



# Shetland *arts*

## **2023 - 2024: Quarter 4**

Report of activity relating to Social Outcomes

Case Studies: Photographing Your Work, Embrace drop-ins, VACMA. Music Video Making

Interim Key Performance Indicator Statistics (appendix)

Interim End of Year Key Performance Indicator Statistics (appendix)



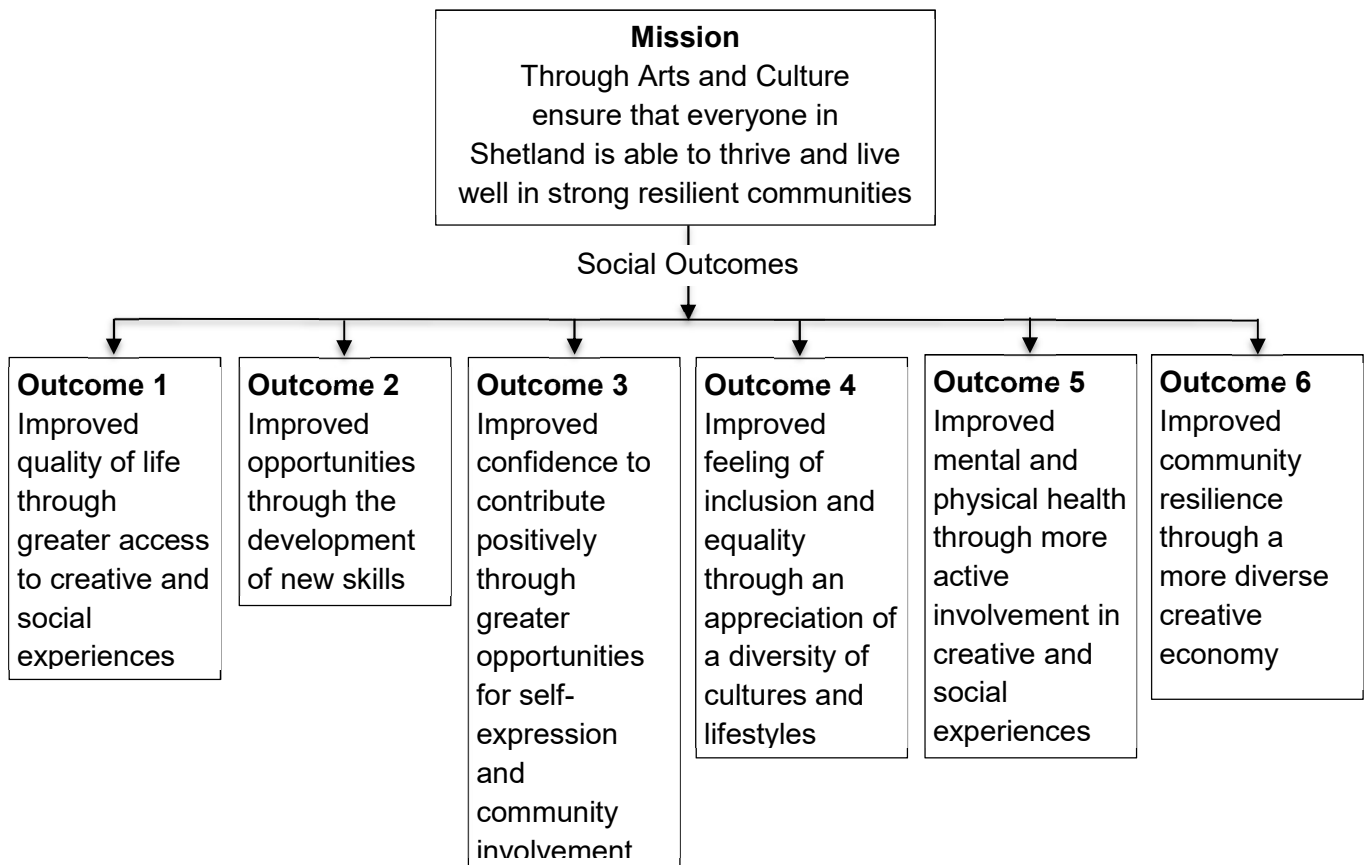
# Introduction

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, however our KPI reporting only takes into account 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

