

Shetland *arts*

SHETLAND ARTS DEVELOPMENT AGENCY
BUSINESS PLAN 2012 – 2015

Shetland: Creative, confident, connected

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1. EXECUTIVE SUMMARY

1.1 Introduction

The Business Plan which follows is the overall strategic plan for Shetland Arts Development Agency, drawn up following a thorough review led by the Board. This document complements the 'arts manifesto', *A Hansel for Art*, a document that sets out our vision and values and the guiding principles on which Shetland Arts Development Agency (SADA) operates. More importantly it describes how Shetland Arts works, engages and is led by its various communities of interest.

The success of Shetland Arts over the next 3 years rests on three key factors:

- **Customer experience:** We will strive to reach the highest level of customer care, artist care and artistic experience. We recognise that the repeat visit and/ or peer recommendation is vital to the future of Shetland Arts' sustainability.
- **Footfall:** We will focus on increasing visits, attendances to our venues and participation in our activities. Maximising secondary sell within venues, between venues and through online content exploitation.
- **Impact:** We will seek to generate trading income from visitors, audiences and customers with a strong focus on meeting 'spend per head' targets. To aid customer experience and footfall we will raise awareness of the wider positive economic and social impact of Shetland Arts activity through a proactive communication strategy. We recognise the need to improve the standing, knowledge and understanding of Shetland Arts activity within the Shetland community.

Mareel is a business that will succeed or fail on the trading income it generates. It is also a Flagship that will be judged on its productivity, the amount and quality of use to which it is put. The drive to create footfall and occupancy is at the heart of the new Shetland Arts organisation and will be at the forefront of everything it does. The quality of customer and artist care will be the single most important success factor. Repeat attendance will always depend on the quality of the last visit and business and cultural tourism requires a holistic approach to the whole visitor experience. Excellent customer care will support the need to maintain repeat attendance from local residents, and will ensure that artists and creative practitioners' experience is one that generates a desire to return and will encourage positive word of mouth recommendation to other artists to visit Shetland..

The development of Mareel has attracted controversy as it will fundamentally alter the scale and position of cultural activity in Shetland. The expectation is that the economy, quality of life and cultural output of Shetland will all be noticeably improved. It is acknowledged that the public will have their own Key Performance Indicators for Mareel that will extend far beyond audience numbers and trading income into areas like community life, local artists and education.

Shetland Arts owns and operates Bonhoga Gallery (Weisdale Mill), The Hatchery and Mareel, Shetland's new Music and Cinema Venue. In addition Shetland Arts operates The Garrison Theatre on behalf of Shetland Charitable Trust.

The Business Plan includes an overview assessment of achievements to date and a review of future opportunities and risks/threats, in the context of changes in the external planning environment.

Key factors on the planning horizon 2012 -2015 include:

- Significant change in staffing numbers and key staff roles
- Earned income to exceed grant income for the first time
- Turnover growth of 70%
- 3 year funding agreements in place with core funders: Shetland Charitable Trust and Creative Scotland
- Viking Energy Wind Farm development impact on Bonhoga Gallery, The Hatchery and wider Shetland community
- Local Government spending restraint's secondary impact on personal expendable income and on community uncertainty
- Change in governance of Shetland Charitable Trust

Priorities and opportunities for the next planning horizon 2015 – 2018 include:

- The Garrison Theatre development – creation of foyer to hold full audience with refreshment facilities
- The Hatchery and Bonhoga Gallery development
- Creative spaces for residencies, creative businesses and creative activities

1.2 Brief History

SADA was established as a non-profit charitable organisation in January 2006. It brought together the work of two organisations whose collective histories provide Shetland Arts with a local, national and international reputation for arts development and delivery, built over 25 years of work and innovation. From April 2008 Shetland Arts has been on a journey towards becoming a *more than profit* social enterprise (unlike a commercial company, the SADA focus has to be more sophisticated than simply delivering the “bottom line”), with the aim to reduce dependency on a limited number of core funders, increase independence and sustainability while maintaining the organisation's charitable status. SADA is exploring and diversifying its income base: wherever possible it aims to maintain an entrepreneurial approach to its creative enterprises.

1.3 Milestones and major achievements:

- December 2005: New Board of Shetland Arts Development Agency appointed
- April 2006: Shetland Arts Development Agency formed receiving assets from Shetland Arts Trust and the Islesburgh Trust
- May 2006: Recruitment of the Agencies first Director
Garath Hoskins Architects appointed to design new cinema and music venue
- September 2006 Gwilym Gibbons starts work as the Agencies first Director
- October 2006 Shetland Arts moves to new offices in the Toll Clock Shopping Centre
- April 2007 Shetland Arts takes full control of the Garrison Theatre
Organisational structure reviewed and new staffing structure implemented
- May 2007 Shetland Arts new logo approved
- May 2007 Shetland Box Office project launched
- June 2007 Scottish Chamber Orchestra visit Shetland for the first time in 18 years
- July 2007 New Music and Cinema venue named Mareel
- August 2007 Shetland Youth Theatre performs 'Red Sky' at The National Theatre
- September 2007 ScreenPlay Shetland's first annual Film Festival takes place
- April 2008 Planning consent approved for Mareel
- June 2008 Shetland Islands Council reaffirm funding commitment for Mareel
- January 2009 DITT Construction Ltd appointed to construct Mareel
- May 2009 Mareel construction begins
- June 2009-July 2010 Mirrie Dancers, Shetland's largest ever public art project takes place
- June – Nov 2010 Portage – three exhibitions promoting the best in national/international contemporary craft
- January 2011 Garrison Theatre redecorated/refurbished
- September 2011 New NC Course in Music starts in partnership with Shetland College/UHI
- November 2011 Hansel of Film project launched as part of the London 2012 Festival
- December 2011 Funding obtained for Ignition, a partnership project with the National Theatre of Scotland
- March 2012 First visit for over 20 years of RSNO

1.4 Vision, aims and objectives

The Charity's vision, objectives and core values drive our goals and aspirations and the artistic policy. The vision of Shetland Arts Development Agency is **“Shetland celebrated as a place where: Inspiration and innovation are valued; individual creative opportunity is available to all; each achieves their full creative potential; personal development improves life circumstances, styles and choices; the full social and economic potential of the islands is achieved; people want to live work and learn”**.

In a line Shetland Arts is here to “promote, develop and celebrate the distinctive art, culture and creativity of the islands, resulting in a Shetland that is **creative, confident, connected**”.

