



# Shetland *arts*

## **2023 - 2024: Quarter 3**

Report of activity relating to Social Outcomes

Case Studies: Centre of Everywhere, Middle of Nowhere;  
Make More Noise; Skills for Work; Student Night

Interim Key Performance Indicator Statistics (appendix)



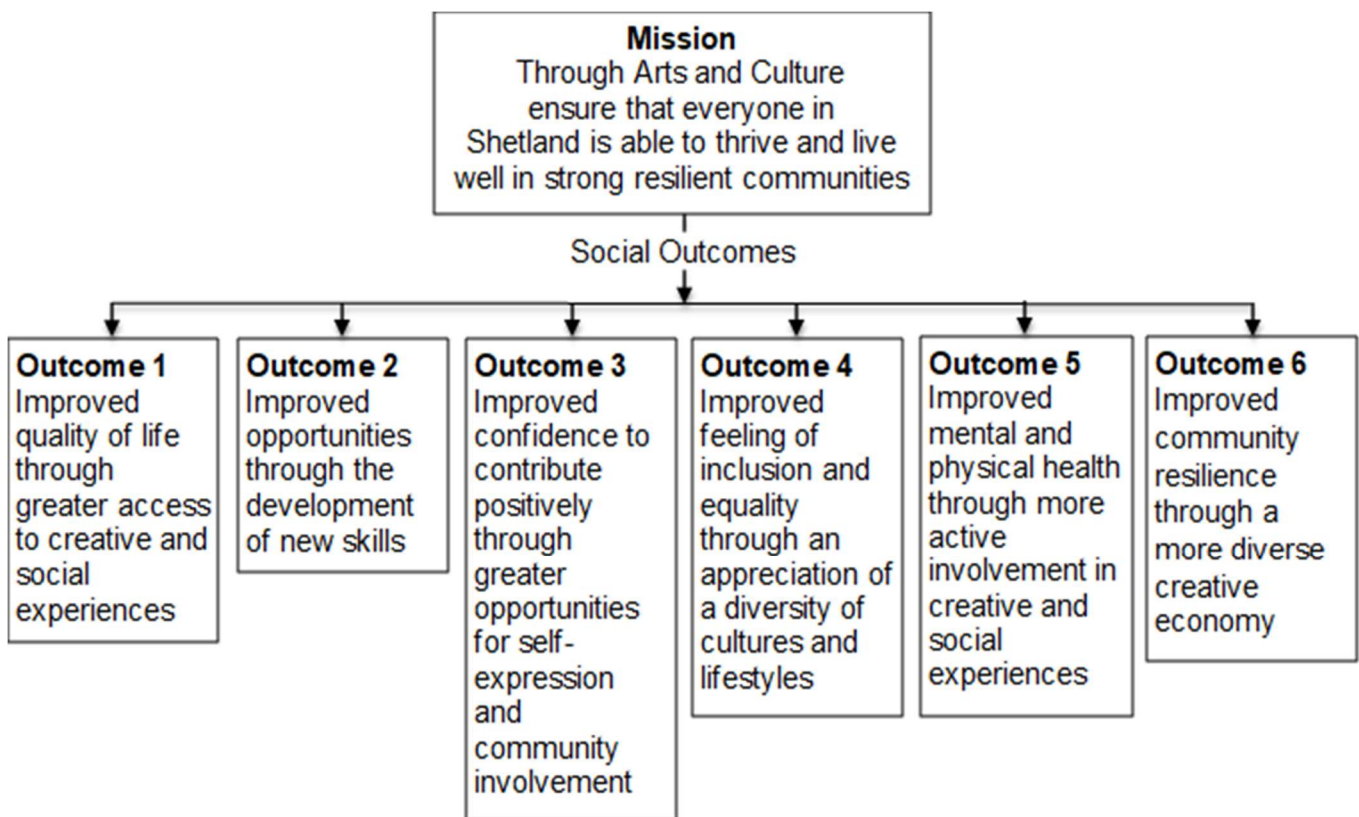
# Introduction

In the summer of 2020, Shetland Arts developed a new mission statement and six supporting Social Outcomes as part of an overall review of strategy. The work was supported by the Social Value Lab and responded to a range of strategy documents, including the Shetland Partnership Plan, Shetland Charitable Trust's Strategy 2020-25, Scottish Government's Islands Plan and Cultural Strategy alongside Creative Scotland's Priorities and Ambitions.

The social outcomes were formally adopted by the SADA Board of Trustees for implementation in April 2021 and complement SADA's purposes:

- To advance the education of the public resident in Shetland in the Arts, in particular the Arts of Dance, Drama, Theatre, Film, Literature, Music, Crafts, Visual Arts and any new form of Media;
- The advancement of Arts and Culture for the benefit of the public in Shetland;
- The advancement of Citizenship and Community Development for the benefit of the public in Shetland.

We used 2021-22 to transition to this new way of thinking about our work and we now actively design our workplan using the social outcomes developed and report against them.



When planning an activity, we consider which two Social Outcomes the activity will deliver against. Many of our activities will deliver against more than two of our Social Outcomes, but our KPI reporting only considers the two outcomes defined at the beginning of the project. In our narrative reporting we acknowledge that a participant or audience member may well have experienced a different impact than we intended, and we will make every attempt to capture their story.

