CS Bid and Strategic Development Timetable**

See separate report prepared by Graeme Howell (Appendix 3)

##### **Decision Required**

To agree the approach outlined

## **For Information**

### **Estates**

- **Bonhoga**
  - Personal Injury Claim has been raised and passed to our insurers.
- **Mareel**
  - Usual Cold Weather issues of young people in the building - working with the police and monitoring the situation
  - Age classification and identification issues
- **The Garrison**
  - New carpet being laid in backstage area after flooding
- **The Booth**
- **Other**
  - Exploring options to exit from frame store

### **Operations**

- Box Office resilience plan now in place
- Production team restructure review underway
- Ongoing consultation with the Garrison user group in partnership with SCT
- Feedback from annual summary circulation attached (Appendix 4)

### **Key Dates for Trustees**

- Flit - 2/11 - sponsor RSMuk.
- Bonhoga Opening - 4/11
- Jackie Kay, Wordplay - 16/11
- Bobby the Birdman - 27/11
- Neil Georgeson - 1/12
- Hogmany/Fiddlers Bid - 31/12



## Numbers

	Aug 16	July 16	June 16	May 16
Concerts / Screenings / Exhibition days	384	433	387	383
Audience attendances	22,887	29,523	14,487	14,235
Development Sessions	49	50	142	151
Participations	809	513	1881	1480

## Festival Attendances by Postcode

Breakdown of FF2016 Audiences							
	Address of Purchaser						Notes
	Shetland		Non Shetland		Unknown		
	No	%	No	%	No	%	
Full Frenzy	11	15.9%	40	67.8%	8	13.6%	
Half Frenzy	5	100.0%	0		0		
Day Frenzy	43	57.3%	32	42.7%	0		Including Creative Fringe
Concerts	884	82.7%	158	14.8%	27	2.5%	Includes Comps

Breakdown of SP2016 Audiences							
	Address of Purchaser						Notes
	Shetland		Non Shetland		Unknown		
	No	%	No	%	No	%	
Tickets	3310	93.7%	213	6.0%	11	0.3%	Includes Comps

## Funding

- **Creative Scotland**
  - Siobhan Anderson (lead officer) coming to Shetland 2- 4 November
  - 18-21 funding round guidance being released w/c 31/10
  - 2nd creative review documents released (Appendix 5)
- **Shetland Charitable Trust**
  - Very positive 6 month meeting with SCT

- **Highlands and Islands Enterprise**
- **Shetland Islands Council**
- **Other**
  - Mareel stakeholders meeting organised from Nov 3

### **Draft Board Schedule for 2017**

Thursday 26<sup>th</sup> January 2017

4.30pm - Finance Subgroup

5.30pm - Information Session

Thursday 23<sup>rd</sup> February 2017

4.30pm - Finance Subgroup

5.30pm - Board Meeting

Thursday 23<sup>rd</sup> March 2017

4.30pm - Finance Subgroup

5.30pm - Information Session

Thursday 27<sup>th</sup> April 2017

4.30pm - Finance Subgroup

5.30pm - Board Meeting

Thursday 25<sup>th</sup> May 2017

4.30pm - Finance Subgroup

5.30pm - Information Session

Thursday 22<sup>nd</sup> June 2017

4.30pm - Finance Subgroup

5.30pm - Board Meeting

Thursday 27<sup>th</sup> July 2017

4.30pm - Finance Subgroup

5.30pm - Information Session

Thursday 24<sup>th</sup> August 2017

4.30pm - Finance Subgroup

5.30pm - Board Meeting

Thursday 21<sup>st</sup> September 2017

4.30pm Finance Subgroup

5.30pm - Information Session

Thursday 26<sup>th</sup> October 2017

4.30pm - Finance Subgroup

5.30pm - Board Meeting

Thursday 23<sup>rd</sup> November 2017

4.30pm - Finance Subgroup

5.30pm – Information Session

Thursday 14<sup>th</sup> December 2017

4.30pm - Finance Subgroup

5.30pm - Board Meeting

# **Appendix 1**

## **Appointment of Director to Shetland Arts IP CIC**

### **1.0 Purpose**

- 1.1 The purpose of this report is to ask the Board to appoint a new director to Shetland Arts IP CIC.

### **2.0 Background**

- 2.1 Shetland Arts IP is a Community Interest Company which was set up initially for intellectual property projects which the profits from would be used for the community.
- 2.2 The company has been dormant in recent years.

### **3.0 Current Position**

- 3.1 There are currently three directors of the company:  
  
Graeme Howell  
Bryan Peterson  
Leslie Lowes
- 3.2 As Leslie Lowes has left the Board of SADA he must be replaced as a director.
- 3.3 A new director should be selected from the Board membership.

### **3.0 Recommendation**

- 3.1 Trustees are asked to appoint a new director to Shetland Arts IP CIC.

Kerry Eunson  
20 October 2016

## **Appendix 2**

### **Committee Development: Shetland Arts Development Agency (SADA)**

## **Committee Development: Shetland Arts Development Agency (SADA)**

### **Purpose**

To support Board Members of Shetland Arts Development Agency (SADA) to put in place a Skills and Competencies Framework for the Board, using this to produce a Board Development Plan and a plan for the development of individual Board Members. A process and materials will be finalised, which can be used to review impact and progress every two years.

