



Shetland *arts*

2015 - 2016: Quarter 2

Report of activity relating to Priority Areas of Activity Statements

Case Studies: Screenplay, Arts & Well-being, Primary Schools Storyteller Residency

Key Performance Indicator Statistics (appendix)

## Priority Area 1: Youth Arts

*This includes the groundbreaking work we do with Shetland Youth Theatre and the support of groups such as Maddrim Media and the Shetland Young Promoters Group. It will include innovative projects designed to increase the engagement of young people in the arts, such as Youth Arts Panels, and exchange programmes with organisations outwith Shetland, encouraging Shetland youth to engage with and help shape cultural events in Shetland.*

**0 Concerts / Screenings / Exhibition days**    **0 Audience attendances**    **12 Development Sessions**    **140 Participations**

Quarter 2 saw a series of youth drama workshop with Shetland Youth Drama as they built toward their winter production - National Theatre's 'Connections' project.

In other artforms, youth activity is traditionally quiet during the summer months and largely focuses on planning and preparation for Quarter 3.

## Priority Area 2: Education & Learning

*Programme of activities aimed at skills development for creative industries practitioners as well as evening classes aimed at increasing accessibility and participation in creative activities. The Gallery Education Programme will work with schools to encourage access to and engagement with our exhibition programme. We will also facilitate peer review and support by and for practitioners at all levels of participation and a range of formal learning opportunities in partnership with UHI.*

**NA - Concerts / Screenings / Exhibition days**    **NA - Audience attendances**    **95 Development Sessions**    **996 Participations**

See also "Case Study: Primary Schools Storyteller Residency" below.

This Quarter saw the beginning of the new academic year with healthy numbers of students enrolling on each of the Vocational Pathways courses in Video Production (11) and Sound Engineering (7), NC Music (9), HNC Music (12), BA Applied Music (5).

Student contact time with class lecturers will be supplemented through a series of self directed study projects that will be set and delivered through Mareel's Virtual Learning Environment. The development of these projects will be ongoing throughout the year.

Throughout the 2nd quarter a series of learning opportunities were offered in association with the Exhibitions programme at Bonhoga. Berenice Carrington delivered a gallery talk on the opening weekend of her exhibition, Unearthed, Ethnography, art and skran from Shetland's oil era. This was followed by a series of three practical workshops, delivered by the artist in Mareel, exploring drawing and lino printing for all ages. Two of the five exhibiting artists in the subsequent exhibition, Danish Diaspora, delivered a gallery talk on the opening weekend

of their exhibition followed by a practical basket-making workshop at Bonhoga lead by exhibitor Lise Bech. Additionally, a stained-glass workshop was delivered in Mareel by Susan Wilkinson, whose work featured in the Shipping Forecast exhibition in the Lower Gallery at Bonhoga throughout September.

## Priority Area 3: Arts & Well-being

*We will continue to lead in our partnership work in space2face, the restorative justice and arts programme. We will continue to advocate and support the provision of arts and cultural activities for older people in care settings, in partnership with Alzheimer Scotland, local and national arts professionals and Shetland Island Council's Social Care staff. This work will be in line with, and contributing to, international research in these areas.*

**4 - Concerts /  
Screenings / Exhibition  
days**

**174 - Audience  
attendances**

**64 Development  
Sessions**

**276 Participations**

See also "Case Study: Arts in Care" below

For three days at the beginning of July, the Lodberrie Traders became home to an unusual exhibition of artwork entitled 'It won't be pretty', by a small group of girls from the Anderson High School. For the last two years, between the ages of 13-15, the girls had been working with space2face, a restorative arts project, run jointly by the Community Mediation Team in Shetland and Shetland Arts.

## Priority Area 4: Development & support

*The support of individuals and groups is integral to our work and includes arts practitioners and creative industries micro businesses, audience development and our formal and informal education work. It also includes staff and volunteer development.*

**NA - Concerts /  
Screenings / Exhibition  
days**

**NA - Audience  
attendances**

**11 Development  
Sessions**

**349 Participations**

The quarter saw the continuation of work in support of individual artists, creative groups and Creative Industry businesses, in terms of creative practice, funding and financial advice, and providing freelance opportunities.

