DEVELOPING MUSIC IN SHETLAND

A REPORT FOR SHETLAND ARTS TRUST

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Notes on the Report

The following abbreviations have been used in this report:

**MIDAS**  Music Industry Development and Support for the Highlands and Islands
**SAT**  Shetland Arts Trust
**SAC**  Scottish Arts Council
**SIC**  Shetland Islands Council
**UHI**  University of the Highlands and Islands
Summary of Key Recommendations

This section summarises the main recommendations of the report with regard to the approaches that SAT should adopt in becoming more proactive in music in Shetland.

The priority for SAT in developing music should be to secure the post of a Music Development Officer for a three year term of employment. Broadly, the roles that the Music Development Officer should assume are to: 1) help to co-ordinate, facilitate and market music in Shetland; 2) offer advice on all manner of musical activity; and 3) work with individuals in the community at a local level. In order to steer such an individual, a music sub-committee should be reinstated within SAT. There is also an urgent need for SAT to update its existing computer facilities, especially with regard to the use of e-mail and the Internet.

With the appointment of a Music Development Officer, SAT could make an important contribution to the following five areas identified for development:

1) **The infrastructure of music in Shetland.** SAT should encourage any commercial organisation considering the provision of a venue for music and the arts in Shetland. If a commercial enterprise does not go ahead in the near future, the next stage might be to carry out an audit of existing arts related buildings in Shetland. SAT should also work with organisations and relevant individuals to try to secure an appropriate large scale PA system for Shetland.

2) **Music Education.** Meetings should take place between SAT and the Education and Community Services Department regarding the need for accordion, guitar, percussion and song tuition in Shetland. It may be appropriate for some of these, particularly percussion and singing, to be helped by SAT through, for example, a music residency, workshops or evening classes.

3) **The Music Industry.** SAT should aim to set up a database of musicians and music related activity in Shetland. It should also forge concrete links with the MIDAS project (Hi-Arts, Inverness). One problem in the creation of a music industry in Shetland, however, is that little is known presently about, for example, how much revenue is being generated from music and the number of individuals involved. A short research study could therefore be undertaken to assess the potential for this. SAT could also run a seminar on the Music Industry in conjunction with MIDAS.

4) **Music and Tourism.** SAT’s priority here should be the publication of a “What’s On” guide to music and the arts in Shetland at regular intervals. SAT should also work in close conjunction with Shetland Islands Tourism in order to better address the provision of music for visitors to the islands.
5) Music in outlying areas. SAT should ensure as far as possible that an adequate number of musical events are available throughout the Shetland Isles. One way of achieving this might be to work with hall communities at a local level.
Introduction

Music is a very important part of life in Shetland. It is an emotive subject which can evoke passionate beliefs. Throughout the Shetland Isles a large number of individuals are involved in the music scene. Such individuals may actively play music themselves, attend dances regularly, take part in committees, be enthusiastic audience members and indeed lay music critics. In addition, a number of these individuals are what was described by one person I met as "cross-over" people who are involved with not just one, but several genres of music.

What kinds of things are going on musically in Shetland at the moment? Some of the events that took place during the time-frame of the research study whichillustrate the diversity of musical activity on offer include: a rock festival at Muness in Unst in the vicinity of the most northerly castle in the British Isles; the "North Roe Fleadh" at the tip of mainland Shetland where traditional music was performed; a production of Handel’s “Messiah” which included members from Lerwick Choral Society; the tenth Shetland Accordion and Fiddle Festival; “Fae Shetland tae Shetland” where local bands played in order to raise money for charity; a series of classical music concerts organised by Classic Guild – a group of young musical students from Shetland; a visit by the renowned country and western band, the “Dean Brothers”; and the performances especially for visitors to Shetland during the summer months by the Unst Music and Dance Club, the Shetland Fiddlers’ Society and Shetland’s Young Heritage.

Further annual events include the “Up Helly Aa” celebrations which take place from January to April where music is important, the Folk Festival, the “Young Fiddler of the Year” competition organised by Shetland Folk Society, and the Education Department Music Festival which includes the “Young Musician of the Year” competition. All this activity is in addition to the pubs and hotels offering live entertainment most weekends, and the rehearsals and performances of groups such as the brass band, the Lerwick Orchestra, the pipe band, fiddle and accordion clubs, rock bands, line-dancers, school music groups and choirs.

Other bodies which provide a focal point for music in Shetland throughout the year include the two radio stations, BBC Radio Shetland and Shetland Isles Broadcasting Company (SIBC) which contrast in the type of music that they play, and the dynamic Education and Community Services Development of SIC which pioneered the tuition of traditional fiddle in schools and which plays a pivotal role in the overall success of music in Shetland.

On visiting each of the Shetland Isles, too, one quickly discovers that each island has its own character and that, broadly speaking, the population of each has its own musical tastes. Thus, there are differing perceptions about the kinds
of things that are needed musically dependent on which area of Shetland one visits. This surely compounds the need to work with individuals at a local level in developing musical activity.

What, then, is lacking from this overall picture of music in Shetland? Clearly, whilst there is already a great deal of musical activity, what is missing broadly from the overall scene is **co-ordination** as this report highlights. There is no official body that organisations and musicians in Shetland can turn to for advice, support and encouragement with particular projects. The visitor to the islands, too, often has difficulty in finding out about musical events and the specific details of a performance. In addition, there is a particular need for developments to take place regarding the following: a music industry in Shetland, music in outlying areas, the infrastructure of music and music education.

**Organisation of the Report**
This report has been organised into five chapters. The first details the background to the report as well as its aims and purposes. The second describes how data was collected for the study. Chapter Three puts the report in context by outlining the extent of current musical activity in Shetland. Chapter Four then dwells on the “areas of need” in the music scene in Shetland which could be addressed in future. The final section of the report, Chapter Five, makes recommendations on how SAT might develop music in Shetland.
Chapter One: Background to the Report

1.1 This chapter outlines the background to the report and details the aims and purposes of the research.

1.2 Shetland Arts Trust (SAT) was founded in 1985. The main objectives of the organisation, as stated in its constitution are to “encourage, stimulate and promote interest and participation in, and understanding of, artistic and related pursuits among the inhabitants of the Shetland Islands,…”

1.3 The need for the present research study was highlighted in the Eleventh Annual Report of SAT, 1995-96:

SAT’s efforts and energy have been concentrated in other areas over the last few years, such as the visual arts, drama, literature and dance. Having achieved considerable new developments in these areas, SAT felt that the time was right to give a higher priority to music. However, in order to identify what SAT’s role in respect of music ought to be, it was necessary to undertake a study to ascertain the music potential in Shetland and provide a strategic framework for a more proactive involvement on the part of SAT. It is hoped that this study can be carried out next year. (p. 27)

1.4 Seventy-five percent of the finance for this music research study was secured from The Scottish Arts Council Music Department. Other finance came from Shetland Enterprise and the Shetland Islands Council Charitable Trust.