Four strategic aims:

- An empowered, enabled, inclusive and supported voluntary creative community and creative industry sector
- Increased and enhanced local, national and international recognition of Shetland's unique creative heritage, contemporary practice and creative value
- Improved health and well being of Shetland individuals
- Increased social and economic sustainability for Shetland

1.5 Shetland Arts 2012 – 2015 Priorities, Objectives and Goals

Priority	Objective	Development goals and aspirations	Target
1. Footfall	<p>1.1 Increase and support repeat visits and / or peer recommendations</p> <p>1.2 Drive visitors, audiences and participants to our venues and activities. Maximising secondary sell within venues, between venues and through online content exploitation</p> <p>1.3 Engage in dialogue (including crowd sourced programming), communicating our messages, including our values, to the public and to all our stakeholders, and listening and responding to their priorities</p> <p>1.4 Develop a 'Friends Scheme' that supports increased community engagement with SADA activity and venues</p> <p>1.5 Increase Bonhoga/ The Hatchery footfall, catering covers and retail options</p> <p>1.6 Develop capital project to expand and improve The Garrison foyer</p>	<p>Mareel to operate as a self sustaining social enterprise</p> <p>Develop Hatchery and Westside Cluster project in order to increase capacity and offer at Bonhoga Gallery</p>	<p>90% annual repeat visit rate for Mareel and Bonhoga Gallery</p> <p>39,834 Mareel cinema attendances over 1,000 screenings</p> <p>37,675 Mareel Music Hall attendances over 177 events</p> <p>15,000 Mareel daytime visits</p> <p>18,000 Bonhoga Gallery visits over 6 exhibitions</p> <p>10,000 digital content views by August 2013 with a growth of 25% per year</p>
2. Customer experience	<p>2.1 Strive to reach the highest level of customer care, artist care and artistic experience.</p> <p>2.2 Deliver excellent programming, through exciting, entertaining, stimulating,</p>	<p>For Shetland Arts to be an exemplar in customer (including artists) care wherever the touch point. Recognising that the sustainability of the organisation relies on repeat visits and peer recommendation.</p>	<p>90% annual repeat visit rate for Mareel and Bonhoga Gallery</p>

	<p>challenging and diverse arts programmes</p> <p>2.3 Revise, review and embed robust administration, finance and operational procedures and systems. Including the three IT systems that underpin our work: Tessatura (Box Office, CRM, Marketing data); Artifax (venue and events management) and Sage (budgeting, invoicing, payments).</p> <p>2.4 Develop long term plan for The Garrison Theatre working with local stakeholders and interested parties</p> <p>2.5 Develop joint project with renewable energy provider bringing visitor centre facilities together with Bonhoga Gallery, café, retail offer and workshop/ creative spaces</p>	<p>Develop Northern European partnerships: target international work to Faroe, Norway, Denmark, Sweden, Iceland and Greenland.</p> <p>Recognise and respond to the changing landscape around Bonhoga Gallery and The Hatchery. Develop the 'Gallery in Residence' of a changing landscape concept. Develop a programme of artist residences and exhibitions that are inspired by the Viking Energy project.</p> <p>Position Shetland as an artistic UK gateway to Northern Europe and a key Northern European artistic gateway to the UK.</p>	
3. Impact	<p>3.1 Invest, manage and develop our resources effectively and sustainably</p> <p>3.2 Communicate key messages effectively and consistently to our target audiences, both external and internal.</p>	<p>Review activity, efficiency and income streams to improve long-term independence, stability and resilience in the face of adverse financial and environmental pressures:</p> <ul style="list-style-type: none"> • Ensure all intellectual property (IP) owned by SADA is secured, protected and as far as reasonably possible, exploited; • Actively seek opportunities to own IP generated through SADA activity as well as through the acquisition of IP owned by others; • Refocus arts development programmes in response to Global Financial Climate and new opportunities at home and abroad. 	<p>Implementation of Communications Strategy</p> <p>Spend per head targets met</p> <p>Recognition of the added value of Shetland Arts' social enterprise principles and 'more than profit' activity monitored through played back communication messages</p>

1.6 Global Context

Post Global Financial Crisis (GFC), climate change and rising energy costs all have a significant impact on SADA and the organisation must now move towards a sustainable model of operation.

Therefore, this document is a significant revision of the first SADA Business Plan (2008-11) given the number of changes, pressures and opportunities the organisation faces over the next three years. Much was identified and addressed in the previous document, but given specific changes to the economic environment that SADA now operates within, a review of projections, models of operation and programmes of activity is believed prudent.

1.7 Local Context

A particular challenge has been the significant drop in core funding from Shetland Charitable Trust against SADA 2008 budget projections. The 2008/13 Business Plan was approved on the basis that although Mareel itself would receive no additional funding, core funding would increase to £816,709 by 2012/13. SADA agreed to proceed with the Mareel project taking full ownership of the project from Shetland Islands Council on this basis. The unforeseen global financial down turn in 2009 led to Shetland Arts along with the Shetland Amenity Trust and Shetland Recreation Trust to agree a 10% cut in revenue funding from 2010 to protect The Shetland Charitable Trust endowment for the benefit of all.

It was announced in 2011, that SADA's core funding from 2012/13 onwards would be held at £696,038 for at least three years. Shetland Arts has had to work to generate additional income and reduce costs to meet its new financial constraints. The organisation will enter 2012 with a balanced budget after a two year period of structural change, development of new income streams and significant cost cutting. However the success of the organisation in reducing costs and increasing income prior to the opening of Mareel has reduced the options available should Shetland Arts need to respond to further financial challenges during the lifetime of this plan.