## Priority Area 5: Programme, Commissioning & Curation

*This will include the programming of our cinema (in partnership with City Screen), gallery, theatre and auditorium (a range of local, national and international promoters including Shetland Folk Festival, and DF concerts); Wordplay and Screenplay, our highly successful book and film festivals; the Shetland International Guitar Festival, curated by Martin Taylor; and Fiddle Frenzy, curated by Bethany and Jenna Reid. We will also develop creative residencies in partnership with local and national bodies (including Scottish Chamber Orchestra, National Theatre of Scotland, Scottish Book Trust) and extend our regional, national and international reach through the development of a variety of festivals and events, including a Northern Isles Book Festival, in collaboration with key partners in Orkney and Shetland and the hosting of a one off Nordic/Tartan Crime Noir Conference in November 2015.*

**1061 Concerts /  
Screenings / Exhibition  
days**

**36,178 Audience  
attendances**

**111 Development  
Sessions**

**1902 Participations**

See also “Case Study: Screenplay” below

Full event listings can be found at <http://issuu.com/shetlandarts>

The 12th Fiddle Frenzy, Shetland Arts’ annual celebration of the Shetland fiddle tradition held in August each year, continued to build on previous years’ successes. This year included 77 workshops and development sessions encompassing 990 participations and 7 concerts in venues throughout Shetland with a combined audience attendance of 1322.

Notable music events in Mareel included the Shetland leg of the ‘Between Islands’ project during which artists from the island communities - Arthur Nicholson (Yell), Kris Drever (Orkney) and Willie Campbell (Lewis) - travelled between their island groups to collaborate, produce new material and perform.

Shetland Jazz Club held their summer school in the Mareel auditorium attracting students of all ages.

Concerts included Americana singer songwriters Meaghan Blanchard and Amythyst Kiah, The Scottish Ensemble (who made a popular return trip to Shetland to perform their Mozart. Madrigals and Mavericks programme) the Internationally acclaimed ‘Punch Brothers’, Session A9 and Melbourne Fiddlers.

Mareel cinema was particularly busy this quarter with big hit films like Minions, Inside Out, Jurassic World, The Man From U.N.C.L.E, Straight Outta Compton and Spectre. Also still popular were Senior Screenings on a Wednesday afternoon, ASN and Autism Friendly Screenings on a Sunday morning and private hire educational screenings of NT Live productions such as Hamlet.

Exhibitions at Bonhoga continued into July with the textile show by Fraser Taylor responding to the history of the Weisdale Valley. This was followed by a solo show by artist and

ethnographer Berenice Carrington, exploring the stories, lives and objects surrounding the Toft Camps that were constructed in Shetland to house the influx of workers required for the development of the Sullom Voe Oil terminal in the late 1970s. In bold contrast to this the subsequent exhibition, Danish Diaspora, showcased contemporary craft by five Danish craft makers all based in Scotland. Additionally, a mixed-media exhibition in the lower gallery celebrated the Shipping Forecast, with both local and national artists and makers contributing work. Other satellite exhibitions took place in Mareel including photographs by Paul Boyle and Chris Brown.

## Priority Area 6: Recording, Broadcast and Intellectual Property

*Maximising Mareel's digital production facilities (principally for music and video recording and broadcast), we will provide opportunities for musicians and producers to generate revenue and Intellectual Property. Shetland Arts will continue to create, protect and monetise its own Intellectual Property assets in partnership with Shetland Arts Intellectual Property Community Interest Company.*

**NA - Concerts /  
Screenings / Exhibition  
days**

**NA - Audience  
attendances**

**38 Development  
Sessions**

**143 Participations**

The recording studio and media production facilities were particularly busy during this period with commercial clients including Kris Drever, North Ness Boys, Dirty Lemons, Will Rose, Small Hours, Nomadia, Portaloath and The Bashies.

## Case Study: Screenplay 2015

Screenplay, Shetland Arts' annual film festival has been gathering local and national profile over the past nine years, so this year's festival had a lot of expectations to live up to. Curated by internationally renowned film critic Mark Kermode, film historian Linda Ruth Williams and festival director Kathy Hubbard, Screenplay '15 set out to meet Shetland Arts' objectives of entertaining, informing and developing audiences, giving Shetland residents access to some of the best screen professionals working today and providing a platform for local film makers, whilst still looking for innovation, as well as simply celebrating film as an art form.