1.5 The investigation was carried out in Shetland between late June and early December, 1997.

1.6 An informal brief given to the researcher clarifies the purposes of the study:

1. To identify and research the full extent of music activity in Shetland and place this in a wider national and international context

2. To carry out research in Shetland to establish the views of the music fraternity and the wider community in respect of existing perceptions of music activity outwith Shetland

3. To carry out research to establish the general perceptions of music activities in Shetland by those who have an interest in music residing outwith the islands
4. To assess how music in Shetland in all its forms could and should be developed taking account of new developments elsewhere and all the other relevant factors

5. To determine the level of funding likely to be available from all possible sources to achieve the above

6. To produce a detailed report of findings with recommendations
Chapter Two: Methods of Data Collection

2.1 This chapter reports on how data was collected for the music research study.

2.2 The data collection phase began in late June 1997 and ended in November of that year.

2.3 Initially several key people involved in the music scene in Shetland were identified. These individuals were interviewed and in turn gave the names of others to contact. Further names were gathered by asking each interviewee, at the conclusion of a meeting, to suggest others.

2.4 These names were subsequently followed up as far as possible by the researcher. A list of individuals and groups interviewed during this study appears in Appendix 1.

2.5 Area Community Workers in each area of Shetland were also contacted by telephone and asked to suggest names of those involved in the music scene in their locality.

2.6 The researcher also visited each inhabited island of Shetland not attached to the mainland, namely Bressay, Fair Isle, Fetlar, Foula, Out Skerries, Papa Stour, Unst, Whalsay and Yell. Under normal circumstances, the researcher spent a period of several days in residence in these areas talking to local people who had an interest in music.

2.7 The style of the interviews varied according to each individual or group and situation. Generally, however, interviews centred around six main topics. These sought to find out from individuals: 1) their musical background; 2) their perceptions of music in Shetland at present; 3) their perceptions of musical activity outwith Shetland; 4) their perceptions of SAT; 5) areas of musical activity which they felt might be developed; and 6) their perceptions of what the future role of SAT with respect to music ought to be.

2.8 In certain instances where the researcher was unable to meet an individual face-to-face, interviews were undertaken over the telephone. This was a particularly useful tool in establishing the perceptions of musical activity in Shetland by those residing outwith the islands.

2.9 Extensive notes were normally taken from each interview. These notes were later summarised in card index form along with the data obtained through the use of questionnaires (detailed below). The purpose of this was to assist the researcher in the task of the analysis and interpretation of material.

2.10 In addition to the use of one-to-one and group interviews, short questionnaires were used to canvas large groups of individuals, for example,
the Unst Music and Dance Club and the Lerwick Orchestra. Generally, these were handed out, completed and returned to the researcher during the break at rehearsals.

2.11 The researcher also made visits to a number of concerts and music venues in various areas of Shetland and talked to individuals on an informal basis about the research study.

2.12 A special meeting of education staff with an involvement in music was called on 22 September 1997 in Brae High School to gain opinions from teaching staff regarding the music research study.

2.13 The research study was also an item on the agenda at a meeting of head-teachers from both primary and secondary schools in Shetland on 10 October 1997.

2.14 In order to discuss the initial findings of the study and gauge opinions on the provisional recommendations, a series of focus groups were set up. These groups consisted of eight people who represented a diversity of opinions and musical tastes. The first focus group took place on 16 September 1997 and the second on 21 October 1997.

2.15 On Friday 17 October 1997, a short article was placed in the Shetland Times in order to give those who had not already taken part in the research a chance to contribute. This article asked that anyone who wished to have an input in the study contact the researcher by telephone or letter. Only two responses were obtained from this appeal.

2.16 Data was also obtained from a “Speak Easy” which was held on BBC Radio Shetland on 13 November 1997. During the programme, which focused on music in Shetland, listeners were invited to phone-in with their views and questions. These were then directed to and discussed by a panel of four people, one of whom was the music researcher.

2.17 A draft copy of the music research study report was sent to SAT trustees for consultation in early November. Following this, a special meeting to discuss the contents of the report at which trustees were present was held on 11 November 1997.

2.18 The final copy of the report with additions and corrections was submitted to SAT in early December 1997.
Chapter Three: Current Musical Activity in Shetland

3.1 This chapter summarises the extent of musical activity in Shetland. It explores the kinds of music-making that take place in each of the Shetland Isles as well as the venues in which music may be performed. The purpose of this chapter is to place the findings of the report within the broader context of the music scene in Shetland.

Mainland Shetland

3.2 On Mainland Shetland itself which has a population of 18,657\(^1\) including those islands linked by bridge, many groups and individuals are actively involved with music.

3.3 A good deal of this music-making takes places in Lerwick, the capital of Shetland (pop. 7,280), and a number of people travel sizable distances in order to attend rehearsals in the town.

3.4 Organisations and groups that rehearse and meet regularly in Lerwick include the Lerwick Orchestra, the Lerwick Choral Society, the Celebration Choir, the Shetland Fiddlers’ Society, Shetland’s Young Heritage, the St. Magnus Choir, the Shetland Accordion and Fiddle Club, the Pipe Band, the Brass Band, the Pop Choir and the inter-school music groups.

3.5 Community venues where music can be performed in Lerwick include the Clickimin Sports Centre which is generally used for large-scale events, Islesburgh Community Centre, the Garrison Theatre, the Town Hall, public halls, church halls and school halls.

3.6 Venues run on a commercial basis in Lerwick that encourage live music include “The Lounge” which is renowned for its folk music sessions which take place especially on a Wednesday evening and a Saturday afternoon; “Mooney’s Wake”, an Irish theme pub which frequently has live music on a Friday night; “Captain Flints” which usually has live bands on a Thursday evening, and the “Ferry Inn” where music is often performed on Fridays. Clubs which commonly feature live music include the Country Club, the Norscot Angling Club, The Royal British Legion, Morton Lodge and the Boating Club. Discos are held regularly at the night-club, “Posers”, and at the “North Star” on a Saturday night.

3.7 Outside Lerwick, commercial venues which book live music on a regular basis include the Mid Brae Inn, the “Pierhead” in Voe, Herrislea House Hotel, The Barclay Arms Hotel, The Royal British Legion, Scalloway Branch; Sandwick Social Club and the boating clubs.

\(^1\) All population statistics quoted in this chapter have been taken from the 1991 Census, Shetland in Statistics, p.12.
3.8 Open air venues are also used in Shetland during the summer months, weather permitting. During the summer of 1997, for example, one such event was “T in the Park” in Scalloway which featured a number of young rock bands. Marquees are also used regularly at, for example, the “Kergord Carry On”, a fund-raising event for Islesburgh Motorcycle Club.

3.9 Throughout Shetland there is an extensive network of community halls and community centres where musical activity in the form of rehearsals and performances can take place. A map of these appears in Appendix 7. Some of these buildings have been recently modernised and have excellent facilities.

3.10 The North Atlantic Fisheries College in Scalloway which has bar facilities, a restaurant, a large foyer and a tiered lecture theatre is another venue where music can be performed2.

3.11 The building and grounds of Weisdale Mill (owned by SAT) also form a potential venue for music.

3.12 A number of music groups on mainland Shetland meet and rehearse outside Lerwick, for example, the Westside Youth Band and the Ness, Northmavine, and Westside Fiddle and Accordion Clubs. However, one finding of this study was that there was generally a need for more organised music-making to take place outside Lerwick. The following response obtained from a questionnaire survey was typical: “There is a lot of traditional Shetland music, but concerts are almost invariably in Lerwick. Perhaps more organisation across the range of musics could be arranged, and music publicised more.”