# 1: Improved quality of life through greater access to creative and social experiences

On Wed 18 Oct there was concert in Mareel with a concert featuring **Aly Bain**, Scotland's supreme traditional style fiddler; Swedish multi-instrumentalist **Ale Möller**, and American old-time fiddler, singer, guitarist and banjo player **Bruce Molsky**. The trio shared their Celtic, Nordic and Appalachian cultures with the audience.

Comedian **Wray Thomson** returned to Mareel in October with his new comedy hour "Growin Up Sidewise" - an unpredictable trip down memory lane and a poke at the modern world, and comedian **Eleanor Conway** performed a 'high energy banger' of a show in Mareel later in the same month.

Award-winning Scottish musician **Dean Owens** and his band **The Sinners** performed a unique blend of Scottish roots and Americana at Mareel and the Cullivoe Hall in November.

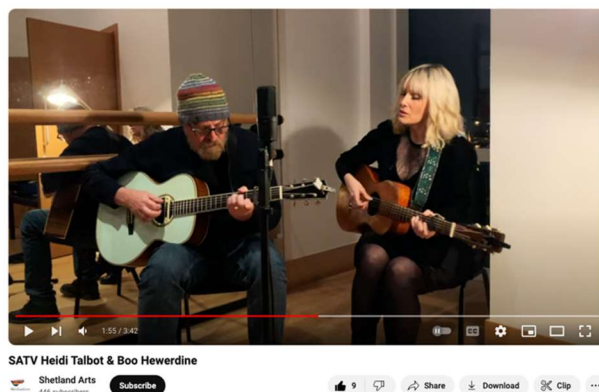
On the weekend of 20th October **Gemma Donald and Shetland Swing**, featuring an 'all-star' cast of Shetland musicians, held two popular concerts in Mareel.

**Islesburgh Drama Group** Ali Baba and Twartree Thieves pantomime in the Garrison Theatre was particularly popular throughout their run of shows in November and December.

**Shetland Accordion & Fiddle Club** held a well-attended concert in the Garrison Theatre on 8<sup>th</sup> October.

The **Hank Williams 100<sup>th</sup> Birthday Concert**, organised by **Arthur Nicolson** and featuring a wealth of local country musicians, make a 'by popular demand' return to Mareel after a particularly popular premiere the previous month.

In December we were treated to a performance in the Mareel auditorium by Irish folk singer **Heidi Talbot** and her long-time collaborator, Ivor Novello award nominated singer-songwriter **Boo Hewerdine**. They performed two sets including songs from Heidi's critically acclaimed album *Sing It For A Lifetime*, and *Love + Light*, a record Hewerdine produced for her back in 2008, together with a selection from the Boo's latest LP Understudy. They also recorded a song for our Shetland Arts TV Youtube channel before the show - <https://www.youtube.com/watch?v=1HzDpAuoky0>



The **Make More Noise** alternative cabaret night featuring music, comedy, drag, bingo, circus performance and DJs was held in Mareel on 16<sup>th</sup> December. The event is one of this quarter's Case Studies (see below).

We took in the New Year with **Bells in the Bar** at Mareel with DJs Lyall Halcrow and Brendan Hall in the cafe bar playing a mix of housey, soulful, disco-laden dancefloor classics.

**Cinemagoers** had a variety of options in the run up to the festive season, including Kenneth Branagh's role reprisal as detective Hercule Poirot in "A Haunting in Venice." "The Lesson" followed a young author who discovers himself entangled in a web of family secrets and retribution after taking a tutoring position. "Expend4bles" introduced a new generation of actors alongside top action stars for an adrenaline-fueled adventure. Additionally, "Puffin Rock and the New Friends!" made its big screen debut, while "Disney's Elemental" continued its captivating narrative following Ember and Wade. "L'Immensità" presented a vibrant tale exploring themes of self-discovery, gender identity, and turbulent relationships. Meanwhile, "An Evening with Jonas Kaufmann" transported audiences to the magical setting of the Arena di Verona for an unforgettable musical performance. Gareth Edwards's epic sci-fi action thriller "The Creator" and Ken Loach's timely drama "The Old Oak" also graced the screen, along with the chilling latest instalment the iconic horror franchise "Saw X" and the animated adventure "Rally Road Racers." The lineup catered to diverse tastes, offering everything from heart-pounding thrills to introspective dramas.

## 2: Improved opportunities through the development of new skills

Under the tutorage of music instructor, **David Boyter**, UHI Shetland music students promoted a concert in the Mareel Auditorium. The event gave the current **NC and HNC music students** the opportunity to put into practice technical skills and techniques they have built up during the live performance classes taught in Mareel. This is David's first semester as music instructor within the Mareel Education team.

Delivery of the **HNC** music framework is well underway with all first semester modules nearing completion. We are currently looking at a 100% success rate for the first semester. The HNC progression board will meet in February to discuss these results.

The **Senior Phase Creative Academy** is aimed at 6th year school students who wish to study part-time in Mareel. The course is designed to allow 6th year students to join existing NC classes on Tuesday and Thursday afternoons. This mode of attendance has proven popular with school students, with nine enrolled at the end of term two. The students are currently working on a series of short practical assessments for their camera operation and video editing units.

Towards the end of Q3, **4th year Skills for Work** students started to shoot a short film that will be used for the final assessment of their Enterprise and Employability unit. The students have been learning pre-production tools and techniques that can be used in the planning stages of filming.

Our **degree** and **post grad** delivery programme continued with remote students from all over Scotland studying a variety of film and music related modules online with us.