**Fiery Sessions** made its return, marking the revival of the popular annual concert. Held on Lerwick's Up Helly Aa day in The Garrison Theatre, the event spotlighted the musical prowess of Shetland talent. The lineup included renowned local artists such as **Andy Kain & Kirsten Hendry**, **Beltane Ree's Fiddlers**, **Kirmirren**, **Da Langstrings**, and **Evie Williamson**, who had been honored as the Young Fiddler of the Year in 2023. Notably, the Junior Jarl Squad made a special appearance at the 3pm performance, adding to the festive atmosphere.

An appreciative audience in Mareel welcomed comedian **Kieran Hodgson** in February. Fresh from a successful Edinburgh Fringe run, which earned critical acclaim and sold-out shows, Hodgson brought his latest hour, 'Big in Scotland', to audiences across the UK, including Shetland. Hodgson was a familiar face to many.

In March, Mareel's auditorium hosted an exhilarating performance by **The John Goldie Trio** featuring **Adam Bulley** on mandolin and **Chas Mackenzie** on slide guitar. The trio, renowned for their virtuosity, delighted the audience with music inspired by old-timey Bluegrass and the Nashville scene. Their repertoire featured a diverse blend of breakneck speed picking, heartfelt ballads, and unique interpretations of classic tunes.

**Mareel's cinema programme** from January to March offered an eclectic mix of films catering to diverse tastes. Viewers had the opportunity to revisit popular titles like "Wish," "Wonka," and "Aquaman and the Lost Kingdom," as well as enjoy new releases such as "Next Goal Wins" and "The Inseparables." From biographical dramas like "Ferrari" to thought-provoking documentaries like "Anselm" and "Project Wild Thing", Mareel provided a platform for both entertainment and introspection. Comedic favourites like "Mean Girls" and "Wallace and Gromit: The Curse of the Were-Rabbit" added lighthearted entertainment. Additionally, Mareel showcased acclaimed works like "The Color Purple" and "The Boys in the Boat", offering a rich cinematic experience.

The **LOCUS Public Arts Trail** in Lerwick and **Hide Out @ Sandwick** School public art installations continued to attract positive, and sometimes critical, feedback (like a good public art programme should!)

# 2: Improved opportunities through the development of new skills

Shetland Arts staff hosted a popular and much requested workshop in how to photograph artworks (see Case Study).

**Shetland Youth Music Festival**, organised by **Shetland Islands Council education staff**, was hosted in Mareel over 4 days in March. Twenty-five schools participated in the event, with over 500 students showcasing their talents throughout the week. The festival saw the return of primary school children to perform who had not been able to participate since the onset of the Covid pandemic. The festival culminated with a gala concert featuring the winners of **Shetland Young Musicians of the Year Vaila Gunn** (Junior) and **Annie Malcolmson** (Senior). It was an amazing week of music!

**Skills for work (SFW)** students are continuing towards their Creative industries qualifications. Encouraging student involvement in extracurricular opportunities has been a priority this quarter. This has been evident through musical performances from SFW students at events based in Mareel and Shetland College.

**Senior Phase: Creative Academy** students have almost completed two creative industries group awards. The course is aimed at Sixth year school pupils who wish to develop technical skills in film making and sound.

**NC Creative Industries** film and music students have been busy working towards completion of their Creative Project units. This year, film students have worked collaboratively on two short film projects that are aimed for screening at the Mareel Student Night in June. Music students have been working on musical genre research projects that will be delivered as a series of podcasts.

**HNC Music** students completed their Creative Project Unit just before the end of March. For the project, HNC students promoted a live event in Mareel.

In addition to the Creative Project, students have been finalising their Graded Unit portfolios. The portfolios feature, amongst other things, compositions, performance elements, evidence of music theory and music business.