3.13 The Education and Community Services Department of SIC also play a very important role in music across Shetland. As well as class music tuition in schools, the instrumental service provides tuition on piano, traditional fiddle, brass, strings and woodwind3. Instrumental tuition is officially offered in every school in Shetland with the exception of the following islands: Fair Isle, Fetlar, Foula and Out Skerries4.

2 An acoustical survey, towards which SAT offered grant aid assistance, was carried out prior to the completion of this building.

3 The current expenditure on each of these as a percentage is as follows: piano, 42%; fiddle, 29%; woodwind, 11%; strings, 9% and brass 9%.

3.14 Evening classes where specific instruments are taught are also available in Shetland to a limited extent. These are run by the Education and Community Services Department and can be attended by adults and children. Piano accompaniment classes, for example, took place at Anderson High School in the 1997/98 session, and in previous years the guitar and accordion have also been offered there.

3.15 Two large music festivals take place in Shetland each year. The Shetland Folk Festival, run by Shetland Folk Festival Society (a voluntary group), occurs in the Easter weekend and is currently in its seventeenth year. The average attendance at the festival is approximately 4500-5000 individuals and around ninety-five percent of this number is made up from local people, thus emphasising the degree of support within Shetland for the event. The Festival normally books around twelve incoming acts and provides a platform for local musicians; in 1997, for example, thirty-one local bands performed. Instrumental workshops, sessions and a dance workshop also happen during the weekend and festival events take place in approximately nine venues outside Lerwick. Funding for the event comes from the following sources: grant aid (including funding from SAT and SIC), memberships, ticket sales, merchandise sales, and concerts held throughout the year. An extract from the Folk Festival programme appears in Appendix 6.

3.16 The Shetland Accordion and Fiddle Festival, currently in its tenth year, takes place in October. This event is organised by the Shetland Accordion and Fiddle Club who also run an annual tune competition and host fortnightly musical events in Lerwick. The Festival hosts a total of twelve concert/supper/dances, two in Lerwick and ten in rural areas of Shetland over two days, a grand dance for 700 people in the Clickimin Centre, a Sunday matinee concert in the Garrison theatre and peripheral music sessions in Islesburgh Community Centre. As well as being a popular festival within Shetland itself, a number of individuals from the Scottish mainland attend the event, in some cases, especially to take part in the dancing. An extract from the Accordion and Fiddle Festival programme appears in Appendix 6.

3.17 Several bands and groups from Shetland have toured outside the islands and have been invited to take part in festivals overseas. These include, for example, Fiddler’s Bid, Drop the Box; Rock, Salt and Nails, Bongshang, Shetland’s Young Heritage, who recently visited New Zealand, and the Shetland Fiddlers Society.

3.18 A number of musicians in Shetland have also made their own recordings. During the time-frame of this research study, for example, The Red Vans, Sheila Henderson, Dem Lot, Da Fustra dance band, Shetland’s Young Heritage, High Strings; Rock, Salt and Nails, and Steve Yarrington

5 These local musicians normally perform free of charge.
(“Tambourine Moon”) made commercial recordings. In addition Greentrax Recordings released “The Willie Hunter Sessions”, and Veesik Records (a label based in Shetland) released “For Sic a Hearin” which contains stories with music to illustrate. A list of recent recordings which include Shetland musicians appears in Appendix 4.

3.19 Other recently made recordings which concern young people particularly include the “Shetland Dialect” CD (Veesik label) which contains music by young fiddlers and fiddle based bands; and “Lift Da Aeshins”, recorded by Andrew Tulloch, a compilation album which features fourteen tracks of all genres of music performed by Shetland musicians6.

3.20 In addition to those who perform music in public in a solo group capacity there are also those who play music primarily at home for their own enjoyment. This group might be termed as “house musicians”.

3.21 A further category of musicians were termed as the “working bands”. These bands provide entertainment most Friday and Saturday nights and commonly play at dances and wedding festivities.

3.22 Having asserted that a number of individuals play regularly in public, however, it is necessary to state that few make a living solely from performing music in Shetland. One explanation for this lies in the fact that there are a limited number of venues in Shetland in which to perform.

3.23 There are also seven or eight DJs in Shetland who perform in public regularly, especially at weekends. In addition, there are others who practise primarily at home. These DJs mostly own their own decks and records and generally play all genres of music but especially that of the club/techno variety. Although DJs can be heard throughout Shetland, the main venues where they appear are at private functions and parties. Indeed, it was the perception of that one problem that one problem for DJs is that there are few places where they can perform to an audience.

3.24 The dance-scene (e.g. rave and techno music) is also very popular in Shetland, especially amongst young people. At present, however, there is no club devoted to this type of music although events have taken place in other venues e.g. Herrislea House Hotel and the Fraser Peterson Centre.

3.25 There are also a number of promoters in Shetland who organise and book acts from elsewhere to play in the islands, especially in the rock, country and western, folk, jazz, and traditional music genres. A general feeling amongst this group of individuals, however, was that promoting music in Shetland entailed a degree of risk due to high costs of travel incurred in

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6 “Lift Da Aeshins” was instigated as part of a Young Enterprise Project.
bringing acts to Shetland and the consequent difficulties of actually “breaking even” financially on an event.

3.26 Several publications have also been recently produced by islanders which relate to music in Shetland. These are largely tune/tutor books concerned primarily with the fiddle, but there are also publications devoted to, for example, song, piping and the history of the Lerwick Orchestra. A list of such publications and other relevant text appears in Appendix 3.

3.27 Further, there are a number of composers (both amateur and professional) in Shetland writing for a diversity of instruments and musical styles. It is also particularly common for rock/pop bands to write their own material. A good deal of this composition, however, has not yet been written down or published but may have been recorded in audio form.

Other areas of Shetland

3.28 This section gives a brief account of the kinds of musical activity which go on in those islands which are not attached (by bridge) to mainland Shetland. It must be stressed, however, that the following is not intended as a comprehensive survey.

3.29 The island of Bressay (population 353) lies in close proximity to Lerwick – approximately five minutes by ferry – and islanders frequently commute to musical events in the town. There are also several musicians resident on the island itself and musical performances frequently take place in the Bressay Hall.

3.30 There is a good deal of interest on Fair Isle (pop. 68) in music and dancing. A number of islanders take part in the church choir which rehearses during the week and performs on a Sunday, and children can also learn songs in school. In addition, there is an instrument maker and several traditional singers on the island. The fiddle and guitar (electric and acoustic) are amongst the other instruments played.

3.31 On Fetlar, (pop. 87) children can receive class music tuition in school but there is presently no instrumental instruction on offer. Fetlar Interpretive Centre has an archive which contains recordings of local musicians.

3.32 On Foula (pop. 42) a number of families are involved in music making and the instruments played there include the fiddle, guitar and song. The primary school doubles as a community hall which is suitable for holding musical events.

3.33 In the Out Skerries (pop. 87), the population is reputed for its dancing and bands frequently visit the island to play for dances. On the islands themselves there are several individuals who play instruments such as the fiddle and guitar at home (and occasionally at public festivities), as well as a church organist.
3.34 On Papa Stour (pop. 35, estimated) there are a few individuals who play musical instruments and sing. In previous years, the island has played host to the “Papa Stour Foy”.