### **Outputs**

Skills and Competencies Framework: identification of core skills, knowledge and experience required by Board Members, individually and collectively, to be effective in providing Governance for SADA. Consideration will be made of current and future drivers, including SADA's Business Plan and the expectations from funders, such as Creative Scotland and the Shetland Charitable Trust. Skills, knowledge and experience will be categorised as generic (i.e. for all members) and specific (i.e. for different members to have specific skills etc. and therefore the ability to take on different roles).

One to One Meetings and Development Plan for Each Board Member: providing an opportunity to discuss and assess strengths and weaknesses in more detail and put in place a Development Plan for each member.

Development Plan: assessment of current collective strengths and weaknesses, highlighting any training and other support requirements, future skills, knowledge and experience to be sought during bi-annual recruitment exercises, and other actions required to address any issues and gaps arising. This plan will be SMART and a monitoring regime will be proposed.

### **Process**

1. Develop and deliver a workshop. The workshop will provide an opportunity for Board Members to come together to assess their responsibilities and consider the skills, knowledge and experience required by the Board collectively, and as individuals. The workshop will also be an opportunity for the Board to consider their current collective strengths and weaknesses.

It is suggested that a pre-meeting is held with the Chair to finalise content and seek input, including how best the Chair can contribute at the workshop. Consideration will be given to ensuring those Board Members who are not based in Shetland are able to input. Any Board Member unable to attend will be encouraged to input in other ways.

Outputs: Draft Skills and Competencies Framework & Initial Assessment of Strengths and Weakness of the Board.

2. Develop a means of undertaking one to one skills assessments, using outputs from Stage 1.

Undertake individual skills assessments with eight Board Members via one-to-one meetings, to produce a draft personal development plan for each. The objectives and development needs identified will be shared with the Chair and Chief Executive.

Outputs: Individual Development Plan for each Board Member, Matrix of Strengths and Weaknesses of the Board.

3. Develop and circulate a questionnaire to each Board Member and Senior Management Team, capable of assessing the effectiveness of the Board and providing an opportunity for Board members to consider where improvements can be made and issues resolved. Analysis will be collated, and shared at Stage 4.

Outputs: Summary of the effectiveness of the Board, against which progress can be monitored every two years.

4. Develop and deliver of a short, concluding, workshop providing an opportunity for the Board to consider their strengths and weaknesses, using this to create a Development Plan. This will include consideration of gaps in skills required by the Board, in order to inform Board recruitment in April 2017, and include actions required to ensure effective succession planning reflect on the process.

Outputs: Final Skills and Competencies Framework, Development Plan for Board including identification of gaps to inform recruitment, Process and Materials for Review every two years.

### Timescale

Stage / Complete	Dec-ember	End January	Feb-ruary	Early March	Early March	Mid March	Late March	Days
<b>Stage 1: Development of Framework</b>								
Workshop Preparation	x							1.5
Workshop Delivery		x						
Framework Development		x						
<b>Stage 2: One to One Sessions</b>			x					2.5
<b>Stage 3: Board's Effectiveness</b>				x				0.75
<b>Stage 4: Development Plan</b>								
Workshop Preparation					x			1.25
Workshop Delivery						x		
Presentation of Materials and Process							x	

### Cost

#### Emma Perring

I have developed and completed Skills Audits for a number of Trusts, Committees and Boards in Shetland, Northern Scotland and the Western Isles, including Housing Associations and Domestic Abuse organisations.

I have experience of supporting those involved in organisations to come together to develop documents to guide their organisation, such as Business Plans and Skills & Competencies Frameworks.

I am also a qualified coach, using these skills to assist in the one to one skills assessments.

## Appendix 3

### CS Bid and Strategic Development Timetable

#### 1.0 Purpose

- 1.1 The purpose of this report is to outline the proposed approach to the development of the next Creative Scotland bid as well as undertake a review of SADA's key strategic documents.

#### 2.0 Background

- 2.1 W/C 31/10/2017 Creative Scotland will release the guidance for RFO bids for the period 2018 - 2021
- 2.2 The current SADA business plan expires in March 2018
- 2.3 The Trust Deed is now ten years old and should be reviewed alongside other documentation

#### 3.0 Desired Outcomes

- 3.1 Ten year strategic vision 2018 - 2028  
Five year asset management plan 2018 - 2023  
Three year business plan 2018 - 2021
- 3.2 Reviewed and revised (if necessary) Trust Deed, Admin Regs and Finance Regs
- 3.3 Successful bid for RFO status from Creative Scotland 2018 - 2021

#### 4.0 Process and Timetable

- W/C 31/10 Publish background and context documents to Board and Staff
- W/C 21/11 Over two weeks run five sessions (attendance only at one session) for all staff and trustees to discuss and define the purpose of Shetland Arts Development Agency using the Wolff Olins Butterfly technique. [LINK 1](#) [LINK 2](#)
- W/C 5/12 SMT reviews purpose against Trust Deed
- 15/12 Revised Draft Trust Deed, Admin Regs and Finance Regs and overarching themes for CS RFO bid and ten year strategic vision presented to the Trustees
- W/C 19/12 Development of CS bid begins
- W/C 23/1 1st draft of CS Bid, 3 year Business Plan, 5 year Asset Management Plan and 17-19 budgets presented to Board at an informal discussion session