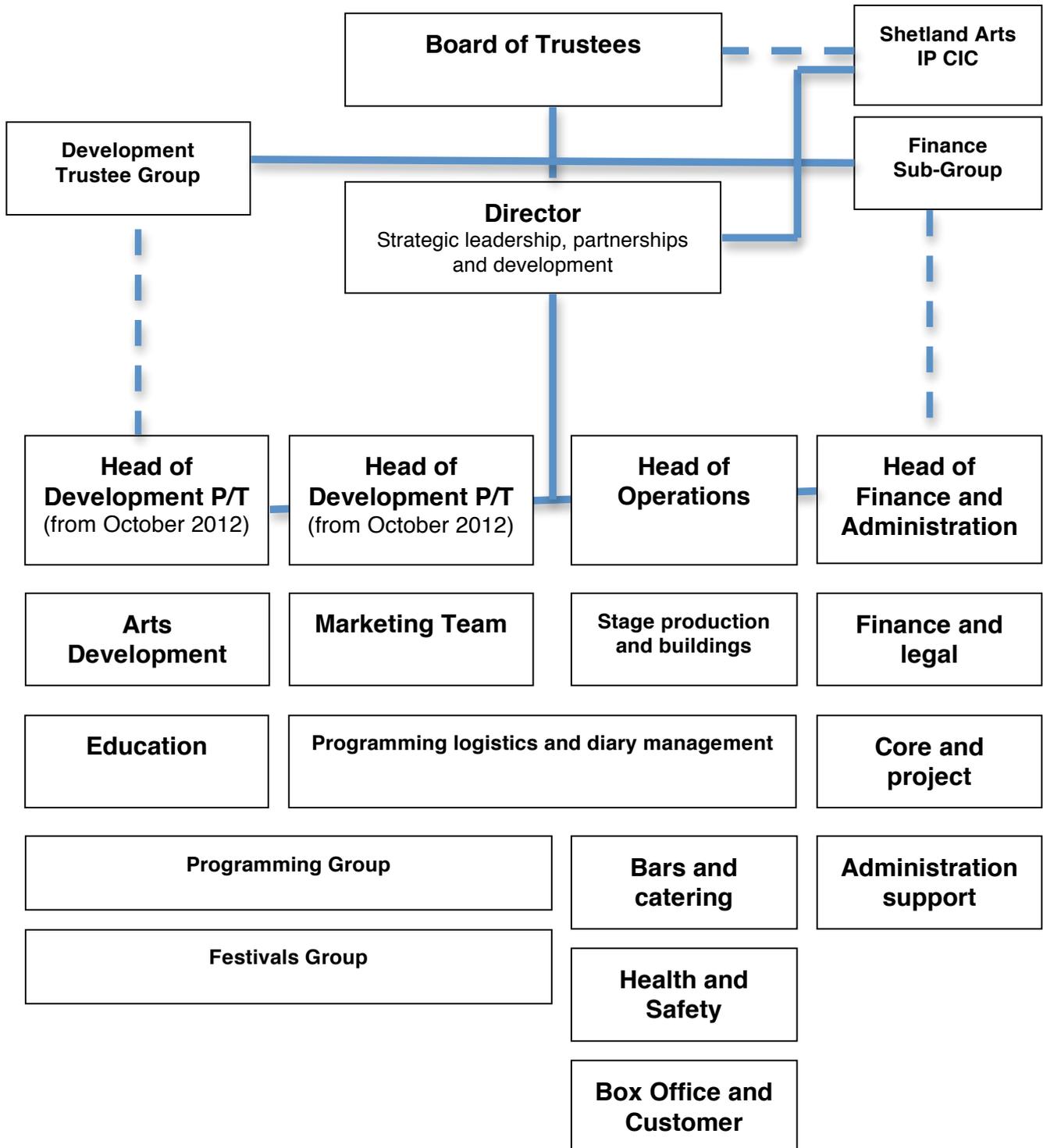
Nevertheless, the 2012 opening of Mareel is an extraordinary opportunity for an organisation that is projecting turnover growth from 2006 to 2015 of 91% (£2.23m by 2015).

In addition, SADA plans to embark on a second major capital project in the development of its out of town based operations at The Hatchery/ Weisdale Mill over the next 3 years.

The spectacular growth of SADA emphasises its role in the cultural and economic life of the Shetland community, but it also highlights the challenges over the next three years and beyond; for example: inflation alone (at 2%) could add almost £45,000 of costs each year to the final two years of this plan.

1.8 Management and Governance Structure

SADA organises activity into three distinct areas of work: Development, Operations and Finance and Administration:



1.9 Strategic Leadership

The Director has the pivotal role within SADA: looking to the Board (governance, long-term planning, strategies etc.) and looking to the staff (management, short-medium term operations etc.). This is impossible without the support of a strong board and an equally strong senior management team. The charity is therefore committed to developing the board and staff, without whom the Business Plan could not be delivered. It is the primary function of the Director to ensure delivery of the Plan.

The biggest single challenge that confronts Shetland Arts is the need to improve its entrepreneurial / commercial performance to offset future reductions of grant aid. SADA cannot predict how much or how fast the reductions will be, but it is almost certain to happen and therefore this must be the focus of the charity over the current planning horizon. It is a simple fact that if the company does not increase earned income, the business plan will not be delivered and a vicious cycle of cuts may follow resulting in an ever more desperate and self-defeating attempt to balance the books. Shetland Arts' income targets are heavily reliant on **footfall** and as such the need to maintain and attract **customers** is key to our sustainability.

2. FINANCE & ADMINISTRATION

2.1 Budget

Shetland Arts Development Agency
Three Year Budget
2012/13 to 2014/15

	2012/13 Budget £	2013/14 Budget £	2014/15 Budget £
Income			
Box Office	308,352	413,661	424,652
Ancillary Earned Income	520,221	682,230	699,544
Other Earned Income	0	0	0
Business Sponsorship	6,700	6,700	6,700
Donations, Trusts, etc	11,759	11,759	11,759
Revenue Creative Scotland	212,000	212,002	212,000
Project Funding Creative Scotland	183,880	57,880	57,880
Local Authority Project Funding (SIC)	23,600	23,600	23,600
Other Public Funding	11,000	11,000	11,000
SCT Planned Maintenance Funding	47,247	42,622	84,087
SCT Core Funding	696,038	696,036	696,038
	2,020,797	2,157,490	2,227,260
Expenditure			
All Staff Costs	1,030,717	1,092,081	1,091,927
Programme	290,726	300,057	305,826
Marketing	39,117	36,500	36,500
Education	94,150	94,150	94,150
Project Overheads	0	0	0
Other Expenses	0	0	0
Marketing (Strategic costs)	15,000	15,000	12,500
General Overheads	551,087	619,702	686,357
	2,020,797	2,157,490	2,227,260