3.35 On Unst (pop. 1067), line dancing is particularly popular and frequent line dance rehearsal are held at Haroldswick hall. Unst Music and Dance Club which is made up largely of fiddle and accordion players rehearses throughout the year and provides entertainment for visitors to the island during the summer. Over the past few years a rock festival has been held at Muness and a rock band known as the “Bonxies” is popular locally.

3.36 On Whalsay (pop. 1043), there are a number of singers, guitarists and accordion players. Several rock bands have also been formed by young Whalsay musicians. Other musical activity on Whalsay includes a fiddle maker/repairer and families who are extensively involved in music. Further, the Boating Club at Symbister hosts frequent visiting bands and provides a focal point for young people on the island.

3.37 The island of Yell (pop. 1083) forms the base for a record label known as “Magnetic North” which has recorded a number of local musicians. In Burravoe, there is the “Old Haa” which contains an exhibition of life in Yell as well as an archive of video and audio recordings of local music. Among the musicians based on Yell are a rock band called “No Sweat”, the Cullivoe Dance Band who play for dances throughout Shetland, and the well-known composer David Ward who writes in the classical music genre. Several fiddlers resident in the north of Yell can also play in the Cullivoe fiddle style.

7 The term “Foy” is used in Shetland to refer to an event similar to a festival of celebration.
Chapter Four: Areas of Need

4.1 This chapter reports on the findings of the investigation and highlights specifically those areas of music activity which might be developed in Shetland. It begins, however, by outlining some general perceptions of the music scene in Shetland and of SAT.

4.2 General perceptions of music in Shetland

4.2.1 Broadly, it was stressed that music forms a vital part of life in Shetland. Many individuals throughout the islands are involved with music through actively performing music, in an organisational capacity and as audience members.

4.2.2 Music was also viewed as fulfilling an important social role through being particularly meaningful as a form of self-expression.

4.2.3 There was generally perceived to be a higher percentage of the population involved in music making in Shetland compared with most other areas in Great Britain and overseas. This may in part be due to the level of instrumental tuition provided in schools as well as to cultural factors. In addition, music-making in Shetland was generally felt to be of a particularly high quality.

4.2.4 Shetland was also perceived as having an image on both mainland Scotland and overseas as a “musical place”. This image is surely partly attributable to the annual Shetland Folk Festival and to musicians from Shetland such as Aly Bain who have toured and recorded extensively. It was the belief that this image could be an asset in the promotion of a music industry in Shetland.

4.2.5 Many people stressed, however, that whilst Shetland is often associated primarily with traditional music, there is in fact a very diverse music scene in the islands with individuals of all ages being involved in a broad range of musical genres. Indeed, country music is especially popular with rock, classical, folk and blues, jazz, techno and world music also having a relatively high profile.

4.2.6 However, despite this diversity, there were areas in need of development such as music education and the infrastructure of music, as this chapter details.

4.2.7 In addition, there was a general feeling amongst those involved in music that the time was right for changes in the ways in which music activity is structured.

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1The “Shetland Sessions” programmes, shown on the BBC network, have also helped to promote music from Shetland.
4.2.8 A particularly strong theme which emerged was the need to improve co-ordination within the music scene in Shetland. Examples of the problems of co-ordination included: groups involved with music working in isolation, fragmentation of the music scene, clashes in the time-tabling of events, and an uneven distribution of events throughout the year. In addition, several of those who were not intensively involved with the music scene had found problems in “getting together” with other musicians in order to form ensembles, and in finding out about instruments, repairers and teachers, for example. It was felt that all of these issues could be addressed with improved communications.

4.2.9 Related to the above, it was generally felt that there was a need for all those organising musical events to ensure that performances were adequately advertised and publicised.

4.3 Perceptions of SAT
4.3.1 Whilst the work of SAT was generally praised, it was suggested that certain areas of the organisation relative to music needed to be addressed.

4.3.2 It was broadly felt that SAT had taken a relatively “passive” role with regard to music in the past in Shetland. Consequently, it was felt that the time was right for SAT to become more proactive in this area. Clearly, this is also something which has been recognised within the organisation itself (see 1.2).

4.3.3 One problem identified that SAT needs to overcome is that as a result of running the classical music programme in the past in Shetland due to a gap in the provision of music in this area, SAT has an image for some as only being interested in classical music.

4.3.4 It was stressed, however, that there was a need for SAT to become more involved with all forms of music and the arts in Shetland. The following statement obtained from a questionnaire survey was typical: “Shetland Arts Trust needs to reach out to, and appear to be accessible to the whole community. It has to shake loose the image of being elitist and high-brow.”

4.3.5 Another perception of SAT was that it had tended to concentrate on bringing in musicians from outwith Shetland to perform, rather than focusing on developing local talent.

4.3.6 Several people interviewed also knew little about the work of SAT and mentioned that they would not have considered approaching the organisation for assistance with a particular musical project. Thus, there appears to be a need to 1) advertise the aims and purposes of SAT to a greater extent and 2) to ensure that SAT is properly acknowledged in any ventures it supports.
4.3.7 It was also felt that SAT needed to make themselves more approachable to the general public. Further, there was a need for greater liaison between staff at SAT and the community as a whole.

4.4 **Resources SAT: Human / Physical**
4.4.1 There are several problems with existing resources at SAT which may prohibit the organisation becoming more involved with music.

4.4.2 The first of these is that there is no clear individual with specialist knowledge in music presently employed within SAT.

4.4.3 Another is that the existing office space is limited within SAT.

4.4.4 The location of the office needs to be advertised and signposted if visits from the general public are to be encouraged.

4.4.5 There are also inadequate computer facilities within the organisation. In addition, there are no facilities for communication via e-mail or for accessing the Internet.

4.5 **Music in outlying areas**
4.5.1 It was the general perception in outlying areas that there was a great need for visiting musicians of all kinds to perform, teach and generally add to the musical life of the community.

4.5.2 Several individuals in outlying areas highlighted the fact that few visiting musicians had appeared in their localities over the past few years.

4.5.3 It was also stressed that for individuals living in outlying areas, the cost of travel to central locations, such as Lerwick, in order to attend musical events was prohibitive as a result of the expense incurred.

4.5.4 Although local musicians were often very active in outlying areas, it was felt that there was a tendency for music to “stagnate” without the impetus of visiting musicians.

4.5.5 It was also suggested that travel to and from certain outlying areas of Shetland, especially in winter time, could be problematic due to adverse weather conditions. When organising acts to visit such areas, therefore, possible delays in travel should be taken into account.

4.5.6 It was suggested that a good way of deciding the type of act that might be successful in a particular area would be to approach the hall committee in that community. In addition, it might be useful to send video footage of potential acts where possible.
4.5.7 It was also suggested that a list should be made up of musicians willing to travel to and perform in outlying areas.

4.5.8 Whilst those residing in outlying areas were quite willing to pay to see visiting acts, it was recognised that due to the extra costs incurred in travel to and from these areas and the problems with attaining large audience numbers, that there was a need for an official body to underwrite any such venture.

4.5.9 Another suggestion for those living in outlying areas was that of exchange visits between musicians from outlying areas with those resident in other areas of Shetland.

4.5.10 It was generally felt that a musician in residence would be a particularly good idea for those living in outlying areas, following on from the good work done with the visual arts, dance, drama and writer residencies already run by SAT. However, it was felt that there was a need for “sustained contact” whereby the resident spent a considerable period of time in a certain area and also left behind follow up material. This was especially true in the case of schools.