W/C 20/2      2nd Draft CS Bid, 3 year Business Plan, 5 year Asset Management Plan and 17-19 budgets presented to Board

W/C 20/3      Final Draft CS Bid, 3 year Business Plan, 5 year Asset Management Plan and 17-19 budgets presented to Board

W/C 27/3      CS bid submitted

		November					December				January					February				March			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
Background Documents																							
Butterfly Sessions																							
SMT Review																							
Trustee Review																							
CS Bid Dev																							
Trustee Review Draft 1																							
Trustee Review Draft 2																							
Trustee Review Final Draft																							
CS Submission																							

## 5.0 Recommendation

5.1 Adopt the timetable outlined above

Graeme Howell  
20 October 2016

Appendix 4  
Board 27/10/16  
Comments on the Annual Summary

*"Many thanks for this update and congratulations on achieving an operating surplus, no mean feat."*

**Billy Fox, SIC, Councillor**

*"Excellent news and well done!"*

**Ian Stevenson, Director Finance, Creative Scotland**

*"Thank you for sharing this. Great to see the profile of learning and young people, well done to all concerned."*

**Joan Parr, Head of Creative Learning, Creative Scotland**

*"The summary in summary: Brilliant! Exactly what was needed, both the surplus and the presentation."*

**Jonathan Wills, Councillor, SIC**

*"Well done to you and your team for providing an interesting and varied programme catering for all tastes, but more importantly to make a profit that is remarkable. I was at Bonhoga last week and was really impressed by the quality and variety of mediums in the local art exhibition."*

**Alastair Cooper, Councillor, SIC**

*"Well done on the surplus!"*

**Andy Ross, Global Yell**

*"Thank you very much for sending this through to me I very much appreciate it. I am of course glad that you have made a surplus on the accounts."*

**Cecil Smith, Councillor, SIC**

*"Wow this is fantastic news and a great summary document"*

**Dr Ann Black, Chief Executive  
Shetland Charitable Trust**

*"Thank you for this Graeme. Well done!"*

**Drew Ratter, Councillor, SIC**

*"Surplus always good !"*

**Helena Ward, Creative Industries Manager, Creative Scotland**

*"Thank you for this Graeme, great to read. "*

**Leonie Bell, Director, Arts and Engagement, Creative Scotland**

*"Huge congratulations to you and all your staff."*

**Douglas Irvine, Economic Development**

*"Many thanks for this... Lots of hard work paying off I suspect...I'm really looking forward to working with the guys..."*

**Shona Mitchell, People Matters.**

*"The summary looks great, and the info it conveys is impressive. I particularly like the simple graph showing the 'Operating Surplus and Deficit' over the last 4 years. This makes your progress very clear. I hope that the right people 'get' the significance of this achievement."*

**David Nicol, Managing Director, NB Communication Ltd**

*"This is a very welcome report indeed and it is due to your effective and efficient management of the organisation that Shetland Arts, is for the first time, showing a surplus for the past year's delivery of cultural services to Shetland.*

*Mareel is now being seen as an establishment enjoyed by both young and old and having now got it running on " an even keel" the next task, as you point out, will be delivering the " arts" to the more remote and outlying areas of Shetland.*

*Well done Graeme hope to have a chat with you sometime when I'm in Mareel."*

**Frank Robertson, Councillor, SIC**

*"Thanks Graeme. Excellent good news story."*

**Raymond Mainland, SCT**

*"Thank you for sharing this Graeme, and many congratulations on achieving a surplus. That looks to be a strong achievement."*

**Professor Neil Simco, Dean of Arts, Humanities and Business, UHI**

*"Thanks for the update and I am delighted that the news is so good. The funding is only part of the story and the success is genuinely down to you and the great and motivated team which you have in place."*

**Laura Mackenzie-Stuart, Head of Theatre, Creative Scotland**

*"Very many thanks for your email, the attached annual summary and the link to your annual accounts."*

*It is welcome news indeed, to hear of the trading surplus and you and your team are to be congratulated on this achievement. As you will be aware, such achievement does not 'just happen' neither is it sometimes without criticism but the results speak for themselves."*

*I do like the presentation style of the annual summary. Eminently readable, quickly!"*

**Allan Wishart, Councillor, SIC**

*"First off, I think the review document is excellent – easy on the eye and contains the main points of concern. I seem to recall (in the past at least) that the SRT review document ended up being a bit like 'War and Peace', however I guess they have slightly different reporting concerns.....however in saying that there is definitely a learning point there. Congratulations on the surplus – that is great news."*

**Neil Henderson, SIC, Economic Development**

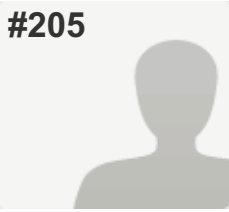
*"well done, great news"*

**Katrina Wiseman, HiE**

## **Appendix 5**

### **Creative Review Documents**

#205



**COMPLETE**

**Collector:** Web Link 1 (Web Link)

**Started:** Thursday, September 08, 2016 4:46:09 PM

**Last Modified:** Wednesday, October 19, 2016 3:52:40 PM

**Time Spent:** Over a month

**IP Address:** 84.19.226.210

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PAGE 1: Introduction

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**Q1: Tick to continue**

Please tick to confirm that you acknowledge and agree to the above.