2.2 Finance & Legal

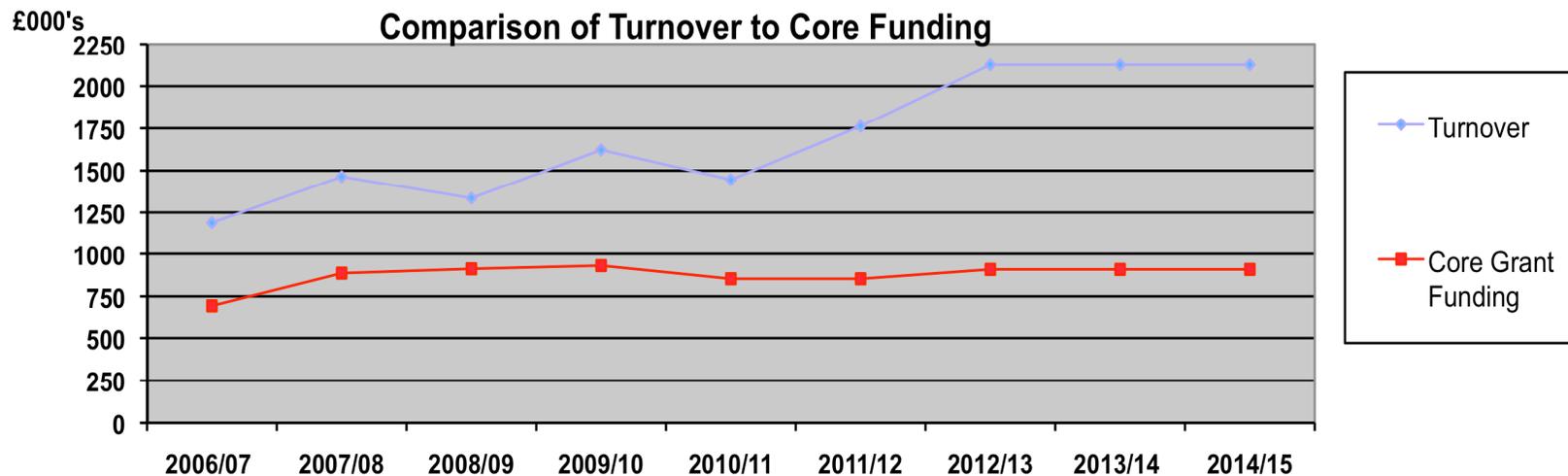
Shetland Arts Development Agency's main source of revenue funding comes from the Shetland Charitable Trust (SCT).

SADA also receives revenue funding from Creative Scotland, dependent upon its submission to them of an annual programme of activities. This programme must meet Creative Scotland's own objectives, which are:

- To invest in **talent**
- To invest in **quality artistic production**
- To invest in **audiences, access and participation**
- To invest in **the cultural economy**
- To invest in **places and their contribution to a creative Scotland**

Both of these funding bodies have stated their intention to set a standstill budget from 2012 to 2015 at the level of £696,038 (SCT) and £212,000 (Creative Scotland), annually.

From 2013/14 onwards Shetland Arts projects that core grant support funding will fall from approximately two thirds of annual turnover to one third of annual turnover.



Other income is made up from project funding, sponsorship and donations and income generated from SADA activities. The period from 2012 to 2015 will see an increase in the level of generated income to funded income principally through the operation of Mareel. It will be crucial to the success of the organisation to closely monitor this and ensure targets are met.

The Board of Trustees has a Finance Committee, which scrutinises the financial information provided by officers in the form of management accounts, budget information and annual accounts prior to presentation to the full Board. The main funders are provided with quarterly management accounts, annual accounts and, from time to time, other financial information pertinent to their funding.

Shetland Arts IP C.I.C, (SADA's Community Interest Company), was incorporated on 25th July 2011 as a means to acquire trade and invest in intellectual property for the benefit of the community of Shetland. It is a wholly owned subsidiary of Shetland Arts Development Agency. Shetland Arts IP C.I.C. is required to prepare a separate set of Annual Accounts at 31 March each year. There will also be a requirement to provide a group set of Annual Accounts showing the combined financial position of both SADA and its Community Interest Company.

Shetland Arts Development Agency has formed this Community Interest Company (CIC) to develop, exploit and invest in film, TV production and music (possibly the first and currently only CIC setup specifically to trade in Intellectual Property).

SADA started from the premise that Shetland's seascapes, landscapes and culture belong to the community of Shetland and so the CIC is a creative and social entrepreneurial vehicle for the community to benefit from IP generated from the special 'place' that is Shetland.

It is especially exciting that social investors interested in creative content and keen to support Shetland's creative future can gain a significant potential return on investment: up to 30% profit on individual investors' contribution, plus social investment return of profits from the project reinvested into Shetland film/ TV production and arts development activity.

The Social Investment model generates a number of advantages. Most significant is the Relational Capital: a high marketing value is generated from the strong connections made between the content and its location, leaving a lasting legacy to support future creative content - a form of 'fair trade' for IP, as it were.

Furthermore, potential use of the recording and post production facilities in Mareel allows a film/ music album/ TV production to be made in the absence of up-front finance through SADA converting the cash value of this in-kind support into percentage points of the IP of the content. SADA can share the risk with creative producers with regard to financial return, and use any actual returns to re-invest in further arts projects, film location funds or back into Mareel itself. This will support the creation of further content and feed an ever-growing portfolio of IP: a kind of IP endowment for the isles.

Statutory Compliance: SADA is asked to provide monitoring information to the Office of the Scottish Charity Regulator (OSCR) within 9 months of the financial year-end. SADA will also need to complete an Annual Return to Companies House in respect of Shetland Arts IP C.I.C., and provide them with Abbreviated Annual Accounts no later than 9 months after the year-end.

SADA has engaged the services of an external HR company to ensure company policies & procedures are monitored and kept up to date.

2.3 Fundraising and income generation

SADA acknowledges the constraints on external funding and the increasing pressure that our funding partners are experiencing.

While SADA is committed to maximising its efforts, it is obliged to emphasise the difficulties this poses in the middle of the worst economic downturn in living memory.

Shetland Arts' fundraising activity 2012/15 will focus in the following four areas:

- Maintaining current levels of core funding support from both the Charitable Trust and Creative Scotland
- Given that Mareel does not benefit from being part of Shetland Charitable Trust Planned Maintenance Programme (unlike The Garrison Theatre and Bonhoga Gallery), Shetland Arts will develop a fundraising scheme (supported by a Friends Scheme) to raise funds to contribute to a major refurbishment reserve for Mareel. Target to raise £75,000 by 2015 towards £250,000 for Mareel major refurbishment scheduled for 2022.
- Set up Shetland Endowment for the Arts (SEA) summer 2013
- Access European cultural funds through development of new strategic partnerships and projects with Northern European countries

Shetland Arts' income generation activity will focus in the following three areas:

- Trading activity in all three venues, meeting targets for both projected attendances and spend per head, and maximising margins to ensure target surpluses are met or exceeded
- From spring 2013 seek and secure sponsorship against the year one track record Mareel will have developed
- From 2014 develop a reliable income stream from Intellectual Property (IP)

3. DEVELOPMENT

SADA has a dynamic approach to arts development, based on the belief that creative opportunity should be available to all and that an arts organisation should listen to and serve the community; it should provide opportunities, develop skills, and wherever possible, facilitate dreams, lifelong learning, ideas and ambitions. The **customer experience** is an essential part of our business. Every touch point the organisation has plays a critical role in supporting our drive to maximise footfall to and between our venues.