4.5.11 Overall, it was felt there was a need for SAT through its work to “get close to” people in all areas of Shetland.

4.6 Infrastructure
4.6.1 There were perceived to be several gaps in the existing infrastructure of music in Shetland which were felt to hinder musical activity at present. These are detailed in this section.

4.6.2 A large number of people interviewed felt that Shetland was lacking a central point for music and the arts. For those who held this view, this was one of the biggest problems that music and musicians in Shetland faced.

4.6.3 It was also the belief that this central point should act as a general space where musicians could rehearse and meet each other.

4.6.4 As a result of the perceived need for a central point for music and the arts, a sizable number of individuals advocated the construction of a new arts centre/venue in Shetland which would be centrally based and which would be able to cater for all genres of music as well as other art forms. However, others were highly opposed to the use of public funds for such a venture (see 4.6.7).

4.6.5 If there were a building dedicated to music and the arts in Shetland, it was felt amongst the individuals that supported such a venture that this would considerably boost the existing music scene in the islands and provide a focal point for visitors and tourists, as well as attract artists from mainland Scotland and overseas.
4.6.6 There were considerable variations in the capacity and type of building that was felt to be needed in Shetland. However, the characteristics that it was suggested such a building might ideally possess include:

good acoustics
flexible seating
a central location
a good quality piano
an in-house PA system and lighting rig
adequate bar facilities
rehearsal rooms
a restaurant/cafe
recording facilities

4.6.7 Several individuals, particularly in outlying areas, however, expressed serious concerns about the use of public money for the construction of a new venue. They felt that this would be another example of finances being channelled toward a centralised project and questioned whether better use could not be made of existing facilities.

4.6.8 Others throughout Shetland expressed concerns about the costs of constructing and maintaining such a venue and questioned its sustainability with regard to audience numbers. This group of individuals believed that the building of such a venue would not be practical in an era in which there was discussion about the provision of other services being curtailed.

4.6.9 It was suggested by some, therefore, that ideally such a venue might be run by a commercial enterprise.

4.6.10 Apart from the perceived lack of a central place for music and the arts in Shetland, there were felt to be other problems with some of the existing venues in the islands.

4.6.11 It was the perception that certain of the community halls in Shetland had serious acoustical problems as a result of having been designed with “sport rather than music in mind”.

4.6.12 Another difficulty which individuals had experienced was in hiring certain halls for musical events. This was particularly true in the case of young bands who felt that the biggest obstacle to their musical development was in finding venues who were willing to have them where they could play to an audience. Generally speaking, such problems with the hire of facilities stem from incidents where damage has occurred to halls.

4.6.13 A further difficulty which individuals had encountered in the planning of musical events was the high costs of hire of certain large-scale venues, for example the Clickimin Centre.
**Equipment Needs**

4.6.14 PA equipment of good quality and of a size big enough to cater for large scale events was felt to be currently lacking in Shetland. At the moment, PA has to be brought in from mainland Scotland to cope with large-scale events. This is both an expensive and time-consuming business.

4.6.15 A number of individuals also alluded to the lack of a good quality grand piano in Shetland for use by visiting musicians and residents. Whilst general disappointment was expressed that the recent lottery bid by Classic Guild for a Steinway grand piano was unsuccessful, due to the problems of finding suitable accommodation for such an instrument, their bid did allow time for reflection. Several people consequently suggested that a less expensive model of piano might prove adequate for use in Shetland.

4.6.17 Another concern was the poor state of repair and high maintenance costs of some of the in-situ musical facilities such as the upright pianos in country halls and the church organs and harmoniums currently in use in religious institutions in Shetland.

**4.7 The Development of a Music Industry**

4.7.1 The term “music industry” is used here to indicate any aspect of music which has a possible commercial value. A music industry in Shetland might include the development of, for example, instrument making, the marketing and distribution of commercial recordings, teaching packages, summer schools, further education courses and publishing.

4.7.2 It was the perception amongst a large number of individuals involved in music both in and outwith Shetland that there was a great potential for the development of a music industry in Shetland. Likewise there was also felt to be scope for a film industry in the islands.

4.7.3 Indeed, despite the number of individuals involved in music in Shetland, it was the perception that there was “little to show” for such musical activity at present in terms of the income generated from music and a professional class of musicians. Further, it was felt that significant employment opportunities, both on a full-time and a part-time basis, could be generated from the development of a music industry in Shetland.

4.7.4 A recent development which will have sizable implications for a music industry in Shetland is the instigation of the MIDAS (Music Industry Development and Support for the Highlands and Islands) project run by HI-Arts in Inverness. The aims of the MIDAS project are “To create a vibrant and integrated professional music community in the Highlands and Islands by engendering awareness and support of music and significantly increasing musical activity” (see further Appendix 5).
4.7.5 Whilst the MIDAS project will clearly be of substantial benefit to music in Shetland, however, there are also special needs which might be best met by an organisation working at a local level. These include problems such as the distance and cost of travel from mainland Scotland, but also advantages such as direct transport links to Norway and the Faroe Islands.

4.7.6 It was suggested that the creation of a better infrastructure for music in Shetland (see section 4.6) would considerably assist the development of a music industry.

4.7.7 It was the perception that one problem in the development of a music industry in Shetland was that musicians in the islands generally had a somewhat unprofessional and uncoordinated approach to the music business at present and lacked presentation skills.

4.7.8 There was also felt to be a lack of a base where advice on the music industry could be sought in Shetland.

4.7.9 Another problem with musical activity in Shetland is that reliance is placed on local knowledge or ‘word of mouth’ as a means of finding out about music.

4.7.10 One major difficulty in the creation of a music industry in Shetland is that the cost of travelling to and from Shetland is prohibitive for most musicians wishing to tour outside the islands, as well as for those (e.g. promoters) bringing musicians into the islands. It was felt that there is a need for an official body to address this problem.

4.7.12 It was suggested that Shetland might take inspiration from Ireland where music has been turned into an international industry and where benefits such as tax exemptions are available for musicians (see further the “Forte Report”, 1996).

4.7.13 Cultural links could be developed through the idea of a “Nordic Circuit” (see Visual Arts Touring Shetland: A Report for The Shetland Arts Trust) – a touring circuit using Shetland as a stepping stone between the United Kingdom and Scandinavia.

4.7.14 Whilst there are presently a number of locations in which recordings can be made in Shetland, there was a perception amongst several individuals that a new, state-of-the-art recording facility in the islands was needed. As well as serving musicians in Shetland, it was suggested that such a studio might attract musicians to travel Shetland to make commercial recordings allied with Shetland’s reputation for its hospitality, scenery and as “a musical place”. Clearly, such an enterprise would ideally be run as a commercial venture.

4.7.15 There was also a perception that more sessions were needed in pubs and hotels throughout Shetland. This is especially true given that a number
of musicians felt 1) that there were a lack of venues in which to play music in the
islands and 2) that sometimes only the more “accomplished” performers got the
chance to play music to the general public.

4.7.16 It was also suggested that publicans and hoteliers needed to encourage
sessions during the summer months especially, when the majority of tourists visit the
islands.