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PAGE 3: Section 1 - Overview

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**Q2: Reference number**

0963CS

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**Q3: Reviewer's name and affiliation**

Jennifer Armitage, Screen Officer Creative Scotland

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**Q4: Name of the work being reviewed**

Home Made

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**Q5: Name of Regularly Funded Organisation**

Shetland Arts

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**Q6: Date, time, venue or location/situation (for online work, include a URL)**

Friday 2 September, 6pm, Mareel

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**Q7: Intention statement relating to the work being reviewed**

Home Made 1-4

The Event

'Home Made' is an annually recurring element of Screenplay, Shetland Arts' Film Festival. It offers opportunities for local film makers at all levels of skill and experience to get their work seen on the big screen. 'Home Made' attracts participants and audiences of all ages and is one of the most anticipated events of the festival.

The Creative Team

The festival is organised by Kathy Hubbard, former Head of Development for Shetland Arts, now operating as A Bigger Boat Ltd. She also curates the festival along with film critic Mark Kermode and Professor Linda Ruth Williams of Southampton University, who have been involved with Screenplay from its inception in 2007. The curators are supported by Cara McDiarmid, who this year is heading up the Education element of Screenplay, and who co-ordinates a team of volunteers whose contribution is also invaluable to the festival's success.

The aims/intentions of the event

Screenplay as a whole has the following aims:

- To entertain, inform and educate audiences
- To celebrate screen culture in all its forms
- To provide Shetlanders with access to top quality film and television professionals
- To generate interest in cinema and film making
- To provide a platform, and a developmental forum for Shetland's film makers at all stages of their development
- To promote Scottish film and emerging Scottish film makers wherever we can

'Home Made' is informed by all of these aims, but mostly by the developmental one of providing a platform for local film makers. Over the years local film makers have been encouraged to 'have a go', and have been offered workshops in various aspects of film making. This year's workshops for entry level makers took place in April, in order to allow time for makers to apply what they had learned in time for the festival screening.

Films are invited in any genre, with the proviso that they must be suitable for general viewing, as the audience always includes children and young people. In order to create a manageable structure and running time, a time limit is imposed on contributors, which varies from year to year, this year's limits having been set at between one and four minutes. Many contributors have been submitting since Home Made started in 2007, whilst new contributors appear every year.

Why this project?

Home Made has been chosen because it is about access, participation and inspiration, three of the many factors that underlie arts development. People love to see what they have created and what other people have done, and it inspires many to keep going and to get better, or at least have fun trying. In this respect it also creates a sense of community cohesion – participants and audience members are immensely supportive of the film makers' work, and do not discriminate between beginners and professionals.

Screenplay provides an annual focus for film makers' work throughout the year, and the Creative Team offer as much support, advice and encouragement as they can in the lead-up to the Home Made event.

As digital technology develops, and with the advent of the vocational pathway video courses, the NC Creative Industries Film module and the new UHI BA in Contemporary Film Making in the Highlands and Islands, islanders can aim to be part of the Scottish, UK and international film scene. Screenplay, and Home Made in particular, can have a pivotal role in those development opportunities. And for those whose ambitions do not lie in that direction, Home Made provides an occasion of joy and celebration which is worth having for itself.

Who is the intended audience?

The screening event is informal in tone but as professional in its production as we can make it. It attracts individual film makers, their friends, families and neighbours, communities of interest such as film maker groups and community groups who may have commissioned or produced films, students, school pupils and cinema lovers of all ages.

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**Q8: Peer Reviewers only - Declaration of professional expertise, relevant experience, interests, and context in relation to the work being reviewed (200 - 400 words)**

*Respondent skipped this question*

**Q9: Your comments** Explain and evidence your views and statements(500 - 700 words)

The Home Made 1-4 screening is an established event during Screenplay Film Festival. It encourages and provides a focus for amateur and professional filmmakers living on Shetland to make a short film, of between 1 and 4 minutes in length. In this way, both the idea and the process are very focused, participants and audiences are clear about what to expect.

The programme included 18 short films which is high, but the length of them ensures that energy is maintained throughout the programme. It's not clear if the films are programmed in a particular order.

The event is well attended and presented with introductions from festival programmers, who take on an MC style role, and from all filmmakers in attendance. There is a strong sense of community, with family and friends of filmmakers in the audience contributing to the overall celebratory tone of the event.

There are a number of films produced through Maddrim Media, which are quite similar in tone and production style, and even have a lot of crossover in cast! Other films appear to be produced independently by filmmakers, of a range of ages.

The event is inclusive (see note above re: filmmakers of all ages). Certain films stand out in terms of quality and originality, and the audience have the opportunity to vote for their favourite. This part of the event also included films from other island filmmakers (Isle of Man and Orkney) which offered a nice counterpoint and context to the programme.