### 3: Improved confidence to contribute positively through greater opportunities for self-expression and community involvement

It was an exciting term of Youth Arts, and thanks to funding from Creative Scotland Culture Collective, we were able to deliver a series of free sessions to young people at Mareel. These varied greatly and all reached maximum capacity of participant numbers.

**Shetland Youth Theatre**, led by **Stephenie Georgia** is open to 12-19 year olds who meet weekly at Mareel to develop their theatre and devising skills. In 2023, the group met with **Diverse Marine Values Project** through Portsmouth University during their Easter Intensive. They began to develop a piece, *Transverse Waves*, aimed predominantly at empowering young people to have a voice on issues of climate and coastal living.

Building a community is recognised as important to Shetland Youth Theatre with Stephenie stating:

*‘With so much of the development of Transverse Waves showing the challenges in being part of or forming a youth community, it is reassuring that so many SYT members identified ‘making friends’, ‘meeting new people’ and ‘kindness’ being an important part of their experience.’*

As a development of the *Transverse Waves* piece, we engaged filmmakers **JJ Jamieson** and **Liz Musser** to deliver a 4-week block of **Filming a Theatre Production** sessions with 6 young people aged 12-19. These workshops covered pre-production, shooting and editing.

Liz Musser also delivered sessions for ages 8-12 years on **News Reporting**. These workshops covered 4 news principles: truthful, fair, balanced and interesting. Liz took current news stories as inspiration for the young people and had a ‘Happy News Script’ for them all to fill out at the start of their research.

Feedback from parents included:

*“It’s fab! Really great what you squeezed into that short time. They really enjoyed it and thanks!”*

*“Thank you so much. That’s excellent! [My son] loved it.”*

*“Thanks very much that is great. [My daughter] really enjoyed it.”*

Every year in December Shetland Arts celebrates its Youth Arts Activity with a **Youth Arts Sharing**. 60 people attended, who were families of the young people involved in the activity. One parent commented:

*“It is really great to see all of the work going on here. Stop Motion Animation. Mince pies and mulled apple juice were enjoyed by all.”*

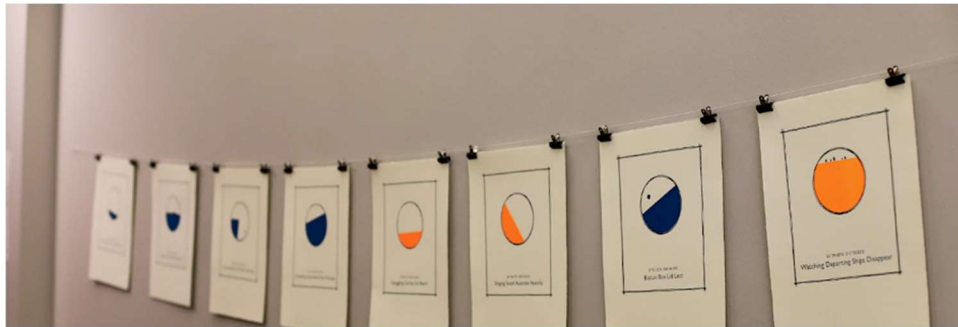
For adults, there were a series of ‘Make Your Own Christmas Gifts’ workshops with local practitioners. These events were fun, sociable, and allowed people to develop craft skills and make their own festive gifts, adding a personal touch to the season.

**Sharon Mcgeady** delivered 2 **Make Your Own Croffhouse** workshops where participants were encouraged to try out designs using clay and lace.

**Linda Richardson** delivered a **Printmaking workshop** and **Linda Newington** delivered a **Make Your Own Christmas Cards** workshop which used watercolour and eco-friendly glitter. Linda said:

*“Christmas Card Making on Saturday went well, some serious concentration and everyone went away with a set of cards. A good mix of ages too and two young women I met at the Craft Fair, another whose bought paintings from me and another who’d been to my watercolour workshop.”*

#### **4: Improved feeling of inclusion and equality through an appreciation of a diversity of cultures and lifestyles**



In Mareel’s Upper Foyer, we exhibited prints from Imi Maufe’s 2011 “LK243 Undersail” residency aboard the Swan. The residency started in Waterford, Ireland and arrived at Halmstad, Sweden five weeks later, calling at Greenock, Lerwick, and Stavanger, Norway. The on-board residency was followed by one month on land at both Taigh Chearsabhagh in the Outer Hebrides and Shetland Arts, to develop work for a touring exhibition. These prints document the voyage through images and four-word statements and were created for that exhibition. Imi explained,

*“This residency turned into an unexpected adventure, not just fulfilling artistic duties, but also learning to sail, night watches, and cooking at an angle. It was about sharing the boat with 8 teenagers and 5 crew who changed for each leg of the voyage. The Tall Ships Races are also about the celebrations in each of the host harbours, attracting over 2 million visitors in total and crew parades, music festivals captains’ dinners, food and craft stalls, crew changeovers and prizegivings. There was never a dull moment.”*



In the Upper Cafe we exhibited PATCH, work created by Belgian artist Erien Withoutck along with 122 young artists from Shetland schools.

In 2022, Erien started a long-term artistic research project studying old plant-based practices and rituals including natural textile dyeing methods used across Europe.

In February 2023, Erien spent a week in Shetland, delivering workshops in Mareel and six primary schools: Ollaberry, Sound, Brae, Sandness, Whiteness & Happyhansel, as part of Creative Sustainable Futures. The young artists explored natural plant dyes and produced printed textile patches using oak gall ink\* made by Erien.