4.8 Music Education
4.8.1 The provision of the widest possible range of instrumental music tuition was
seen by most people as particularly fundamental to the development of young
people's talent and crucial to the continued vitality of music in the islands. It was
also viewed as being important regarding any potential commercial developments
within music.

4.8.2 As a result of the geographical position of the islands, there is also a need for
Shetland to be self-sufficient, as far as possible, in terms of the provision of
instrumental tuition.

4.8.3 Whilst many individuals acknowledged the good work being done with regard
to music by the Education Department in schools, there were also felt to be
significant needs which are not being currently met. There are detailed below.

4.8.4 The effectiveness of current provision in strings, brass and woodwind in
schools is to a large extent compromised by the lack of matching provision in
percussion. Therefore the most pressing need is for percussion tuition in schools.

4.8.5 In addition to addressing the overall balance of instrumental provision in
Shetland, it was felt that provision in percussion would:

- have a particular appeal to young people
- encourage interest in world music and multi-cultural issues
- cater for a diversity of musical tastes including contemporary styles
- support pupils and staff preparing for examination at standard and higher
grade levels

4.8.6 Another significant need is for guitar tuition in schools. Given Shetland’s
reputation for high quality guitar playing, much of this attributable to Peerie Willie
Johnson, there is particular merit in the idea of making provision for the teaching of
guitar accompaniment styles. It was felt that guitar tuition would:

- have a particular appeal for young people
- cater for diversity of musical styles
- provide much needed musical support for fiddle players
- complement existing traditional fiddle tuition in schools
4.8.7 The third and final significant need is for accordion tuition in schools in Shetland. This was a particular concern for those involved in the fiddle and accordion clubs, the Accordion and Fiddle Festival and the Unst Music and Dance Club. In a similar vein to the references made to guitar (see above), provision in accordion would complement current provision for traditional fiddle in schools. Further, accordion provision would:

- increase the number of young accordion players to a more satisfactory level
- support and contribute to the development of the dance band tradition in Shetland
- help provide much needed musical support for fiddle players

4.8.8 Several individuals also mentioned that there was a need for more classical violin players in Shetland and felt that greater violin tuition in schools was desirable. They mentioned that the lack of violinists had created particular problems in attaining a musical balance in instrumental ensembles. A member of Lerwick Orchestra, for example, stated in a questionnaire that “Training in violin playing rather than fiddle” was needed, and continued: “I love fiddle playing and music but it would be good to have a few more violinists in the orchestra.” However, it should be noted that the uptake in classical violin is bound to be affected to a large extent by the popularity of traditional fiddle instruction in schools.

4.8.9 There was also concern about the level of provision of instrumental tuition in the remoter areas of the Shetland Isles.

4.8.10 A further area of concern was singing. Although a number of organisations cater for group singing such as the Lerwick Choral Society, the Celebration Choir, the Pop Choir and church choirs, it was widely felt that solo singing of all kinds was currently lacking in Shetland.

4.8.11 It was the belief that more could be done in order to try and encourage singing through the provision of workshops in song, singers’ sessions, and in the case of children, through bringing those with an interest in singing to give lessons/demonstrations into schools.

4.8.12 The development of teaching packages and tutor books connected with the music of Shetland, using the skills of musicians in the islands, was another area that could be encouraged which might also have commercial implications. Clearly, staff within the Education Department are ideally placed to spearhead the development of such packages, as are those with a commercial interest in music.

4.8.13 Summer schools were also felt to be presently underdeveloped in Shetland. It was suggested that the provision of summer schools, which focused on the tuition of traditional music especially, might prove particularly attractive to those living overseas.
4.8.14 Within further education too, it was the perception that there was considerable potential for courses in music in Shetland which led to official qualifications. Such courses would most probably be led by Shetland College and might be validated by the new University of the Highlands and Islands.

4.8.15 It was felt that evening classes in which specific instruments were taught could also be further developed in Shetland. Especially, there is a need for greater opportunities within the adult education sector.

4.8.16 Whilst it was generally agreed that SAT should aim to complement the work of the Education Department in Shetland and take cognisance of what happens in schools, there was some concern amongst teaching staff, however, about the level of involvement that SAT might have. This concern related to SAT taking over responsibilities which had previously been in the purview of the Education Department.

4.8.17 Nevertheless, it was suggested that SAT should continue to work in close conjunction with the Education Department of SIC in the planning of any events of an educational nature. There should continue to be dialogue at all stages of this process and formal mechanisms to do so.

4.9 Music and Tourism

4.9.1 The issue of music and tourism was felt to be “relatively untapped” in Shetland. Whilst some entertainment is provided for visitors to Shetland during the summer months, it was the perception that tourists often have difficulty in finding out about musical events, and can leave the islands having heard little in the way of live music. (For further information, see also “Arts and Tourism Shetland: A Report Commissioned by Shetland Arts Trust”.)

4.9.2 It was suggested that tourists might be encouraged to visit Shetland primarily to hear live music as well as to admire the scenery and take part in pursuits such as bird-watching. Further, it was averred that a good deal of revenue could be generated in so doing.

4.9.3 It was also asserted that music is frequently an indoor pursuit which does not normally depend on good weather for its success. In addition, most people felt that live music in Shetland was at its best during the winter months. Thus, music is a useful tool for tourism as it is an all-year round activity.

4.9.4 Both to those living in and outside the islands, Shetland undoubtedly has a reputation for its high quality music. One reason for this reputation can surely be attributed to the annual Folk Festival and the Accordion and Fiddle Festival. It was felt that this reputation could be built on and that Shetland could be more heavily promoted as a place to visit for music.
4.9.5 It was also the belief that short courses and summer schools which centred around the tuition of musical instruments, especially in the traditional music idiom, (see also 4.8.13) would particularly appeal to visitors to the islands.

4.9.6 One problem which a number of individuals identified is that the image of music in Shetland portrayed in existing tourist brochures is generally on Shetland fiddling. It was felt, however, that this image could be updated to take account of the diversity of musical activity in the islands.

4.9.7 Broadly, too, it agreed that a greater space should be allocated to music in existing brochures in order to give music a higher profile.

4.9.8 Another possible area of development related to the cruise liners which regularly visit Shetland regularly during the summer months\(^2\). It was the belief that the large-scale musical events might be held in various areas of Shetland to welcome passengers on these boats to the islands\(^3\).

4.9.9 Several individuals also mentioned that cruise liners often carry their own musicians on board ship. It was the belief that, where this is the case, musical exchanges could be encouraged between these musicians and those resident in Shetland.

4.10 Other Needs

4.10.1 There were several findings related to the current musical needs in Shetland which do not fall under the other subject-headings in this chapter. These are detailed in this section.

4.10.2 One element which was outlined particularly by young people was the need for a late-night dance venue in Lerwick.

4.10.3 Several older members of the community expressed concerns about young people frequenting the Market Cross area in Lerwick at weekends and felt that there was a need for a venue that offered entertainment which was suitable for, and appealed to, a younger age group.

4.10.4 There was also felt to be a need for greater research, archiving and recording to be undertaken relative to the indigenous music of Shetland.

4.10.5 Another area of concern was the need to preserve as far as the possible traditional styles of Shetland fiddling to ensure that these styles continued to be perpetuated in the future.

\(^2\) In 1995, for example, 37 cruise liners arrived at Lerwick Harbour carrying 11,219 passengers (source: Shetland in Statistics, 1996).