Kicking off with a celebratory brass band walk-down from the Market Cross, we went straight into our first innovation of 2015 which was a live-dubbed film for children, with actors at the rear of the cinema reading the subtitles off the screen as they came up – enormous fun, and introducing children to the world of international film that they rarely get to visit. Other highlights of the first weekend included a screening of the hit dialect theatre show, Tell Wis, and the chance to meet Shetland-connected musician Candida Doyle during a Q and A session after seeing Pulp – A Film About Life, Death and Supermarkets.



We retained our 'Look North' strand of screenings, with Village at the End of the World and Bjornoya (Bear Island) selling out – no co-incidence that they are both films about remote island living. The main week saw education screenings at Mareel and at schools in Fair Isle and Brae, whilst a hugely enjoyable animation workshop took place at

Symbister School on Whalsay. Regular collaborations with local groups keep the festival rooted in the community and this year we worked with Amnesty International Shetland and

Alzheimer Scotland to bring two world class documentaries – The Look of Silence and Alive Inside to Mareel, both followed by Q&A sessions.

This year's special guests were a joy to work with – director Carol Morley, producer Cairo Cannon, writer/actor/director Mark Gatiss and television and film actress Lindsay Duncan all undertook extremely well attended screenings with Q and A or introductory talks and spent a lot of time talking to audience members informally afterwards.

Short films were to the fore as usual, and this year saw some excellent home-made productions, including the ever-sold-out Home Made screening as well as Film Poems and Portraits by local poet and film maker Roseanne Watt.

Along with a packed and rambunctious Festival Film Quiz and a final talk by Mark Kermode about one of his favourite films, Silent Running, we filled ten days with a varied programme which attracted nearly a thousand extra main audience (3815 to 2014's 2908) and a healthy education and outreach audience in community halls in Fair Isle and Bressay, and a care home for the elderly in Brae. We also met an increasing number of individuals who had travelled to Shetland specifically for the festival, all of them who had heard of Screenplay through Mark Kermode's tireless promotion of it over the years. The tenth anniversary next year will have to be something special.

## Case Study: Arts in Care

Two strands of the Arts and Well-being workstream are Arts in Care Settings with Older People and Arts in Community Care Settings. This work was planned to involve creative practitioners who are resident in Shetland delivering creative sessions with customers of social care services throughout Shetland.

So far the Arts in Care Settings with Older People strand has seen a number of sessions run by creative practitioners. This has included sessions run by writer and artist, Raman Mundair with day care customers of Wastview Care Centre in Walls. The staff from the Wastview Day Care offered this feedback about Raman's sessions:

*"Everyone said they enjoyed Raman's workshops and found Raman to be very pleasant and helpful. Everyone benefited from hearing about different cultures and crafts. Participants enjoyed everything about the workshops, the crafts, music, tastings and Social experience. Everyone agreed that they would like more of these workshops in the future and Raman would be welcome again anytime. Participants felt very comfortable and happy with the manner in which Raman delivered the different activities and discussions."*

There were also sessions run by photographer Chloe Garrick and writer/dramatist Genny White with customers of Uyeasound Extra Care in Unst. A social care worker from Brucehall offered this feedback:

*“There has been 8 workshops held at Brucehall over the last four Thursdays. Morning and afternoon sessions are scheduled each day with a light lunch provided for those that wish to stay over for lunch. Activities discussed by group were mainly for the outdoor area/community garden area. Ideas/suggestions from tenants were; Plant pots, Brucehall sign, flags, bunting, totem pole, water feature, garden gnomes, favourite songs/music, making rope mats.*

*Genny and Chloe have been fantastic and a joy to have around. They have planned the activities with the group and individuals and have fitted a variety of activities into each session.”*

Other sessions included work done by visual artist Amy Fisher with customers of Newcraigielea and a series of sessions run by visual artist Kristi Cumming with customers of Montfield Support Services and later with customers of Taing House.

A social care worker from Montfield Support Services wrote:

*“Thanks so much for letting us be a part of this, we are most grateful and Kristi has been amazing. Please feel free to think of us if any other projects come up.”*

Creative activity sessions will continue into October and November with work happening with Nordalea Day Care in Unst and further workshops in Taing House and Newcraigielea.