The **MA Music Recording and Production** module began in January with an enrolment of six students located in Scotland and the USA. The recording course is delivered online through weekly Video Conference by our Mareel-based tutor.

The Mareel-based music students (plus some special guests) took to the stage in March for **Student Night**, performing a variety of music they had put together during their studies. From rock to traditional to electronica - there was something for everyone!

*This will be my eighth Student Night and I can honestly say that each and every one of them have been brilliant fun. Student Nights are, in a word, chaotic. Setlists and stage plans are a scarcity but with that chaos comes a unique creativity. A great part of the Student Nights is its variety - people create their own sets and play the music that they want to play. What we all share is a love of music, and while it is difficult to nail down paperwork and soundcheck times, each student is passionate about their craft. [Daisy Anderson - music student]*

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

The **Improvisers Collective**, established by **Jazz and World Sounds** and supported by Shetland Arts, is at the early stages of establishing a core group of improvisers ahead of opening it up to the wider

community in Shetland. It is to support the development of collective improvisation skills across music and the wider performing arts.

The **County Drama Festival** was a week-long celebration of theatrical performances in the Garrison Theatre held in March, organised by a collective of local theatre groups. Due to the overwhelming number of entries received for this season, the festival was extended for an additional night, spanning from Monday to Friday. Participants of all ages hailing from all corners of Shetland showcased their talents and audiences had the opportunity to witness budding young talent making their stage debuts alongside familiar faces. Many of the plays presented were original works crafted by local playwrights, ensuring a diverse range of genres each night, including tragedy, serious drama, comedy, and whimsical pieces. Adjudication duties were carried out by Mr. Jim Gibson.

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

**Shetland Youth Theatre** have met weekly with teacher **Stephanie Georgia**. This group has 14 participants, and the sessions have explored different devising skills and different plays. The participants then selected a play that they would explore in the Easter Intensive, which will be progressed through the next term into a performance on 5<sup>th</sup> June.

"The Thrill of Love," a two-act play penned by Amanda Whittington, was brought to the Garrison Theatre stage in March by **Islesburgh Drama Group** under the direction of **Stephanie Georgia**. The play delved into the drama surrounding Ruth Ellis, the last woman to be hanged in Britain, convicted of the murder of her unfaithful lover. It offered a fresh perspective on the real woman behind the sensationalised headlines, exploring the events that led to her drastic actions.

"**Queendom**" was a notable element from the Mareel cinema programme. The documentary features Gena, a queer artist from a small town in Russia, who dresses in otherworldly costumes made from junk and tape and protests the government on the streets of Moscow. She stages radical performances in public that become a new form of art and activism - and put her life in danger.

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

**EMBRACE** is a drop-in youth club for neurodivergent young people led by **Jane Cockayne**. They meet on the last Saturday of the month, mostly in Mareel Education Space but have also met in Mareel Cafe. (See Case Study)

**Bookbug** takes place in the cafe bar every Thursday and is led by **Shetland Library**. It is aimed at under 5's. The number of participants grew unexpectedly this term, which is a positive experience but we also needed to ensure our spaces were appropriate for a larger group.

The **Youth Takeover of Mareel** organised by **SIC Youth & Employability Service** saw over 150 children and young people participating in dance, film, craft, and photography workshops, followed by three brilliant bands at the Big Gig. The organisers had lots of positive community feedback including:

- *“Bairns have really enjoyed this, would be great to see more of this happening”*
- *“Massive appreciation for what has gone into today. Amazing to have a gig like this for them”*
- *“Thank you so much to everyone who was involved in organising the Big Gig tonight, it was very much appreciated by all who attended”*

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

The **Shetland Arts and Crafts Association** held its inaugural **Up Helly-Aa Craft Fair** on the Sunday before Up Helly-Aa day. The well attended event featured numerous stalls in the Mareel auditorium offering a variety of Shetland-made gifts and artworks, providing attendees with ample opportunities to explore and purchase local creations.

The **Taste of Shetland Up Helly Aa Food & Drink Market** took place in Mareel on Up Helly-Aa day featuring local producers and cooking demonstrations.