After the workshops, Erien returned to Belgium with all the printed textiles to make wall hangings. Each hanging represents a different workshop and each patch is made by one of the young artists involved in the project.

## 5: Improved mental and physical health through more active involvement in creative and social experiences

A group of young people at SIC Bridges were involved in the Youth Music Initiative Access Fund sessions, in collaboration with Shetland Islands Council and delivered by **David Boyter** in Mareel. They collaborated on choosing a song which they learned to play and sing and recorded a studio quality version, of which they were rightly proud! (See appendix at the end of this report for an infographic)

Participant feedback included:

*"I've learned... my music taste is different... and how to set up recording and sound equipment"*

*"I've really enjoyed meeting other people... and being able to try experimenting with different instruments"*

*"I've barely picked up my fiddle in a year but now I've fallen back in love with playing"*

*"I wouldn't have changed anything. If anything, maybe longer sessions"*

**Jane Cockayne** delivered a block of 6 Wellbeing Craft sessions. These will be the last Wellbeing Craft sessions that Jane will deliver for us as Jane has delivered these sessions for a number of years, and is now delivering EMBRACE youth arts club for Neurodivergent young people at Mareel one Saturday of each month. It's worth noting the excellence in which she has delivered these. Her warm manner and skilled delivery has created a safe and encouraging environment for people to come together and try out new craft skills.

**Geneveive White** has delivered a block of 6 Wellbeing Writing. Each week the participants were asked what they would like the topic to be the following week, meaning there was a vast array of topics from 'rags to riches' to 'happy endings'. The participants got on so well that they continued to meet while the sessions stopped for the Christmas break.

Mareel hosted a **Roller Disco** for young people in October, and music was provided by young up-and-coming DJs.

## 6: Improved community resilience through a more diverse creative economy

**Visual Arts and Crafts Makers Award (VACMA)** 23-24 was launched this quarter. Kathryn Gordon, our Creative Project Manager, delivered a [video presentation](#) on behalf of Creative Scotland, and in-person funding information sessions.

Artist **Dirk Robertson** who fed back:

*"Getting a chance to take in Kathryn's presentation was so valuable in breaking down how to think about my proposed project through the lens of the application process"*

These open sessions encourage discussion around the process and everyone's projects.

Dirk [wrote a blog for us](#) which reflects on the VACMA Process

*"If you think you're ready for applying for VACMA funding through Shetland Arts I would recommend it, and I would defiantly advocate their excellent support team."*

There were a total of 7 applicants this round, with 3 being successful: **Tony Humbleyard** was supported to showcase his work at an exhibition in Edinburgh; **Dirk Robertson** to start exploring a new process of wood carving; and **Joyce Davies** to buy equipment that allows her to change the scale of her work to be more appropriate for home working as opposed to a studio environment.

The VACMA decision panel includes independent local artists with support and encouragement provided by Kathryn. Their input is invaluable to the process.

Our ongoing **Community RePaint** paint recycling scheme and **Shetland Tool Library** continued to support the local creative circular economy.

In the **Recording Studio**, the technicians started working on the mix process of an album which has been recorded piece by piece over the last 2 years. Local musician **Donald Anderson and his band** started the project with a live recording session in August 2022 and have added to that core material with additional sessions as and when they were available. We are now in the finishing stages with the album being released on multiple formats later this year.

We also supported the **Shetland TV series** in the form of ADR sessions, which allowed Shetland-based actor Stephen Robertson to record extra dialogue without having to fly south to the mainland. The Director and Sound Mixer both connected remotely from elsewhere in the UK so that all 3 locations could work seamlessly.

We continued to provide facilities and spaces for local arts groups including **The Shetland Community School of Ballet, Islesburgh Drama Group** and **Lerwick Writers Group**. We also hosted meetings and events by organisations including UHI Graduation, DVLA, Shetland Voluntary Action and Lerwick Up-Helly Aa committee.

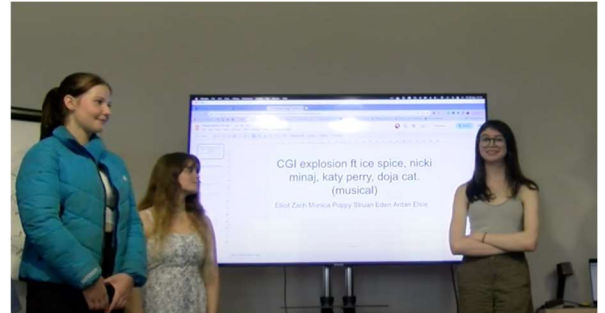




# Case Study: 4<sup>th</sup> Year Skills for Work - Enterprise and Employability

The "Enterprise and Employability" course, designed for 4th-year school students aiming to cultivate practical creative industry skills, is near completion of its fourth year of delivery.

During the course, students were guided through a series of SQA units covering personal development, financial skills for small businesses, enterprise, entrepreneurship, and understanding self-employment. The Shetland Arts education team facilitated the delivery of these transferable skills, emphasising their application in the creative industries for creating a product conceived and executed by the students.



This year's cohort began by employing creative thinking techniques to respond to the provocation: What did the word 'health' mean to them? Working collaboratively in groups, students presented their ideas to the class. The most promising ideas were then selected and developed into a creative brief outlining the production plan for a three-minute film titled 'Don't Eat the Burgers.'