Winners were announced immediately before the end of the event and winning films varied in technical form (animation/digital/live action) and subject matter.

While not a new event, the regularity of this programme builds a sense of momentum, and has the ability to inspire new filmmakers and entrants, who will watch films at this event and make their first film for the next festival.

It is not clear whether there is a selection process or whether all films made and submitted are screened. I understand it to be the latter, but there could be a risk if number continue to grow that the programme may need to be split. Also, it's not clear if there are eligibility criteria beyond the length of the film. It seems unlikely and, indeed, the strength of the event is in its inclusivity.

Technical quality of the films varies, but this is not necessarily a criticism, as including films by first time filmmakers, young people, and more experienced or professional filmmakers, offers audiences and aspirational filmmakers a spectrum of work to reflect on and be inspired by.

On reflection, there were a number of short films from this programme which stood out to me and were memorable in themselves. As an event, this was a celebration of creativity and community, and a sense of anticipation was felt before every film began.

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**Q10: Your comments** Explain and evidence your views and statements (500 - 700 words)

Home Made 1-4 highlights the producing and engagement skills of the Screenplay team, in promoting the opportunity to a range of participants. Participating filmmakers ranged from young people and their parents, to older and more experienced filmmakers, as well as a number of films produced by local youth production company.

In terms of films screened, there is a range of styles and techniques on show, and, given the open access of the screenings, the narrative and execution of the films varies from first time, mobile phone style filmmaking, to experimental filmmaking, to films by professionals.

While some of the work is innovative in form, the boundaries could be pushed in a number of cases. Filmmakers with some experience could be encouraged to give more attention to story development, even in such short films.

I watched the 'Best of Home Made' programme (celebrating ten years of Home Made) the day before, and there are certainly films in this programme that would equal the quality of 'Best of', but Screenplay and Shetland Arts should encourage all aspiring and participating filmmakers to push the boundaries year on year.

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**PAGE 7: Section 2.3 - the execution**

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**Q11: Your comments** Explain and evidence your views and statements (500 - 700 words)

Home Made 1-4 was well produced and presented. Work was presented to a high technical standard, equal to all other films in the festival programme. A programme accompanied the screening outlining film blurb and filmmaker, which was useful to show the range of topics covered initially, and to reflect on.

The event was hosted by festival curators Mark Kermode and Linda Ruth Williams, which added a 'premiere' and 'celebrity' atmosphere to the event.

It was hosted in Mareel, which is fully accessible, and the screening appeared to have sold out. Mareel feels like an appropriate and ideal venue for this event, as it is not only a modern cinema venue but also runs filmmaking programme. This very much creates a holistic approach to film in Lerwick and Shetland more widely and also demonstrates an awareness of the film ecology.

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**PAGE 8: Participatory practice**

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**Q12: Does the work being reviewed and the role of participants extend to participatory practice (co-creation or inventive input)?** By this we mean collaborations between participants and artists, or where participants are actively involved in co-creating the work.

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Yes

**PAGE 9: Participatory practice**

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**Q13: Your comments** Explain and evidence your views and statements. (500 - 700 words)

The Home Made event provides a focus and an incentive for community filmmaking. I understand that there is some training and support for filmmakers initially, but the Shetland Arts/Screenplay should take a leadership role in this and encourage more year round engagement with the filmmakers.

Home Made and the engagement/participation that contributes to it appears to be focused on the process of filmmaking and does not necessarily do so with a view to other social or cultural ends, e.g. teambuilding, confidence building, problem solving or community cohesion, integration. These are likely to be 'side-effects' of the process but are not necessarily the intended outcomes.

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**PAGE 10: Section 3 - Summary and Key Points of your Review**

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**Q14: Your Summary and Key Points** (300 - 500 words)

Home Made 1-4 is an excellent catalyst and showcase for film work made in Shetland. It would be good to understand what level of engagement there is between Shetland Arts/Screenplay and filmmakers, especially young and first time filmmakers, throughout the year. The screening is professionally organised and produced, but at the same time has a cosy and comfortable atmosphere that celebrates its community roots.

It would also be useful to know if there is a selection process for the Home Made screenings and, if not, how the programmers would respond to a significant increase in submissions. The films screened vary in quality and execution, though are all ambitious in their creativity. As well as the celebratory event that is the screenings, Screenplay could support reflection by the filmmakers that helps them to consider their own work, and the work of others, and think about how to develop on their next project.

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**PAGE 11: Thank you**

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**Q15: Feedback?**

*Respondent skipped this question*

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**PAGE 12: Section 4 - feedback**

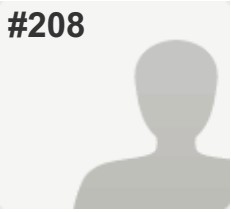
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**Q16: Do you have any feedback on this form or the review process?** This will be used by Creative Scotland to inform future development of the Review Framework.

*Respondent skipped this question*

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#208



**COMPLETE**

**Collector:** Web Link 1 (Web Link)

**Started:** Thursday, September 08, 2016 5:00:32 PM

**Last Modified:** Wednesday, October 19, 2016 4:18:21 PM

**Time Spent:** Over a month

**IP Address:** 84.19.226.210

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PAGE 1: Introduction

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**Q1: Tick to continue**

Please tick to confirm that you acknowledge and agree to the above.