Key priority for Development is customer experience:

- Through excellent artistic content, opportunity and activities pull footfall into Shetland Arts venues
- Through positive experience and recommendation push footfall to Shetland Arts venues. Seek to increase awareness of other Shetland Arts opportunities (secondary sell) through outreach work that builds audiences, relationships and ultimately introduces audiences to other venues.

The Development Team works across artforms, across venues, across all communities around all the islands that comprise Shetland, and across all agencies. It is this oversight of the cultural landscape that makes SADA what it is.

From this starting point, it is clear that the Arts Development Team is **at the core of SADA's work**. *A Hansel for Art* explains this process in detail (see attachment 9.2).

The needs of the Shetland creative community are best served by working in partnership with other agencies, and wherever possible and appropriate, other agencies are involved in the arts development process, either by attendance at SADA Arts Development Meetings or by joint planning on specific projects.

Individual art form plans and budgets are annexed as follows and all depend on continued funding: What follows is a very brief summary of core activity in each area (special projects are included in the full 3 year artform development plans):

3.1 Arts Development Plans

Appendix 1: Film

Highlights

Using special “seasons” and themes to develop audiences; developing Screenplay and Wordplay to be more international, and introducing new elements to the mix; supporting film-makers, groups and visiting film-makers; offering an investment route for companies keen to support Shetland’s creative future through social investment in film and TV production. This investment will be done through the SADA Community Interest Company, Shetland Arts IP CIC.

Appendix 2: Music

Highlights:

Generation of IP assets; wide range of music programming events and festivals offering opportunities for artists and audiences; supporting many local music groups and promoters; developing and delivering the full time NC Music Course in partnership with Shetland College; developing a range of evening classes in music and multimedia production to be delivered in Mareel in conjunction with Shetland Islands Council’s Adult Learning

Appendix 3: Drama

Highlights:

Ongoing development of Shetland Youth Theatre and other local drama groups including mentoring and other forms of support; maximising increased availability of the Garrison; new spaces in Mareel for drama use; increasing use of drama skills in general training; identify opportunities for visiting theatre companies and associated workshops

Appendix 4: Dance

Highlights

Continue SADA’s highly popular traditional dance service to communities; possible establishment of a contemporary youth dance group; supporting practitioners; developing links with “City Moves – Aberdeen” and positively encouraging a new “Dance North Agency”; potential for Mareel for dance activity; identifying opportunities for visiting dance companies and associated workshops; partnerships with other agencies such as Healthy Living.

Appendix 5: Visual Arts

Highlights:

Increasing exhibition space around Shetland; advice, support and mentoring for artists; Visual Artist Awards; professional development for artists, school, community and youth services staff; school gallery visits and workshops; Restorative Justice Programme;

Appendix 6: Craft

Highlights:

Increasing participation in craftmaking by beginners, particularly young people; reviving craft skills in the community such as knitting for creative, social and economic activities; overseas connections for contemporary influences, raised levels of professional practice appropriate for national and international exchanges and residencies. Through mentoring, craft exhibition, and the Working Up craft awards scheme, increasing sustainable craft practices in Shetland with more makers working as creative practitioners, as full-time professionals or supplementing other income.

Appendix 7: Literature

Highlights

Supporting aspiring and established writers, groups and other literature activities; Running schools workshops and residencies; developing Wordplay for pre-school and primary children.

Appendix 8: Festivals

Highlights

Using Festivals as a means of widening our audience base and deepening our relationship with that audience. Exploring opportunities to cross-fertilise art (and craft) forms. Exploring opportunities to nurture and develop new strands of programming both in response to audience demand but also to stimulate new development. Major opportunity to create and extend international links in line with International Strategy

3.2 Programming Strategy and Process

The programming of SADA events is a collaborative process between Development and Operations staff, user groups and volunteers. SADA also has a number of formal partnerships with external curators and promoters.

Programme coordination and diary management is undertaken by a F/T Programming Coordinator for performance venues and a P/T Exhibitions Coordinator for visual arts and craft. This ensures that all aspects of SADA programme activity complement local and national programming.

Presentation of ideas at the Arts Development meetings means that other art form development officers have the chance to pick up on any cross-art form collaboration opportunities, and that major clashes in the diaring of events can be avoided.

It should be noted that although these sub-groups are a crucial part of the programming process, each programme area has its own lead officer who is the budget holder and is the person who will take the final decision. Given the nature of Mareel and its strategic importance within the wider creative landscape, a range of measures specific to Mareel programming has been put in place.

The programming team is broken down into the following areas of decision making and support:

Area	Budget holder/ booker	Other internal bookers	External support contracts	Diary management and logistics
Film	Head of Development	Head of Operations	City Screen Virtual Guest Curators (Film)	Programme Coordinator (Mareel/ The Garrison)
Music	Director	Music Development Officer Head of Operations	SLA with external promoter for 20 gigs per year Partnership agreement with major UK promoter Guest Curators (Music)	
Drama	Drama Development Officer	Head of Development		
Dance	Dance Development Officer	Head of Development		
Literature	Literature Development Officer	Head of Development	Guest Curators (Literature)	
Visual Arts	VA Development Officer	Head of Development		
Craft	Craft Development Officer	Head of Development		

Shetland Arts is well known for the wealth of programming (across artforms and across all of Shetland) that has been established over a number of years. These include SADA festivals, the film programme (subcontracted to City Screen Virtual from June 2012), amateur and professional theatre, local community gigs and productions, and national touring opportunities including regular return visits from old favourites.

SADA programming draws artists and audiences from all the islands of Shetland, and for its festivals this includes a disproportionate number of artists and tourists from around the world. With the arrival of Mareel, SADA now has improved and increased programming capacity. It will be a “big ask” to add to what is already an impressive array of events and festivals. However, all of our combined experience across Shetland and across artforms means that SADA can offer a staggering set of opportunities given the right circumstances and the right people with the right creative vision.

This “reach” has been recognised by Creative Scotland and they are offering an additional support to SADA to maximise opportunity for Mareel to become a “Destination Venue”. This is interpreted in two ways: first it acknowledges the fact that the catchment area for SADA venues (especially Mareel) is and will continue to be far wider than would normally be expected; second it recognises the fact that Shetland attracts artists to Shetland out of proportion to its catchment because of its Festivals, activities and the special ‘place’ that is Shetland. Creative Scotland is particularly interested in SADA’s proposal for Guest Curators and increasing use of digital content to spread the work of SADA globally.