Following the completion of the Creative Brief, pre-production commenced. During this phase, students acquired planning skills such as storyboarding, scheduling, location scouting, and risk assessment.



## Case Study: Make More Noise



Make More Noise, our Alternative Cabaret night returned this year - the perfect way to celebrate the festive season. The evening was filled with music, comedy, drag, bingo, circus performance and an unforgettable 'after show' DJ session in the Café Bar. The line-up featured **Odesa** as house band, **Marjolein Robertson** with material from her new Edinburgh Fringe show, Aerial/Circus and rollerskate dance artist **Chrissie Ardill**, **Timberlina & Aunt Maureen** with a bigger and better, revamped Big Bingo Show and DJing, and the debut performance from Shetland's own drag queen, **Victoria Pier!**

The event was a great success: it sold out to an eager and enthusiastic audience of festive revellers. Shetland News featured a very positive interview with Victoria Pier (Scott Summers) who applauded our support for the event.

*'Organiser Shetland Arts has also been "really important" to Victoria. "They contacted me after Shetland Pride and had asked me to be involved," she said. "They've been brilliant. I had no idea how much goes on in the background in terms of these kind of events. The sound, the lighting, the promotion, all these kinds of things. "They've been really supportive and accommodating as well, because I've had a million questions." (Shetland News, December 23)*





## Case Study: Student Night



NC and HNC music students from UHI Shetland participated in a public performance in the Mareel Auditorium. As part of the NC and HNC music courses, students participated in Live Performance modules. These SQA modules had three assignments that challenged students to plan, participate, and evaluate their own performance as part of an ensemble.

The students started working on the module at the beginning of academic year. During their first term, they spent time becoming musically acquainted with their classmates through a series of class-based performance activities, including composition, group

challenges, stage-craft and technology lectures.

The students were then given time to form bands, pull together set lists, and gather materials for performing. In addition to the performance element, students took charge of the marketing, promotion, and technical aspects of the event. They worked with Shetland Arts marketing, production, Front of House, and Admin Support staff. Learning through working with industry professionals in an environment where the contextualisation of classroom concepts is backed up by real-world experiences is an integral part of the process. Mareel and its staff created a unique situational learning environment that had been commented on as best practice in numerous SQA external verification visits – something to be proud of as an organisation.



The event was well attended, with 100 audience members who turned up for an hour and a half of an eclectic mix of performances delivered by twenty students. Some performances were well-polished, and others were less so. The ethos of the event was to allow students a safe and supportive space to develop and grow as performers. Some of the performers were seasoned, while others were nervous and on stage for the very first time. The audience appreciated this and was full of praise and good will for the students.

## Case Study: Artist Lab ‘Centre of Everywhere, Middle of Nowhere’



In early November we facilitated our Artist Lab ‘Centre of Everywhere, Middle of Nowhere’. This idea was conceived with the intention to really place rural artists and the excellent work they do at the centre of discussions, using cross island working to reflect on our similarities and differences and how we can share resources to develop our work. Three artists were selected from an open call across the Western Isles, Orkney and Shetland to reflect upon rural artistry, the Culture Collective project and set themes that each outlined in their applications. This was a funded opportunity, and artists were selected from a panel made up of a representative of each of the island groups. Some of the themes highlighted in the successful artists’ applications were:

- Common ground, celebrate differences, raising each other up.
- How do artists maintain themselves and their practice – is a second job necessary or can income be found to maintain an art career?
- Culture change and loss of distinctiveness such as erosion of local language; limits the diversity of artists, their outputs, and their audiences.
- Island versus city living

Together, the artists worked together to create a publication, which was aimed at policy makers and Stakeholders, called ‘Even Here, Even Now’.

Accessible online and in print, ‘Even Here, Even Now’ is now available from Mareel in Shetland, Pier Arts Centre in Orkney and An Lanntair in Stornoway.

'Even Here, Even Now' was created by island artists who understand the unique challenges and opportunities of island life. These artists also took part in **Culture Collective**, a network of 26 participatory art projects, shaped by local communities alongside artists and creative organisations.

The manifesto's creators include Helen Robertson and Barry Nisbet from Shetland, Sandra Kennedy from the Western Isles, as well as Jamilla Garrett, Arwen Haselden and Niamh Haselden from Orkney.

*"I found it affirming to spend several brain-storming and philosophy-orbiting sessions homing in what we wanted to say and how best to say it, helping put long-held passions and ideas into words. It was illuminating to see how the other artists approached presenting themselves and their practice; working across disciplines was particularly valuable in this respect." (Barry Nisbet)*

*"I was very inspired during the 3 intense days. Although the time was tight, it served to focus our minds and we completed the task successfully. It made me realise that while it's important to support and promote our own Shetland Creative Community we can also support our Island cousins at the same time." (Helen Robertson)*

*"It was a wonderful experience for me to travel to Shetland - We could have talked over ideas for months, but having only a few days forced us to focus and to prioritise. I loved the playful, open way we worked together." (Sandra Kennedy)*



From a shared ❤️  
of **MUSIC**...



January to June 2023

**Bridges**  
PROJECT

...to getting to know  
one another and  
building  
**TRUST**

"I was left to my own devices..."