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PAGE 3: Section 1 - Overview

---

**Q2: Reference number**

0963PR

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**Q3: Reviewer's name and affiliation**

Pasquale Iannone

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**Q4: Name of the work being reviewed**

Home Made

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**Q5: Name of Regularly Funded Organisation**

Shetland Arts

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**Q6: Date, time, venue or location/situation (for online work, include a URL)**

*Respondent skipped this question*

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**Q7: Intention statement relating to the work being reviewed**

Home made 1-4

The Event

'Home Made' is an annually recurring element of Screenplay, Shetland Arts' Film Festival. It offers opportunities for local film makers at all levels of skill and experience to get their work seen on the big screen. 'Home Made' attracts participants and audiences of all ages and is one of the most anticipated events of the festival.

The Creative Team

The festival is organised by Kathy Hubbard, former Head of Development for Shetland Arts, now operating as A Bigger Boat Ltd. She also curates the festival along with film critic Mark Kermode and Professor Linda Ruth Williams of Southampton University, who have been involved with Screenplay from its inception in 2007. The curators are supported by Cara McDiarmid, who this year is heading up the Education element of Screenplay, and who co-ordinates a team of volunteers whose contribution is also invaluable to the festival's success.

The aims/intentions of the event

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Films are invited in any genre, with the proviso that they must be suitable for general viewing, as the audience always includes children and young people. In order to create a manageable structure and running time, a time limit is imposed on contributors, which varies from year to year, this year's limits having been set at between one and four minutes. Many contributors have been submitting since Home Made started in 2007, whilst new contributors appear every year.

Why this project?

Home Made has been chosen because it is about access, participation and inspiration, three of the many factors that underlie arts development. People love to see what they have created and what other people have done, and it inspires many to keep going and to get better, or at least have fun trying. In this respect it also creates a sense of community cohesion – participants and audience members are immensely supportive of the film makers' work, and do not discriminate between beginners and professionals.

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The screening event is informal in tone but as professional in its production as we can make it. It attracts individual film makers, their friends, families and neighbours, communities of interest such as film maker groups and community groups who may have commissioned or produced films, students, school pupils and cinema lovers of all ages.

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**Q8: Peer Reviewers only - Declaration of professional expertise, relevant experience, interests, and context in relation to the work being reviewed (200 - 400 words)**

I am a Lecturer in Film and Music with more than ten years experience reviewing films for outlets such as BBC Radio and Sight & Sound. I have judged a number of local/student/amateur film competitions, most recently the House Cinema competition at George Watson's College, Edinburgh. I am also a video essayist and have made over 20 video pieces of my own ranging between 3 and 7 minutes so I can appreciate the work that goes into creating the short pieces in the Home Made programme.

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PAGE 5: Section 2.1 - the idea

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**Q9: Your comments** Explain and evidence your views and statements (500 - 700 words)

The work clearly displays a strong idea - inviting local filmmakers of all ages and skill levels to submit films which are then shown in a proper cinema. As a concept, it is not new - there are other screenings like this elsewhere in Scotland - but the fact that Shetland is an island community and not a major urban centre like Edinburgh or Glasgow make a regular event like Home Made all the more important for nurturing and developing local filmmaking talent on the islands. The stated main aim and intention of Home Made is 'to provide a platform, and a developmental forum for Shetland's film makers at all stages of their development' and the 2016 edition clearly conveyed this by featuring work from filmmakers ranging from beginners to professionals. While the platform - a large state-of-the-art cinema screen - could certainly not have been improved, in terms of the 'developmental forum', I would have liked to have had a little more interaction between filmmakers and the audience or discussion between the various filmmakers of their inspiration and techniques. However, given that there were almost twenty films in the programme, I understand that this would have been problematic in terms of timings.

It is important that the event is happening now and continues to take place in future years because in many instances, it represents the only opportunity that many of the filmmakers will have to see their films on a large cinema screen (there are no doubt some professional feature directors who will never see their works on such a big screen).

I will certainly remember many of the films in Home Made. I believe that it has the potential to have a long-term impact on filmmaking in Shetland as I'm sure there will be many audience members who, once having seen the programme, will be inspired to have a go themselves in the future. There were about five of the eighteen titles that really stuck in my mind - films with strong, engaging (audio)visuals such as Roseanne Watt's 'Alfie', Stuart Hubbard's 'Curse of the Wereduck', Ash Muttonsrot's 'The Man Who Couldn't Put His Jacket On' and JJ Jamieson's 'Haar'. I appreciate that the quality level will depend on the submissions in any given year, but some of the other pieces struggled to hold my interest despite only being 1 to 4 minutes long. I would suggest including fewer titles in the programme (10 perhaps) which would also free up time for discussion/questions from the audience.