While the initial plan for the project was for SADA to facilitate the sessions, another element was added thanks to extra funding from Luminare, Scotland’s Festival of Creativity and Ageing. This additional element entails the “Great Shetland Care Centre Creativity Swap” during which the artwork created in each centre will tour the other participating care centres in October 2015. As a result there were additional sessions run, in order to prepare the



artwork for exhibition. As well as the funding from Luminare, the project was also supported by additional funding from Global Yell, who in turn had funding from Santander.

The *Arts in Community Care* strand has also begun, with a series of drama workshops led by Genny White with customers of Annsbrae which involved the development and writing of an original script followed by rehearsal

and culminating in a performance given on the stage in room 16, Islesburgh. This was followed by an Oscar ceremony during which each of the participants was awarded an

“Oscar” for their part in the production. The manager of Annsbrae, Muriel Forbes had this to say about the project:

*“Activities were meaningful, inspirational and reflective, an opportunity was created to include clients of all ages and genders for the benefit of their mental and physical health, social inclusion, social interaction, education and most of all enjoyment.”*

Further sessions are planned to take place with customers of Supported Living and Outreach and with Annsbrae customers throughout the current financial year.

## Case Study: Primary Schools Storyteller Residency

Storyteller Renita Boyle took up a Creative Residency with Primary Schools in Shetland. The residency was run by Shetland Arts in partnership with SIC Creative Links and eleven Primary Schools, with generous financial support from The Scottish Book Trust’s Live Literature Funding.

Renita wrote this account of her residency.

*“During my residency with Shetland Arts, I undertook 15 sessions in 11 schools reaching over 700 children and staff. Four of these schools were visited twice (with a week in between) and seven schools had single visits. I contacted each school prior to my arrival and asked them how best I could work with them to support or enhance their curriculum. As a result, each school had a truly personalised experience from which to further build on throughout the year.*

*Tell Together Folk Tales were a key feature of my residency. These involve rhythm, rhyme, repetition, silly singing and enable everyone to participate on some level. Hence, those involved naturally gain skills in storytelling with little effort. They also provide a solid basis for participants to create their own versions of classic stories.*

*In one school, the Three Silly Billy Goats Gruff became Da Tree Yowes and Da Trow Whit Lives under the Brig on the Loch by Clikkimin Broch.’ Another version included Da Tre Peerie Filskit Ponies. We drew pictures to go along with our stories and these included Shetland words as part of the art. I look forward to seeing what comes out of this process as I left the teachers and their pupils poring over their Shetland dictionaries!*

*Geography too, came to the fore in a few schools. During my amazing day with the sole remaining pupil on Outer Skerries, we spent much time poring over the atlas locating Skerries (his childhood home) and Wisconsin (mine) and telling life stories and folk tales from each. My experience on ‘Aaron’s Island’ is likely to inspire a picture book.*

*Of course, geography is not only about the physical we all have an emotional geography too. Those experiences that make up the 'geography of our lives'. It was a very poignant privilege to explore life story with a group of P4 kids. Having made maps of their homes, I asked them to write in simple sentences and words of memorable experiences (on their maps). Soon they were sharing life stories and experiences with me and with each other and their 'life maps' were amazing. For example 'This is the tree house I made with my Dad and my Brother' 'These are the trees I fell out of' 'This is where we buried our dog' 'We stick our noses out the letterbox to test the weather' etc. I will most certainly be developing this thread for more of my own future work.*

*It was a particular delight to visit Nesting Primary School. Here I had the opportunity to tell stories in an amazing storytelling garden! We told sea themed stories in an actual boat and then made water colour pictures with glue. This school has a wonderful atmosphere a sense of calm and wellbeing. The head teacher makes it a priority to create an integral reflective and expressive environment. The pupils from this school gave me the 'gift of the experience of their labyrinth' which is painted in their playground. As I walked around it, they quietly blew bubbles, rang bells, sang songs etc. Then they wafted a thank – you parachute over me. It was a remarkable and truly treasured experience.*

*I simply can't express all of the wonderful experiences gifted to me through my Shetland Arts Storytelling Residency. From homegrown school tatties served lovingly on a plate with hand written graces to hysterical laughter and joyous singing of throngs of children; the benefits are immeasurable. In the words of one tearful teacher, 'I have never in my life heard anyone tell a story. Thank you for such a great gift.'*

*It is with a full heart that I would like to thank you for having me."*