...how **AM** I gonna be an optimist about this??  
Pompeii by Bastille

I've learned...my music  
taste is different.. and...  
how to set up recording &  
sound equipment

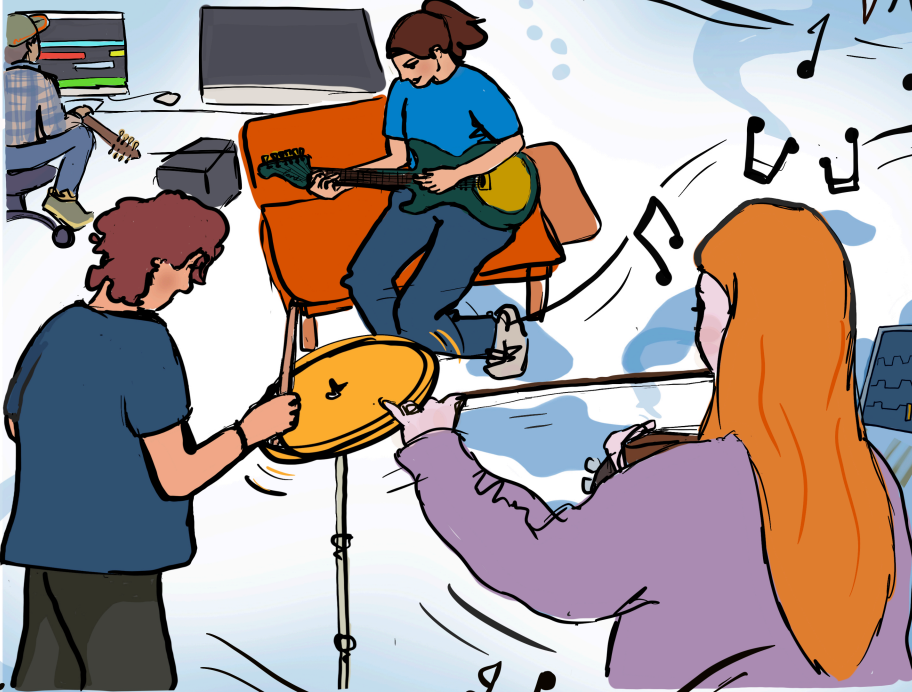
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**LONGER SESSIONS?**

"And this is starting... to feel like... it's right before my eyes..."

And I can taste it...

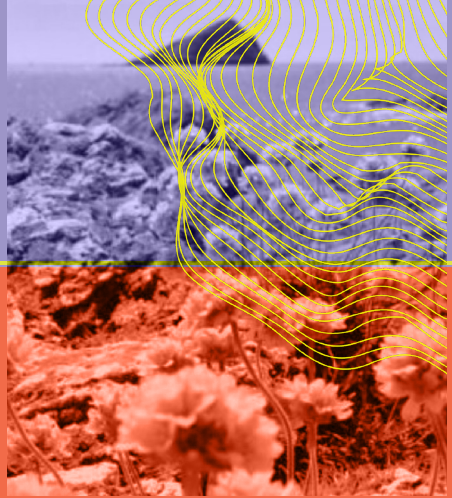


With support from

To sharing, playing  
and producing music  
**TOGETHER**

...It's **MY SWEET BEGINNING..**

What you know by Two Door Cinema Club



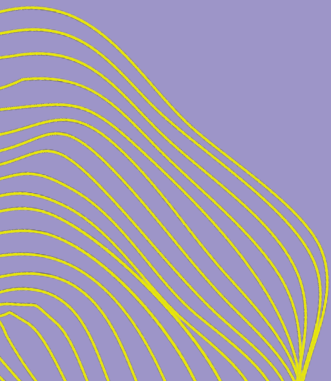
**EVEN  
HERE**

**EVEN  
NOW**

# **A** MANIFESTO

**DECISION MAKERS MUST  
ACKNOWLEDGE THE EXPERTISE  
OF ISLAND-BASED ARTISTS,  
UNDERSTANDING THAT GEOGRAPHICAL  
LOCATION SHOULD NOT BE A BARRIER.**

**IN CHALLENGING TIMES, ARTISTS  
REQUIRE SUPPORT, AND IT IS CRUCIAL  
TO RECOGNISE THE IMPACT OF ISLAND  
ARTS.**



# FOR CHANGE

**WITHOUT THIS ACKNOWLEDGMENT AND SUPPORT, COMMUNITIES ARE AT RISK OF LOSING THEIR CULTURAL RICHNESS.**

**OUR MANIFESTO SHOWS **HOW** ISLAND BASED ARTISTS ARE CRITICAL TO OUR CULTURE, **WHY** IT IS ESSENTIAL THAT CREATIVE PRACTITIONERS HAVE SUPPORT AND **WHAT** NEEDS TO **CHANGE** AND BE PUT IN PLACE.**

This manifesto has been created by island artists who took part in Culture Collective, a network of 26 participatory arts projects, shaped by local communities alongside artists and creative organisations.

## Artists:

Helen Robertson (Shetland)  
Barry Nisbet (Shetland)  
Sandra Kennedy (Western Isles)  
Jamilla Garrett (Orkney)  
Arwen Haselden (Orkney)  
Niamh Haselden (Orkney)

Project Manager - Kathryn Spence, Shetland Arts with support from Carol Dunbar, Pier Arts Centre, in collaboration with An Lanntair and Taigh-Chearsabhagh.

Funded by Culture Collective through Creative Scotland.