Mareel provided meeting spaces for several partner organisations including **Shetland Arts & Crafts Association** and **Peerie Makers**.

Mareel was hired for several ‘non-arts’ events that help support our developmental work such as conferences for EnQuest and the James Hutton Institute conference, information stands for EIS-FELA FE Lecturers Association and Shetland Islands Council, the DVLA theory test centre, and for use as a Hall at Up Helly-Aa.

Visual Arts and Crafts Makers Award had its second award round in February 2024. There were 7 applications, 4 of which were successful. The panel welcomed a new freelance artist to it, which is a very useful experience for the freelance artist.

The recording studio was busy with sessions for **Amber Thomson**, **Carol Jamieson**, **The Donald Anderson Band**, and **Peter Ferrie**.



## Case Study: Photographing your work

In March, Mareel's Green Room hosted the "Photographing Your Work for Exhibition" workshop to provide guidance on capturing images of artworks effectively. Hosted by Shetland Arts staff, the session aimed to offer practical advice on photographing artworks for exhibition purposes. Jane Matthews, an expert in exhibition management and curation, explored creative aspects and highlighted key information that curators seek in photographs and descriptions of artworks.

Additionally, Tara Thomson, Shetland Arts' Marketing Officer with a background in film and photography, conducted a session covering fundamental principles of composition such as lighting and framing. Participants learned techniques for using both smartphones and DSLR cameras to capture high-quality images of their work. Attendees were encouraged to bring a small object for hands-on practice, utilising a provided lightbox to take photographs for personal use.

*"It was really great getting to engage with local makers in this workshop – having a mix between some theory and some practical hands-on stuff was ideal. We made sure to keep all the equipment used in the workshop as basic as possible, like stuff you would have in your home already, so that anything learned could be done easily and budget-friendly. I think it gave everyone a confidence boost!" (Tara Thomson)*



## Case Study: Embrace drop-ins

On the last Saturday of each month, Jane Cockayne leads a Neurodivergent Youth Club in Mareel's Education Space. This has 3-5 regulars who often come with parents and carers. There has been additional budget for Jane to work with artists, who are selected based on what the participants would like to explore.

The sessions utilise the break-out spaces in the Education Space and Jane leads a range of activities with them. During this term, the group have worked with local animation expert Lauren Bulter. Jane fed back that some young people regularly create their own worlds as a space that they feel safe in, so the opportunity to work with Lauren to put these down on paper was exciting for the participants. For some of the young people it is the only social event that they attend each month. There have been requests for others to join, however at the moment the group leaders feel it is best for the existing participants that it stays this size to ensure a safe environment where the participants can flourish.

*'Lauren (Bulter) delivered a fantastic session on character creation/animation. We had a lovely meet up last Saturday with four young people, two parents and a carer. We enjoyed chatting and eating waffles. It is lovely to see the young folks enjoying time together especially since some of them are reluctant to socialise in other settings.'* (Participant feedback)





## Case Study: VACMA

Visual Arts and Crafts Makers Awards is a scheme run by Creative Scotland. We deliver Shetland's scheme with supporting funding from Shetland Islands Councils Economic Development Dept. There were 7 applications in this round, 4 being successful - Aimee Labourne, Jen Hadfield, Zdenka Mylnarikova and Mandy Hunter.

Aimee's award allows her to expand her body of work, utilising a recent developmental year of an online course through the Royal Drawing School. She will use watercolour and water-soluble graphite on different papers. The award allows her to buy different papers and materials and time to explore them. She will bring together text, collage and drawing in small book formats. Aimee's work specifically draws on the theme of 'environment'.



Jen Hadfield's award allows her to explore her visual practices, to print ceramic tiles with Shetland seaweeds in a slab roller. The award will go towards purchasing the slab roller and materials, and allows her access to firings of the tiles.

Zdenka Mylnarikova will develop her own unique style through using acrylic paint to capture Shetland's landscapes. The award allows her to purchase various paints including oil and acrylic, brushes and surfaces, to explore her own style, as well as an easel so that she can paint outdoors.