\(^3\) One problem at present, however, is that cruise liners remain in Shetland for a short period of time which does not normally include the evening.
Chapter Five: Recommendations

5.1 This chapter reports on the ways in which SAT could develop music in Shetland based on the findings of the study detailed in Chapter Four.

5.2 The Role of SAT in Music

5.2.1 Broadly, SAT needs to become proactive in the promotion and development of all forms of music in Shetland.

5.2.2 It must be stressed, however, that music is only one part of the total remit of SAT. Thus, there are clearly limitations to what SAT can achieve in the field of music.

5.2.3 The overall role of SAT in the future should be as a facilitator of musical activity to respond to the need for better co-ordination of the music scene in Shetland.

5.2.4 In this role as a facilitator, SAT would become a resource for musicians through being able to offer advice, support and co-ordination for all forms of musical activity in Shetland.

5.2.5 Greater consultation generally needs to be undertaken between SAT and the public. In addition, local people need to be involved to an increased extent in the work SAT.

5.2.6 The current image of the SAT with regard to music should be improved. The organisation needs to become more user-friendly and publicly accountable. This will be partly helped by the instigation of the proposed Music Development Officer, detailed in 5.3.

5.2.7 The location of the office at SAT needs to be advertised and made more widely known if visits from the general public are to be encouraged. One suggestion here might be for SAT to hold an open day.

5.2.8 In instances where SAT offer substantial financial support to particular musical events, a representative from SAT could take part in committee meetings relating to that event in order to 1) offer support 2) ensure that the high quality of an event is maintained and 3) contribute ideas and advice.

5.2.9 SAT should continue to ensure that the events it holds and supports are well advertised over and appropriate time-scale.

5.2.10 SAT also needs to ensure that it is properly accredited for supporting events. Those who obtain grants from SAT should acknowledge the support of
the organisation at every opportunity in their publicity. It might also be useful to advertise SAT via an overhead projector facility at the actual events themselves.

5.2.11 Current methods of funding might also be reviewed. In particular, several individuals working for amateur organisations felt that the “guarantees against loss” offered by SAT had proved difficult to manage.

5.2.12 SAT should update their existing computer equipment. As a priority, they should aim to have e-mail and Internet facilities within the organisation. Capital Improvements at SAC and Shetland Enterprise might be approached regarding funding for this project.

5.2.13 SAT could also become more involved as a consultative organisation regarding decisions made by SIC relating to music in Shetland.

5.3 The Music Development Officer

5.3.1 If SAT is to successfully facilitate and co-ordinate the music scene in Shetland to a greater extent, it will need a member of staff who 1) has specialist knowledge of music and 2) who is specifically allocated the tasks and responsibilities of developing music in Shetland.

5.3.2 As a first step, therefore SAT should aim to expand the organisation by employing a “Music Development Officer” (MDO). The roles that the MDO should assume are to:

- co-ordinate and facilitate musical activity in Shetland
- be able to offer advice on all manner of musical activity
- produce fact sheets on music related issues
- involve local people in the work of SAT
- work in close conjunction with all groups connected with music in Shetland
- liaise with Shetland Islands Tourism regarding the issue of music and tourism (see 5.5)
- be proactive in the creation of a music industry in Shetland, in conjunction with other organisations (see 5.6)
- work with hall committees in outlying areas to ensure an adequate provision of musical events (see 5.4)
- be proactive in creating a better infrastructure for music in Shetland (see 5.5)
- approach travel companies to try and negotiate reduced rates for musicians wishing to tour outside Shetland (5.6)
- publish a regular “What’s On” Leaflet (see 5.7)
- set up a database of all musicians/venues/teachers etc. in Shetland (see 5.6)
- work in conjunction with the Education and Community Services Department regarding educational issues
• help to market music in Shetland

5.3.3 The post of the MDO might initially last for a period of three years. After this time, the specific roles of the MDO could be reassessed.

5.3.4 In order to support and steer the work of the MDO and to help SAT generally in its role in developing music, a music sub-committee should be reinstated within SAT.

5.3.5 The Scottish Arts Council and the Lottery might be approached regarding funding for the MDO. Likewise, approaches could be made to Shetland Enterprise, the Development Department of SIC and Shetland Recreational Trust, as these organisations might also benefit from such an appointment. In addition, the MDO might be able to earn part of their income through, for example, offering advice in a consultative capacity to professional organisations and writing papers.

5.3.6 Another possibility is that the Music Development Officer at SAT might form part of a shared appointment with Shetland College. The College are currently looking toward developing a new course in music which may be validated by the University of the Highlands and Islands.

5.3.7 Once the Music Development Officer is in post, an advertising campaign should be embarked upon using leaflet distribution, local press and radio, for example, to inform the wider public 1) of the post of the MDO and 2) of how SAT can help individuals and groups to further their musical development in Shetland.

5.3.8 The MDO should also visit as many individuals involved with music as possible in order to make the post widely known.

5.3.9 Meetings should take place at regular intervals between the MDO and representatives of organisations with an interest in music.

5.3.10 In addition, the proposed MDO should compile a data bank of musical information which can be accessed by the general public. This might include prospectuses from the colleges and universities offering courses in music, information on copyright, MIDAS, web-site addresses connected with music including the proposed SAT web-site, Scandinavian contacts, the names of promoters on mainland Scotland, advice on making recordings and on gaining funding from sources outwith Shetland.

5.3.11 If the proposed MDO is appointed, existing office space will have to be looked into. If adequate space cannot be found at SAT, it may be appropriate for such an individual to work from another base.
5.4 **Music in Outlying areas**

5.4.1 SAT has a role to play in all the arts throughout Shetland. SAT should continue to strive to be a Shetland-wide organisation and give equal musical opportunities, as far as is possible, to outlying communities.

5.4.2 SAT should aim to run a certain number of events each year in outlying areas in conjunction with local hall committees. Such events might be underwritten by SAT.

5.4.3 Local people could be given the chance to select from a list of possible events which ones they would like to invite to their areas.

5.4.4 A good way of achieving the above would be to liaise with hall committees in each area. This is already being done to some extent with selected hall committees through a pilot project run by SAT called the “Co-Promoters Scheme”.

5.4.5 Tours and exchanges between those living in outlying areas and other areas of Shetland should also be encouraged.

5.4.6 In addition, SAT might help with travel costs for those living in outlying areas to attend central locations to see musical events in specific circumstances of need.

5.5 **Infrastructure**

5.5.1 Regarding the need for a new venue in Shetland (see 4.6) one solution may come from a proposal by Cameron Hattrick Holdings to convert the old Ice Factory in Lerwick into a venue for music and the arts, similar to the ‘Lemon Tree’ in Aberdeen. It is hoped by the organisers that all kinds of music will take place in this venue, that acoustical issues will be looked into during the refurbishment of the building, and that a PA system, appropriate lighting, bar facilities and eventually a restaurant will form part of the overall structure. The success of this venture, however, is dependent on decisions made by the planning department and the licensing board.

5.5.2 If such a commercial venture does go ahead, SAT should offer its support and work in close collaboration with the organisers.