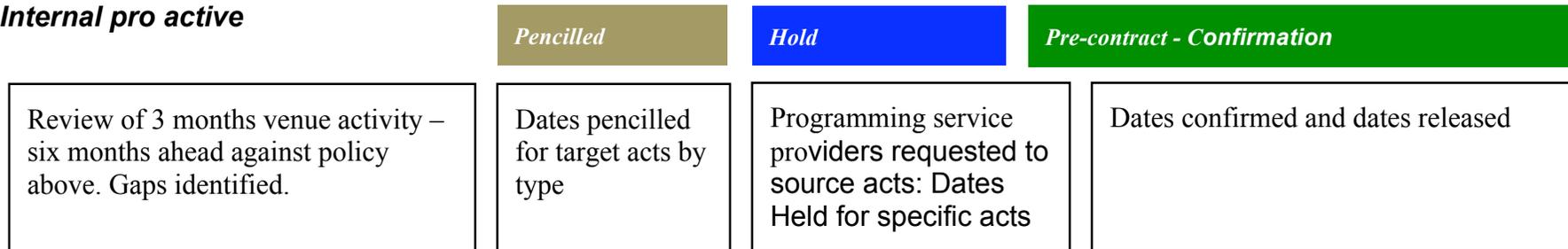
Shetland Arts sees programming as a balancing act: across weeks/seasons/years, the following factors inform Shetland Arts programming policy:

1. **Art forms** – a spread of dance, music etc. to avoid ‘gluts and famines’
2. **Risk** – a spread of no-risk hires, shared box office takings and guarantees
3. **Attractions** – popular events that fill venues and spaces, create “footfall” and income to help generate the much needed Earned Income
4. **Audience Development** – working hard to nurture new programming initiatives in the full knowledge that an event will be a “hard sell” in the short-term, but hopefully will bear fruit over the long-term
5. **Social Inclusion** – working hard to involve communities that are not naturally inclined to become involved or have barriers to access
6. **Creative Learning** – engaging (and establishing long-term relationships) with artists/organisations and companies that can help SADA with its various educational initiatives
7. **Commissioning** – paying a guarantee or fee and actively engaging in a creative project to ensure that a priority can be delivered for SADA

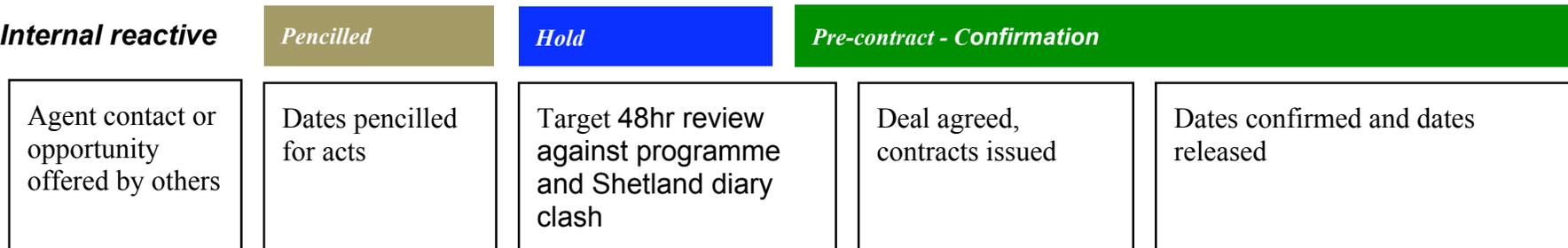
The programming process:

Mareel

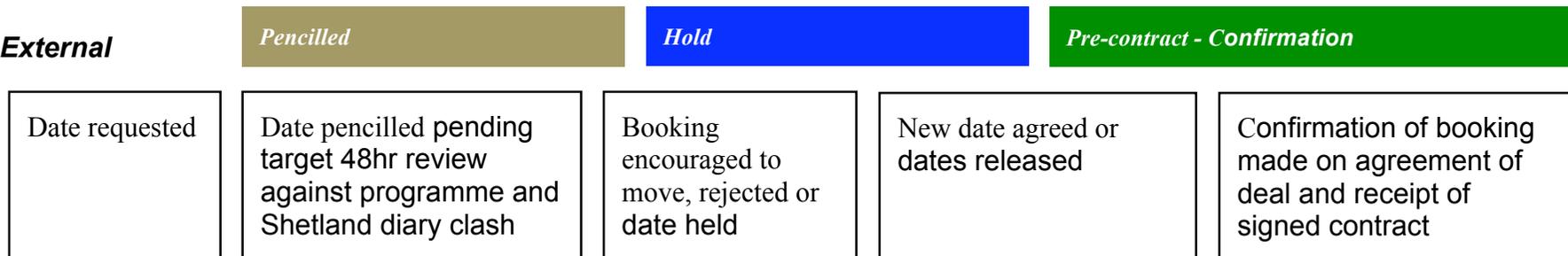
Internal pro active



Internal reactive



External



To keep on top of this complex process, SADA has established three creative teams:

- Planning - brainstorming all long-term, general, possibilities
- Programming – looking in detail at the months ahead
- Operations – looking in operational detail at the week ahead

The Chart below explains in more detail:

**1: Planning Team:
Composition:**

Director (Chair)
Head/s of Development (budget holder)
Head of Finance & Admin
Head of Operations

**1: Planning Team:
Purpose:**

To meet four times per year

To establish “high level” artistic planning for the next three years on a rolling basis and make recommendations to the SADA Board

To set the Agenda for more frequent and more detailed Programming Team meetings during the year

To monitor, review and make “Artistic Policy” recommendations to the Board

2: Programming Teams Composition:

Film
Head of Development (Chair), Programming Coordinator
External programmer and Marketing Officer

Music/ Comedy
Director (Chair), Head of Development, Music Development Officer
External programmer and Programming Coordinator

Drama/ Dance
Head of Development, Drama Development Officer and Programming Coordinator

Visual Arts/ Craft
Head of Development (Chair), Visual Arts Development Officer, Craft Development Officer, Bonhoga Supervisor and Exhibitions Coordinator

**2: Programming Team:
Purpose:**

To meet weekly (Film) and be responsible for creating and contracting the programme for the next 2 weeks on a rolling basis

To meet fortnightly (Music/ Comedy) and be responsible for creating and contracting the programme for the next 9 months on a rolling basis

To meet weekly (Visual Arts/ Craft and Drama/Dance) and be responsible for creating and contracting the programme for the next 18 months on a rolling basis. Visual Arts/ Craft curatorial development, planning and contracting.