Mandy Hunter will use the award to further explore print making, investing in print resources and learning experiences, such as a paper casting workshop in Glasgow in April.

The VACMA panels require a broad range of experience from members to ensure we have knowledge and expertise to apply to them. The panel is always made up from Shetland Arts staff and a freelance artist. Recently, we have been engaging with new freelance artists, often previous VACMA Emerging Bursary awardees.

*'I was invited to be a part of the VACMA Panel, this was an intriguing insight into the process of allocating arts funds. This experience with Kathryn and Shetland Arts has motivated and encouraged new approaches while creating applications for new arts opportunities.'* (Freelance panellist)

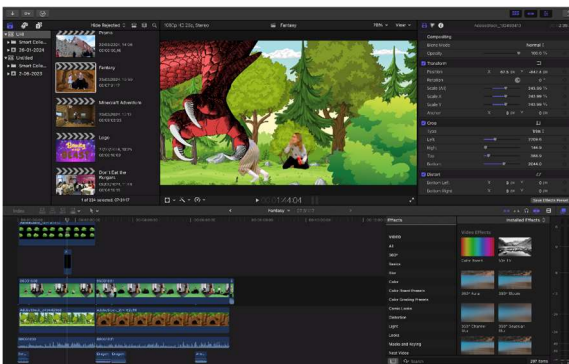
## Case Study: Music Video making

Music Video Making was a course for young people that ran from January to March. There are similar skillsets required in recording and editing both music and video, so we worked with 2 tutors, **Barnum Smith** and **David Boyter**, on alternate weeks exploring both these elements. *The Rescue of the Little Princess* and *A Minecraft Adventure*, the two films made during this course, are to be screened as part of the Student Showcase at Mareel on June 6<sup>th</sup>.



*"I had the pleasure of co-delivering the Music Video Making sessions earlier in the year. We worked with two groups, one with young people aged 7-9, and the other aged 10-12. I think one of the most exciting developments over the classes were how the ideas of the young people shaped and evolved the direction of both projects. We discussed the idea of performing a song on camera, but it quickly became clear that both groups were interested in telling a narrative. We began brainstorming with mind-maps. We started by putting any and all ideas down on paper, and we slowly let the stories take shape by narrowing down what we wanted to focus on. By showing all of their ideas on one page, it allowed them to combine different ideas together to create new ones, and it also let them see how their ideas contributed to create the overall story.*

*We focused on character work in the younger group, and we worked together to design costumes for each character. One of the students was passionate about make-up, and we found a way to incorporate that into our character designs, an example of how their skills outside of filmmaking can be used in a creative way. In the older group we planned out creative shots to help tell our story. By each student choosing a scene to draw, and pitching it back to the class, they had a chance to work on public speaking and could see how their independent work came together to create the whole film.*



*The most energetic sessions were when we filmed on our large Green Screen. We took turns controlling the camera, clapperboard, microphone and acting, and they soon found the roles that they were drawn too. They used their imagination to design the scene around them, transforming the classroom into forests, caves, villages, and even a dragon made an appearance (created by one student wheeling another on a swivel chair)! By delivering film and music sessions week about, the students had a chance to explore a wide variety of techniques, in both mediums. As*

*each project progressed, they made decisions like music choice, sound effects, locations, costumes, and many more that helped them shape the stories they told. At the end of the sessions, we screened the films for the families, giving the students a chance to show off their work and impress everyone, and if the parents' reactions were anything to go by, they were all delighted and thrilled by their experiences"* (Barnum Smith, Film Instructor)