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PAGE 6: Section 2.2 - the skills

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**Q10: Your comments** Explain and evidence your views and statements (500 - 700 words)

Home Made is an important showcase for filmmaking talent in Shetland, providing a platform for the expertise of local filmmakers of various ages and levels. Several of the filmmakers were clearly highly skilled both in live action and animation and this came through in work that was often of a professional standard. I obviously wouldn't expect all the films to be of this high level, but I think that in the future, beginners could be reminded that their work will be shown on a big screen and perhaps more attention could be paid to composition/sound etc. I know that workshops are already provided for beginners - which is a very good initiative - perhaps these workshops could include greater detail on visual/aural storytelling as well as the technical side of filmmaking.

The screening of local films might be a tried and tested concept, but the idea of having a prize for best film to feature Shetland dialect was very interesting indeed and undoubtedly something that should be continued to make sure new generations find fresh ways of working with the local dialect. I would suggest, however, that the films in dialect be screened with English subtitles as the audience is not just made up of Shetlanders.

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PAGE 7: Section 2.3 - the execution

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**Q11: Your comments** Explain and evidence your views and statements (500 - 700 words)

In terms of the organisation and execution of the event, it was expertly handled by Screenplay curators Kathy Hubbard, Mark Kermode and Linda Ruth Williams as well as a group of lively, enthusiastic, well-trained volunteers. The technical aspects and marketing were effective and the venue (Mareel) was, as always, welcoming and accessible. The voting process was also very efficiently organised (audience members were asked to make a tear on the voting form rather than scramble around for pens).

As I outlined earlier, the Home Made programme relates very effectively to its environment by showcasing work from local filmmakers, some of which is performed in the local dialect. Most of the films also make use of Shetland locations to good effect. The social and community context is thus crucial in the Home Made programme.

I would say that the beginning felt a little rushed as all the filmmakers were lined up on the stage to provide a sentence or two of introduction. While I understand that there simply wasn't time for everyone to have a proper say about their project and that maybe some of the filmmakers didn't necessarily feel comfortable in front of a large audience, I felt that I wanted to know more about the ideas and concepts behind some of the films (even just a few comments on how they went about making the film, what inspired them etc). These kinds of insights would no doubt have been of great interest to aspiring filmmakers in the audience.

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**PAGE 8: Participatory practice**

**Q12: Does the work being reviewed and the role of participants extend to participatory practice (co-creation or inventive input)?** By this we mean collaborations between participants and artists, or where participants are actively involved in co-creating the work.

Yes

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**PAGE 9: Participatory practice**

**Q13: Your comments** Explain and evidence your views and statements. (500 - 700 words)

The process for Home Made is participatory in that the organisers invite the public to submit films they have made. The activity is no doubt purposeful as well as very accessible and inclusive (it is open to beginners and more experienced filmmakers alike).

The event description states that workshops are provided for beginners and this is crucially important. The evening showed that there was close, attentive collaboration between filmmakers and organisers with all parties aware of their roles and tasks.

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**PAGE 10: Section 3 - Summary and Key Points of your Review**

**Q14: Your Summary and Key Points** (300 - 500 words)

I strongly believe that the Home Made event is an important initiative in Shetland's ScreenPlay festival as it not only allows filmmakers of all ages and technical expertise to make films, but it allows them to be shown on a real cinema screen (the largest in Shetland). I felt that the awarding of a prize to the work that best used the local dialect is an excellent way of making sure that new generations continue to use dialect in fresh new ways.

I felt that the skills displayed were very impressive overall - several of the works screened (both live action and animation) were of a professional standard. Some of the others were less engaging but that is unavoidable in such a wide and varied programme.

The execution of the event was smooth and professional on the part of both the organisers and volunteers. As I mentioned earlier, I would perhaps have liked fuller discussion with the filmmakers and greater interaction between them and the audience but I appreciate that this is very difficult to achieve within the current timeframe. For future editions, I would suggest that the number of films in the programme be reduced to give extra time for discussion.

PAGE 11: Thank you

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**Q15: Feedback?**

Tick if you would like to provide feedback

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PAGE 12: Section 4 - feedback

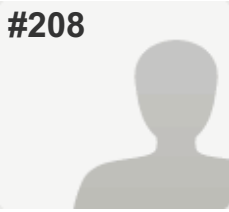
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**Q16: Do you have any feedback on this form or the review process? This will be used by Creative Scotland to inform future development of the Review Framework.**

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*Respondent skipped this question*

#208



**COMPLETE**

**Collector:** Web Link 1 (Web Link)

**Started:** Thursday, September 08, 2016 4:33:15 PM

**Last Modified:** Wednesday, October 19, 2016 4:14:31 PM

**Time Spent:** Over a month

**IP Address:** 84.19.226.210

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PAGE 1: Introduction

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**Q1: Tick to continue**

Please tick to confirm that you acknowledge and agree to the above.