To provide information necessary for Operations Team meetings and consider information from Marketing and Sales Meetings

To monitor, review and make recommendations to the Programme Planning Team

**3: Operations Team:
Composition:**

Head of Operations (Chair)
Programming Coordinator
Bars and Catering Manager
Production Manager
Customer Service and Box Office Manager
Marketing Officer
Specialist advisors / members of staff as required

**3: Operations Team:
Purpose:**

To meet weekly

To be responsible for ensuring smooth running of the programme for the next month on a rolling basis

Review financial and attendance targets and make recommendations to Programming Team

To provide information necessary for all venue staffs

To monitor, review and make recommendations to the Core Programming Team

In addition to the above:

Weekly Marketing and Sales Meeting

(45mins max review of sales against targets)

Head of Operations (Chair)
Customer Service and Box Office Manager
Marketing Officer
Bars and Catering Manager

Monthly Marketing and Sales Meeting

Director (Chair)
Head of Finance and Administration
Head of Operations
Head of Development
Customer Service and Box Office Manager
Marketing Officer
Bars and Catering Manager

Programme sounding group:

The following members of the Shetland Arts team will play an active role in feeding back customer feedback and ideas on Mareel programming activity. The team will from time to time be approached for views on specific programming decisions.

- Customer Service and Box Office Manager
- Marketing Officer
- Bars and Catering Manager
- Programme Coordinator

Guest Curators

SADA has an ambition to work with inspirational artists.

The role of the Guest Curators (GCs) will be to seek out extraordinary opportunities that are not within the scope of regular programming. Ideally the GCs will have a connection to Shetland, a sense of its place and spirit. SADA will look for creative people who can realise events that bring Shetland to the attention of the world and continue to develop these islands as a Destination Venue. SADA already has a strong relationship with notable guest curators for both its Screenplay and Wordplay festivals and will now extend this concept to other art forms.

The aim is to go beyond the regular programming format of bringing in a band to play for a session. SADA will make connections, form relationships and look beyond the single performance. If the “offer” is attractive, there is no limit beyond the imaginations of the GCs.

From June 2012 SADA will invite Expressions of Interest for Curators to present proposals for a series of events that will run (primarily at Mareel and with opportunities to explore beyond) from Winter 2012 – Spring 2013. Further invites will follow for years 2 and 3 following review of year one operations and the programme of Mareel.

In addition SADA will form strategic partnerships with national promoters and festivals to complement individual ‘Guest Curators’.

Mareel outline programme

Daily Open 8am – 1am	Weekly	Monthly	Quarterly (Seasonally)	Annually incl. Festivals
3 x screenings 2 x rehearsals 1 x informal music related event	Thursday night sessions Sunday afternoon café bar tunes Saturday kids club 11:30am – 1pm Babes in arms screening Silver screen screening	First Sunday Jazz Club Comedy Club Singer Song writer night Nightclub (over 18's) Tea dance First Wednesday Film Club Night Autism Friendly Film Screening Nightclub (Non alcoholic) Peerie Steps Knitting club	1 x headline comedy show 1 x partnership programmed major music act 1 x external major music act hire 1 x classical headline act 1 x jazz headline act 1 x country/ blues act 1 x singer/ song writer/ indie band headline act 3 x Guest curated events (from Autumn 2012)	<i>Spring</i> External Festival hire Young Fiddler of the Year (TBC) <i>Summer</i> Fiddle Frenzy External Festival hire <i>Autumn</i> Screenplay Wordplay Guitar Festival External Festival hire <i>Winter</i> Shetlectronica Shetland Comedy Festival Fiery Sessions Up Helly Aa Hop New Years Eve Party

Garrison Theatre (& Touring Theatre) Programme

SADA will seek to entertain, challenge and attract audiences through a range of touring and local theatre performances, after-show discussions, residencies, dance, music and comedy. The Garrison Theatre stakeholders group will be involved in programme planning. With the opening of Mareel, there will be new opportunities for programming as film screenings departs the Garrison Theatre.

Garrison outline Programme

Daily Open	Weekly	Monthly	Quarterly (Seasonally)	Annually incl. Festivals
Afternoons Education use		Shetland Youth Theatre (annualised)	1 theatrical productions performances 1 Local variety concert	Panto County Drama Festival 1 x touring company Wordplay Screenplay

Bonhoga Gallery Exhibition (& Touring) programme

The Curatorial Group, in partnership with other art form officers, organisations and individuals will present and curate a programme of contemporary local, national and international art and craft exhibitions. The work will be of high quality, cover a wide variety of disciplines and form the basis for the Bonhoga Gallery Education Programme. Whilst the exhibition content has to be planned with a range of interests and objectives in mind, SADA will ensure that the programme will include challenging contemporary work which will afford the audience an opportunity to see thought-provoking shows. The programme will reflect local events with work in summer having a Shetland emphasis to enhance our visitors' islands' experience. There will also be dedicated exhibitions and promotions of local artists' work, and support for graduate exhibitions wherever appropriate. Whenever possible the exhibitions at

Bonhoga, and on the Touring Circuit, will offer added value by having a parallel programme of additional events. Plans for a new touring circuit are currently underway.

1.1.1.1 Bonhoga outline Programme

Daily Open Tues – Sat 10:30 – 4:30 Sun 12:00 – 4:30	Weekly	Monthly	Quarterly (Seasonally)	Annually incl. Festivals
Café Shop			2 x major exhibitions 2 x exhibitions in Lower Gallery 2 x education event	Shetland Open Christmas at Bonhoga 3 touring exhibitions

4. OPERATIONS

4.1 Mareel

Due to open in the summer of 2012, Mareel will provide a year round programme of film, live music and other performance events. It will be a hub and a focus for the creative communities not just in Shetland but also beyond, and a catalyst for the emerging creative industry sector in Shetland

Mareel will be a unique location for live, recorded and streamed performance - world class performers playing for a great crowd will create rich digital content, and performances elsewhere can be streamed to Mareel. Drawing upon its very special remote, yet well connected location, live acts will not only get to experience the inspiring seascapes and landscapes of Shetland but will get to enjoy the world-renowned hospitality of Shetland people.

Mareel will provide a programme of formal and informal education, training and learning activities designed to appeal to the whole community. These opportunities include the NC Music course delivered in partnership with Shetland College UHI, evening classes delivered in partnership with the SIC (including audio technology, live sound and film production), and industry certified Pro Tools training.

Educational facilities include a multimedia production suite equipped with high spec computers and a range of creative software tools, a recording studio featuring Pro Tools, Cubase, Logic, Reason and Ableton Live software, rehearsal facilities and a lecture theatre (which doubles as the 2nd cinema screen). These facilities are linked together, and to the outside world, by high-speed fibre optic connections. Mareel will be a situational learning environment enabling the community to gain hands on experience of a range of creative industry practices.

4.2 The Garrison Theatre

The Garrison Theatre is a listed building, built in 1903 and much loved by the community. It has 278 seats, traditional proscenium arch stage and was last fully refurbished in the early 1990s. The opening of Mareel in 2012 provides a significant opportunity for development, as the monthly film screenings that currently take place will move away from the theatre to the new cinema. It is recognised that the theatre needs to be made more accessible and comfortable for audiences, performers and user groups alike.