Actuals (see footnote 1)	Concerts, Screenings, Exhibition Days							Attendances							Development Sessions							Participations						
	Q1	Q2	Q3	Jan	Feb	Mar	Q4	Q1	Q2	Q3	Jan	Feb	Mar	Q4	Q1	Q2	Q3	Jan	Feb	Mar	Q4	Q1	Q2	Q3	Jan	Feb	Mar	Q4
Delivered	1,068	908	731	345	209	247	801	75,991	59,685	38,080	16,420	8,019	11,073	35,512	291	274	343	81	185	209	475	1,634	1,896	2,674	841	1,193	1,368	3,402
Quarterly Target 23/24	1,022	1,022	1,022				1,022	57,569	57,569	36,151				22,941	452	452	411				481	3,504	3,504	3,253				4,068
% of Target Delivered	105%	89%	72%				78%	132%	104%	105%				155%	64%	61%	83%				99%	47%	54%	82%				84%
Impact (see footnote 3)	Concerts, Screenings, Exhibition Days							Attendances							Development Sessions							Participations						
	Q1	Q2	Q3	Jan	Feb	Mar	Q4	Q1	Q2	Q3	Jan	Feb	Mar	Q4	Q1	Q2	Q3	Jan	Feb	Mar	Q4	Q1	Q2	Q3	Jan	Feb	Mar	Q4
Improved quality of life through greater access to creative and social experiences	994	870	599	295	167	178	640	67,037	56,281	30,819	10,845	6,139	6,878	23,862	13	19	13	1	3	4	8	118	430	133	10	33	77	120
Improved opportunities through personal and professional transferrable skills	122	55	127	49	58	68	175	14,581	8,082	6,590	5,081	2,680	4,127	11,888	196	183	283	65	321	172	558	1,076	1,115	1,963	330	1,712	685	2,727
Improved confidence to contribute positively through opportunities for self-expression and community involvement	66	27	39	23	1	41	65	3,414	793	3,515	1,120	40	2,823	3,983	177	194	296	75	13	195	283	1,034	1,097	2,081	403	126	1,203	1,732
Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles	51	119	59	6	7	14	27	898	4,485	520	19	57	205	281	6	1	9	0	0	3	3	35	6	77	0	0	37	37
Improved mental and physical health through more active involvement in creative and social experiences	572	466	523	278	152	156	586	27,852	16,870	16,608	9,823	3,070	4,156	17,049	46	16	30	7	16	20	43	412	134	290	57	145	476	678
Improved community resilience through a more diverse creative economy	328	271	113	37	33	37	107	37,710	31,520	17,648	4,999	4,052	3,957	13,008	106	86	38	8	13	13	34	473	827	475	444	200	130	774

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

<b>Actuals</b>	<b>Concerts, Screenings and Exhibition Days</b>	<b>Attendances</b>	<b>Development Sessions</b>	<b>Participations</b>
Delivered	3,513	209,664	1,496	10,347
Target	4,088	174,230	1,796	14,329
% of Target Delivered	86%	120%	83%	72%
<b>Impact</b>	<b>Concerts, Screenings and Exhibition Days</b>	<b>Attendances</b>	<b>Development Sessions</b>	<b>Participations</b>
Improved quality of life through greater access to creative and social experiences	3,105	178,237	56	821
Improved opportunities through personal and professional transferrable skills	465	40,455	1,168	6,427
Improved confidence to contribute positively through opportunities for self-expression and community involvement	215	12,687	1168	7,015
Improved feeling of inclusion and equality through greater understanding of other cultures and lifestyles	282	7,561	19	155
Improved mental and physical health through more active involvement in creative and social experiences	2,122	77,052	155	1,594
Improved community resilience through a more diverse creative economy	822	100,094	300	2,984

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: 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

## Notes on KPI variances

The number of concerts, screenings and exhibition days was lower than target in part due to the close of Bonhoga Gallery spaces for renovation.

Audience numbers have remained consistently higher than targeted in part due to footfall from a number of public art installations.

The number of development sessions was lower than the target, as has the number of participations. This can be attributed to lower-than-expected student enrolment in previous years working through the academic year groups. Development sessions, participations, microbusiness and groups supported is anticipated to rise substantially for this reporting period – a number of commissioned projects managed by creative practitioners have still to be reported on at the time this report was compiled (12/05/24) and will be included in a subsequent draft of this document and in Shetland Arts' end of year report.