01  
**EVEN US**

02  
**EVEN HERE**

03  
**EVEN THOUGH**

04  
**EVEN BETTER**


05  
**EVEN THERE**

06  
**EVEN YOU**



# **EVEN US**

**ACKNOWLEDGE THE  
EXTRAORDINARY WEALTH OF  
CREATIVES, ARTISTS AND EXPERTS  
WITHIN OUR ISLAND GROUPS.**



**WE ARE CREATIVE  
PRACTITIONERS  
ACROSS ALL  
DISCIPLINES  
WHO ARE BASED  
ON SCOTTISH  
ISLANDS.**

We **survive** and **thrive** through our work.

We **strive** for excellence in our practice.

We **promote** well-being in our communities.

We **enrich** the cultural landscape and add vibrancy.

We **integrate** within communities positively.

We **engage** with wider community groups.

We **reach** the folk that others can't.

We **enhance** Scotland's idea of itself as a forward-looking country.

We **connect** with issues that matter to people in a creative and non-discriminatory manner.

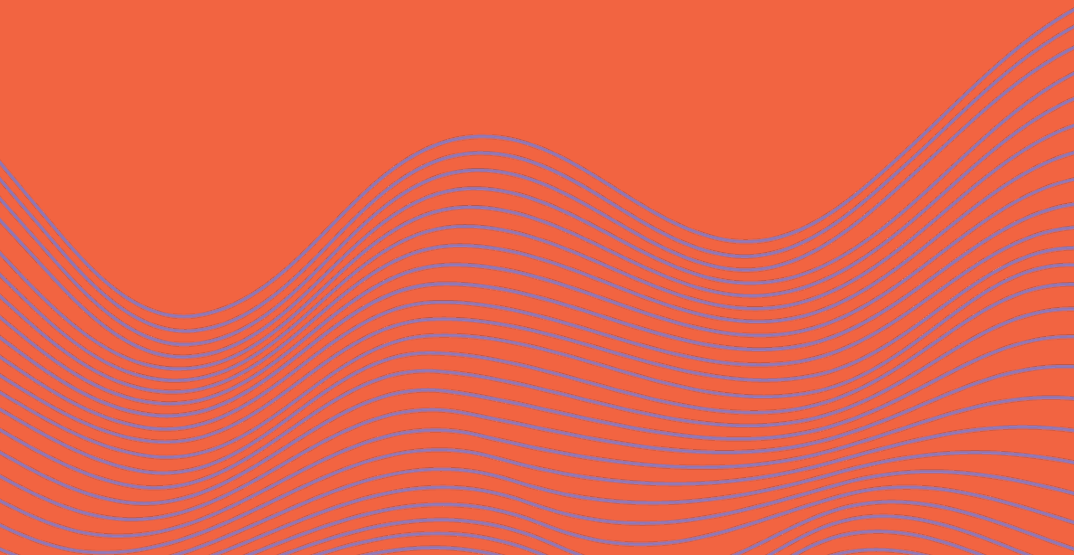
We **contribute** to social cohesion.

We **collaborate** in our work.

# **EVEN**

# **HERE**

**BE AWARE THAT WHILE OUR  
LOCATION CAN HINDER DELIVERY  
AND EXPOSURE OF OUR WORK IT  
DOES NOT DIMINISH ITS QUALITY  
AND RELEVANCE.**



The richness & wealth of creative talent within the island groups offers skills & heritage not found elsewhere.

There is a high quality of traditional & contemporary work produced & presented in the islands.

Through the arts, there is preservation & development of traditional skills specific to each island group.

There is an island aesthetic reflected in the work of many island artists that is distinctive.

The island context provides a heightened & tangible awareness of the climate crisis.





# **EVEN THOUGH**

**TIMES ARE HARD, WE NEED  
MORE CREATIVITY TO SURVIVE  
AS INDIVIDUALS AND AS  
COMMUNITIES.**



Local public **transport is limited**, expensive & often affected by weather & aging vessels. Connections, even those within the island groups, are precarious & frequently cancelled.

**Digital connectivity is often insufficient** to mitigate challenges of distance.

Collaborators, networks & peers can often be & **feel far away**.

Connections to mainland Scotland are **expensive**, involving a lot of time including additional overnight stays.

The islands incur **higher energy costs** with a higher percentage of residents living in fuel poverty.

**Distances are a barrier** to opportunities & audiences.

Local expertise, knowledge & resources are frequently **enlisted without compensation**.

# EVEN

# BETTER

**RECOGNISE THAT ISLAND ARTISTS  
NEED SUPPORT TO WORK TO THEIR  
POTENTIAL.**

**Celebrate** the artist's work in our islands, here & afar.

**Ensure** recompense for creative practitioners, their work, time & knowledge.

**Increase** investment in creative activity including within education & wellbeing.



**Respect** creativity and its contribution to the economy.

**Ensure** recognition, support & visibility for our work.

**Nurture** the next generation of creatives.

**Appreciate** the ability of creative practitioners to problem solve.

**Increase** potential & opportunity for creativity in our communities.

**Utilise** creative roles in defining place.

**Increase** awareness & understanding of people's access requirements.

**Include** those who may be isolated within a community.

**Emphasise** depth of qualitative change and less on quantity.







# **EVEN THERE**

**HIGHLIGHT THE CONTRIBUTION  
& VISIBILITY OF ISLAND ARTISTS  
GLOBALLY.**

**Collaborate** to showcase what we can do beyond our shores.

**Increase** potential from here to there (physical & digital).

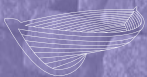
**Share** our heritage, traditions & practice with other places benefiting the artists in their development & careers while reflecting the riches of the islands' culture away from home.