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PAGE 3: Section 1 - Overview

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**Q2: Reference number**

0963RFO

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**Q3: Reviewer's name and affiliation**

Graeme Howell General Manager Shetland Arts

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**Q4: Name of the work being reviewed**

Home Made

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**Q5: Name of Regularly Funded Organisation**

Shetland Arts

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**Q6: Date, time, venue or location/situation (for online work, include a URL)**

Mareel, Friday 2 September 6pm

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**Q7: Intention statement relating to the work being reviewed**

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---

**Q8: Peer Reviewers only - Declaration of professional expertise, relevant experience, interests, and context in relation to the work being reviewed (200 - 400 words)**

*Respondent skipped this question*

### **Q9: Your comments** Explain and evidence your views and statements(500 - 700 words)

Home Made is a mix of all sorts of Shetland resident film makers being given the opportunity to show their work on the big screen, there is a fun judging element but no prize. This year also included a presentation from Shetland Forwards for best use of Shetland dialect in a film, a film from the Isle of White that was made by a student after visiting Screenplay in 2015 and three films that were made by school children from Orkney that are regular Screenplay attendees. The films from the Isle of White and Orkney were not judged,

At a basic level I feel it achieved its intention of providing a platform for new and established film makers to show their work. The work was of variable quality, but for there to be 18 films shown to a full house (160 in the audience) I think is a great achievement.

From a developmental point of view it is hard to look at Home Made in isolation, obviously the access and opportunity is great and as it was my second Home Made I was able to judge the progression some of the repeat makers had managed and the overall 'winner' was a first time submitter. The development can be better seen through the broader Screenplay program that not only included a longer form opportunity for filmmakers that found the 4 mins limiting but also included premieres of new films by the Shetland film collective and films by long running Home Made contributors.

It is also difficult to assess what the long term impact might be of 18 local film makers having their work viewed by directors like Ian Softley and Sarah Curtis. There is an obvious great connection with Mark Kermode the film critic and festival curator who hosts the night.

There was also a first time animation presented by someone who had participated in an animation workshop at last year's Screenplay which I feel shows an interesting developmental strand.

I will certainly remember the film about the man who couldn't put on his jacket and the croft house animation. The two film portraits were beautifully shot. It is fair to say some of the submissions from the local youth film making club were patchy and an opportunity has been taken to feed that back to the film makers.

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### **PAGE 6: Section 2.2 - the skills**

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### **Q10: Your comments** Explain and evidence your views and statements(500 - 700 words)

As a platform for new and existing film makers, animators etc in Shetland Home Made does provide a platform for existing and potential expertise, skills and talent. As it is not curated in anyway it does not necessarily do this in relation to the organisers of the event. However the overall openness of the event and the fact that it has built year on year in terms of number of submissions is a success and the skills and expertise of the producers should be celebrated.

I think it is also worth mentioning that there must be a lot of work done by experts in the background to ensure that the audience experience is consistent in terms of sound and light levels as these films are made on a range of devices and delivered in a variety of formats.

It doesn't push new boundaries as an item in itself but each individual film maker probably has their own story to tell in terms of their personal journey. Home Made has been a staple of Screenplay for a number of years and has been consistently popular with my involvement in it.

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### **PAGE 7: Section 2.3 - the execution**

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**Q11: Your comments** Explain and evidence your views and statements (500 - 700 words)

The overall organisation and presentation of the event is well executed. The fact that films can be made and submitted in a whole range of formats and they are then balanced for sound and light to form a cohesive whole I am sure is a challenging from a technical point of view.

The event ran to time and each film maker had an opportunity to introduce their film and the concept behind it.

A number of the films made respond to the local context, film made in dialect, films celebrating the history of shetland, lego interpretations of up helly aa all were great and in their own way echo what local people are thinking and are concerned about.

Personally I would have preferred each filmmaker to be able to give a short introduction directly before their film as opposed to all doing it at the beginning of the night but I can understand from an organisational point of view this may well have been harder to deliver.

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**PAGE 8: Participatory practice**

---

**Q12: Does the work being reviewed and the role of participants extend to participatory practice (co-creation or inventive input)?** By this we mean collaborations between participants and artists, or where participants are actively involved in co-creating the work.

Yes

**PAGE 9: Participatory practice**

---

**Q13: Your comments** Explain and evidence your views and statements. (500 - 700 words)

Home Made is all about participation, people who want to make films make them and get them put on the big screen. The openness and longevity of the event encourages a whole range of people to participate from first time film makers through to professionals currently working in the field. It celebrates the doing of it as well as the viewing and supporting of it.

Each film maker goes through their own process. As a precursor to homemade three film making workshops were run in April 2016, an entry level workshop and two slightly more advanced. For those who attended these, or previous screenplay workshops like the animator previously mentioned they had an opportunity to explore how to produce a film.

Many of the films were collaborative projects and the activity was definitely purposeful and engaging.

The venue itself was fully accessible and provided excellent facilities to view the films in, As each film was independently produced it is hard to comment.

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**PAGE 10: Section 3 - Summary and Key Points of your Review**

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**Q14: Your Summary and Key Points(300 - 500 words)**

In relation to the intention behind the event it delivered from my point of view. Referring back to the intention statement and the key words drawn out of Access, Participation and Inspiration the event provided all three in spades.

The skill of the event was in the setting up of an open access cinema event that appealed to all ages and skills basis and running it in such away that it wasn't exclusive and everyone's effort was celebrated equally.

Overall the event delivered what we wanted it to.

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**PAGE 11: Thank you**

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**Q15: Feedback?**

*Respondent skipped this question*

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**PAGE 12: Section 4 - feedback**

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**Q16: Do you have any feedback on this form or the review process?This will be used by Creative Scotland to inform future development of the Review Framework.**

*Respondent skipped this question*

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