Therefore, a ten year development plan is due to be drawn up by the end of October 2013, which will include plans for improving the fabric of and the facilities in the building. This plan will be prepared in consultation with the stakeholders' group and with the wider community.

4.3 The Weisdale Mill/Bonhoga Gallery and The Hatchery

The Bonhoga Gallery, café and gallery shop are housed in the Weisdale Mill, a historic building some 14 miles to the west of Lerwick. SADA recognises the need to improve disabled access, create artists' workshop and education space in order for artists and user groups to get the best out of the facility. A feasibility study has been commissioned to investigate the possible installation of a micro hydro scheme generate electricity with which to power the venue. Such a development represents significant artistic as well as functional opportunities.

5. STRATEGIC DEVELOPMENT

5.1 Developing Spaces and Places

Creative spaces: places to meet, places to think

SADA is committed to helping provide spaces for artists to create and develop their work, be they studios, rehearsal spaces or workshops. They may or may not be owned by SADA, but the focus will be on sourcing such spaces and enabling artists to access them across all art forms. SADA is also negotiating with The Scalloway Waterfront Trust to take over ownership of The Booth and continuing the studio's long-term relationship with WASPS as the operator of the facility. In addition SADA has embarked on a major capital project to develop The Hatchery and Bonhoga Gallery in to a visual arts & craft talent hub and an out of town creative cluster.

5.2 Capital developments

SADA has a range of strategic capital developments at various stages of planning:

Mareel – target for completion: Summer 2012

Proposed extension and improvements to The Garrison Theatre – target for completion:

- Feasibility and proposal development by end of 2014
- Fundraising and detailed design work 2015
- Construction/ renovation phase 2016/17
- Completion 2018

Proposed extension and improvements to The Weisdale Mill/ The Hatchery – target for completion:

- Feasibility and proposal development by end of 2012
- Fundraising and detailed design work 2013
- Construction/ renovation phase 2014/15
- Completion 2016

Development of other spaces and venues for artists – target for completion: 2014

- Assessment of potential/ demand for Creative Industries Studio and Office Hub in Lerwick
- Identify suitable spaces and negotiate terms with owners/ landlords
- Partnership with WASPS where possible
- Raise funds for renovation work and open spaces

5.3 Partnership Working

Partnership is embedded in all SADA's work; strategic examples include:

- Hansel of Film, Shetland Arts UK wide Cultural Olympiad project
- Ignition a major partnership project with National Theatre of Scotland
- Engine Tuning: a major partnership project with UZ Arts

Our target is to add three strategic partnership projects every year and to work with a range of Film/ TV Production companies with a view that at least one programme/ film reaches principal photography stage on location in Shetland per year from 2012.

Shetland Creative Industries Unit (SCIU)

SCIU is a strategic partnership which brings together Highland and Islands Enterprise, UHI Shetland College, Shetland Islands Council (Economic Development and Planning Policy) and PromoteShetland. SCIU was founded by SADA in 2006.

SCIU provides a strategic focus for the development, support, promotion and growth of the creative industry sector in Shetland. The Unit delivers in four creative industries priority areas:

- The development of a dynamic business environment
- The development and expansion of talent and skills
- The fostering of research and innovation
- The enhancement of the international and national reputation of Shetland's creative industries.

Lerwick Cultural and Civic Quarter Sub-group of the Shetland Creative Industries Group. The group was set up by SADA to develop a strategic vision and plan for the 'cultural quarter' in the areas of Hay's Dock and North Ness with a view to the area being formally designated for creative industry development in the Local Development Plan

Shetland Cultural Strategy Forum

SADA is a member of a large multi-agency group charged with taking forward the Shetland Cultural Strategy. The Strategy for 2004/08 is in the process of being updated. The Forum reports to the Shetland Community Planning Board, to ensure that cultural activity remains a key feature and at the centre of Shetland life.

Devolved funding streams

SADA delivers a growing range of grant funding streams in partnership with Creative Scotland, Shetland Charitable Trust and Shetland Islands Council Economic Dev. Unit. SADA continues to actively seek ways and means to deliver arts funding at as local level as possible maximising relevance and impact of funding streams. SADA will in particular target the development of a fund for creative enterprise that can be administered through the Shetland Arts Fund.

Shetland Endowment for the Arts (SEA)

SEA is a major fundraising initiative, comprising corporate giving, sponsorship, individual philanthropy and legacies. SADA is seeking to work in partnership with Shetland Charitable Trust to maximise return of investments and asset management. SADA is seeking to launch SEA in September 2013.

Shetland Box Office Partnership

SADA led the formation of a partnership to procure a computerised box office system for Shetland. The project delivers 'online', telephone and face-to-face sales in a range of outlets across Shetland. The system provides SADA with the data necessary to ascertain demographics, travel distances and frequency of attendance. It is a key tool to help identify gaps in our current service, and assist in the process of audience development.

6. KEY ASSUMPTIONS & SENSITIVITIES

The successful delivery of this business plan is based on the following key assumptions:

- Core funding is maintained at projected levels
- Overhead cost inflation maintained at budget forecast levels
- Required finance to support capital development is maintained to budgetary levels (inc. interest rate changes)
- Mareel projected attendances and spends
 - 39,834 cinema attendees per year tickets prices ranging from £2 - £7
 - 37,675 Mareel non cinema attendees at 177 events per year ticket prices ranging from £2 - £22.50
 - Average spend per head café bar for music events £2 - £12 (depending on duration and type of event)
 - An average of 175 day time sales in the Café Bar per day with an average spend between £2.75 - £6

7. ATTACHMENTS

- A SADA Budget 2012-15
- B Hansel for Art: Our Creative Future
- C SADA Organisational Risk Log
- D SADA Organisational Training Plan
- E Communications Plan

APPENDICES (DEVELOPMENT PLANS)

1. Film
2. Music
3. Drama
4. Dance
5. Visual Arts
6. Craft
7. Literature
8. Festivals

**Shetland Arts Development
Agency
Toll Clock Centre
26 North Road
Lerwick
ZE1 0DE**

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Approval process:
Objectives and budget for approval 10/11/11
Draft 3 for approval 16/12/11
Final Draft 10/03/12
Final draft for approval 19/04/12

Revision Log		
Revision	Date	Nature of Change
0.1	07.03.2012	Final draft – Gwilym Gibbons
0.2	14.04.2012	Various revisions in response to Board comments – Gwilym Gibbons
0.3	20.04.2012	Post Board Meeting revisions – Gwilym Gibbons