**Promote** visibility of Scottish island artists.



# EVEN YOU

**CAN YOU IMAGINE  
A LIFE WITHOUT  
CULTURE?**



Shetland *arts*

Designed &  
Published by  
Shetland Arts



Funded by

 Shetland  
Charitable Trust

| Actuals (see footnote 1)                                                                                         | Concerts, Screenings, Exhibition Days |       |     |     |     |       |    | Attendances |        |        |       |        |        |    | Development Sessions |     |     |     |     |     | Participations |       |       |     |       |     |       |    |
|------------------------------------------------------------------------------------------------------------------|---------------------------------------|-------|-----|-----|-----|-------|----|-------------|--------|--------|-------|--------|--------|----|----------------------|-----|-----|-----|-----|-----|----------------|-------|-------|-----|-------|-----|-------|----|
|                                                                                                                  | Q1                                    | Q2    | Oct | Nov | Dec | Q3    | Q4 | Q1          | Q2     | Oct    | Nov   | Dec    | Q3     | Q4 | Q1                   | Q2  | Oct | Nov | Dec | Q3  | Q4             | Q1    | Q2    | Oct | Nov   | Dec | Q3    | Q4 |
| Delivered                                                                                                        | 1,068                                 | 908   | 263 | 236 | 232 | 731   | -- | 75,991      | 59,685 | 13,380 | 9,609 | 15,091 | 38,080 | -- | 291                  | 274 | 89  | 164 | 90  | 343 | --             | 1,634 | 1,896 | 749 | 1,159 | 766 | 2,674 | -- |
| Quarterly Target 23/24                                                                                           | 1,022                                 | 1,022 |     |     |     | 1,022 | -- | 57,569      | 57,569 |        |       |        | 36,151 | -- | 452                  | 452 |     |     |     | 411 | --             | 3,504 | 3,504 |     |       |     | 3,253 | -- |
| % of Target Delivered                                                                                            | 105%                                  | 89%   |     |     |     | 72%   | -- | 132%        | 104%   |        |       |        | 105%   | -- | 64%                  | 61% |     |     |     | 83% | --             | 47%   | 54%   |     |       |     | 82%   | -- |
| Impact (see footnote 3)                                                                                          | Concerts, Screenings, Exhibition Days |       |     |     |     |       |    | Attendances |        |        |       |        |        |    | Development Sessions |     |     |     |     |     | Participations |       |       |     |       |     |       |    |
|                                                                                                                  | Q1                                    | Q2    | Oct | Nov | Dec | Q3    | Q4 | Q1          | Q2     | Oct    | Nov   | Dec    | Q3     | Q4 | Q1                   | Q2  | Oct | Nov | Dec | Q3  | Q4             | Q1    | Q2    | Oct | Nov   | Dec | Q3    | Q4 |
| Improved quality of life through greater access to creative and social experiences                               | 994                                   | 870   | 236 | 180 | 183 | 599   |    | 67,037      | 56,281 | 11,949 | 7,079 | 11,791 | 30,819 |    | 13                   | 19  | 1   | 5   | 7   | 13  |                | 118   | 430   | 40  | 61    | 32  | 133   |    |
| Improved opportunities through personal and professional transferrable skills                                    | 122                                   | 55    | 26  | 54  | 47  | 127   |    | 14,581      | 8,082  | 1,377  | 2,310 | 2,903  | 6,590  |    | 196                  | 183 | 75  | 139 | 69  | 283 |                | 1,076 | 1,115 | 505 | 904   | 554 | 1,963 |    |
| Improved confidence to contribute positively through opportunities for self-expression and community involvement | 66                                    | 27    | 1   | 5   | 33  | 39    |    | 3,414       | 793    | 54     | 176   | 3,285  | 3,515  |    | 177                  | 194 | 81  | 146 | 69  | 296 |                | 1,034 | 1,097 | 536 | 973   | 572 | 2,081 |    |
| Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles        | 51                                    | 119   | 19  | 36  | 4   | 59    |    | 898         | 4,485  | 344    | 157   | 19     | 520    |    | 6                    | 1   | 1   | 0   | 8   | 9   |                | 35    | 6     | 40  | 0     | 37  | 77    |    |
| Improved mental and physical health through more active involvement in creative and social experiences           | 572                                   | 466   | 201 | 160 | 162 | 523   |    | 27,852      | 16,870 | 6,296  | 4,322 | 5,990  | 16,608 |    | 46                   | 16  | 6   | 16  | 8   | 30  |                | 412   | 134   | 60  | 153   | 77  | 290   |    |
| Improved community resilience through a more diverse creative economy                                            | 328                                   | 271   | 43  | 36  | 34  | 113   |    | 37,710      | 31,520 | 6,740  | 5,014 | 5,894  | 17,648 |    | 106                  | 86  | 7   | 17  | 14  | 38  |                | 473   | 827   | 173 | 142   | 160 | 475   |    |

1: Attendances are the number of people who attend concerts, screenings or exhibitions. Participations are the number of times people take part in development sessions

2: We have profiled each quarter against data from previous years' so we can more accurately predict and analyse seasonal variances

3: Our activity is planned and measured against the 'Social Outcomes' (SOs) listed under the Impact heading - each event, session or project has two priority SO, and the table above cumulatively captures these priority SOs