5.5.3 If, however, this commercial venture does not go ahead, an audit should be undertaken of existing facilities for music and the arts in Shetland to find out whether a community facility for the arts is viable. This is in line with the consultation document which describes the overall strategy for the development of the arts in Shetland, in which it is suggested that “an audit of arts-related
buildings and an analysis of any proposals for new arts buildings …” should be carried out (p.5)

5.5.4 Whatever the outcomes of such an audit, SAT should be proactive and take the lead in creating a better infrastructure for musical activity in Shetland.

5.5.5 SAT should work with hall committees in various areas to persuade them to allow all forms of music in their buildings (see 4.6.12).

5.5.6 SAT should also be proactive in trying to solve the problems of poor acoustics which exist in certain halls. This might be achieved by offering simple advice to hall committees on how acoustics might be better improved and perhaps too by offering a level of funding for such improvements.

5.5.7 In addition, SAT has a role to play in 1) trying to reduce the high costs of hire of certain venues and 2) providing subsidies for musicians/event organisers in cases where high costs of hire are incurred.

5.5.8 With regard to the above, SAT should work in closer collaboration with Shetland Recreational Trust particularly with regard to the use of the Clickimin Centre for music.

5.5.9 A priority for SAT should be to work jointly with local groups/organisations who have a interest in the acquisition of large-scale PA equipment for Shetland. It may be that resources can be combined and shared in order to purchase such equipment.

5.6 The Music Industry

5.6.1 SAT has a role to play in the development of a music industry in Shetland. However, SAT should clearly only be one of a number of organisations with an involvement in this area.

5.6.2 SAT should aim to work in close conjunction with Shetland Enterprise and the Development Department of SIC in order to develop a music industry in Shetland.

5.6.3 SAT should also work in close conjunction with the Music Development Officer at MIDAS, HI-Arts in Inverness. The names of those individuals in Shetland who wish to have their names put on a web-site of musicians in the Highlands and Islands should be supplied to the MIDAS database.

5.6.4 One stumbling block to the development of a music industry in Shetland is that there is currently little concrete information concerning, for example, how much revenue is being earned from music and the number of individuals involved. A concise research study to investigate the potential of a music
industry in Shetland, therefore, needs to be undertaken. Shetland Enterprise and the Development Department of SIC could be approached regarding funding for such a venture.

5.6.5 To raise awareness of the potential for a music industry in Shetland, a seminar should take place which includes representatives from MIDAS, MCPS, the Musicians’ Union, publishers, record companies and the music business, at which local talent could be showcased. SAT should take the lead in organising such an event.

5.6.6 Another key factor in the development of a music industry will be to address the problems of the lack of information about music and musicians in the islands. As a priority, SAT should create a register or database which contains information on all aspects of music in Shetland. Such a database should be updated at regular intervals and should contain data on venues, PA systems, recording facilities, instrument repairs and makers, instruments for hire, music teachers and other musicians who wish to have their names included.

5.6.7 As a result of the importance of bringing visiting musicians to Shetland to perform in order to stimulate creativity and add to artistic life, SAT might help a reputable promoter who have viable projects with the travel costs of bringing acts to Shetland.

5.6.8 SAT could also try to help with the travel costs of bands and groups from Shetland who wish to tour outside the islands, and be acknowledged as a sponsor.

5.6.9 SAT is also well placed to liaise with travel companies which operate services to and from Shetland in order to negotiate reduced rates of passage for musicians.

5.6.10 In exchange for such privileges, musicians might provide entertainment on board ship, at airports (this presently happens in Ireland), at airline/ferry corporate functions, and acknowledge such travel companies as sponsors.

5.6.11 SAT should continue to try to help as many groups of all musical genres in Shetland as possible make CDs. However, such funding should be strictly administered and be available only to committed musicians.

5.6.12 For younger less experienced bands and groups of all kinds, SAT could offer financial assistance to make ‘Demo’ recordings. At the very least, SAT

\[1\] In return, several copies of recordings might be given to SAT for use as promotional gifts.
should also be able to offer advice and encouragement to younger people interested in music.

5.6.13 Short courses might also be run by SAT on, for example, the use of PA equipment, marketing, recording and copyright issues.

5.6.14 SAT, in partnership with Shetland Islands Tourism, could liaise with publicans and hoteliers throughout Shetland to encourage them to allow sessions in their premises.

5.6.15 SAT could encourage greater links, exchanges and tours between Shetland and Scandinavian musicians. With this in mind, links should be established between SAT and appropriate organisations connected with music in Scandinavia.

5.6.16 SAT should continue to support quality publications connected with music. It was felt vital that composers writing in all musical genres were support in their work.

5.6.17 SAT could link with Shetland societies throughout the World, for example, New Zealand and Australia, again with a view to promoting exchange visits.

5.6.18 SAT could provide financial assistance in specific circumstances of need to young musicians from Shetland wishing to undertake further education courses connected with music.

5.6.19 SAT should also encourage research and archive work relative to the music of Shetland to be undertaken. This might be achieved by financially supporting individuals with specific projects and by working in conjunction with, for example, Shetland Archives and Shetland Musical Heritage Trust.

5.7 Music and Tourism

5.7.1 SAT should work in close conjunction with Shetland Islands Tourism and all other organisations connected with tourism to address the issue of music and tourism in Shetland. In particular, existing marketing strategies need to be addressed.

5.7.2 As a priority, SAT should publish a regular “What’s On” leaflet of all the artistic events taking place in Shetland during a particular period. This leaflet should be detailed and should, in the case of music for example, contain accurate information on 1) the type of music that is being performed 2) the location of venues and 3) an invitation to contact SAT should further information be required. The Shetland Times might also be approached regarding having an input in this venture.
5.7.3 This leaflet should be made as widely available as possible throughout the islands, at airports and ferry terminals and to all travel companies going to and from Shetland.

5.7.4 SAT should liaise with the newly appointed “Cruise Development Officer”\(^2\) to ensure that musical entertainment is provided for visitors arriving in Shetland on cruise liners.

5.8 **Music Education**

5.8.1 SAT should continue to develop their role with regard to music education and support for the Education and Community Services Department.

5.8.2 Regular meetings should take place between the MDO and the Education and Community Services Department regarding any projects which may impact upon education.

5.8.3 One way in which SAT might help the Education Department and the provision of music in Shetland as a whole is through having a music residency.

5.8.4 This first of these music residencies might be in percussion as this is an area which is largely absent in Shetland at present (see 4.8.5).

5.8.5 The Education and Community Services Department would need to give consideration to how any music residencies, be they in percussion, guitar or violin, for example, would be followed up.

5.8.6 Regarding the need for accordion tuition in Shetland, a meeting should be undertaken between representatives of SAT, the Fiddle and Accordion Clubs, the Fiddle and Accordion Festival committee and the Education and Community Services Department to decide the best way forward.

5.8.7 If the Education and Community Services Department cannot address the need for accordion tuition in Shetland schools, SAT should consider how it might assist in this within the context of its development approach.

5.8.8 Likewise, meetings of a SAT representative and the Education and Community Services Department could be held initially to devise an action plan for tuition of the guitar in Shetland.

\(^2\) This post is shared between Lerwick Harbour Trust, Shetland Enterprise and Shetland Islands Tourism
5.8.9 Solo singing could also be promoted by SAT through the use of classes, workshops and singing sessions led by local performers as well as visiting artists. Further, to encourage youngsters especially, SAT might consider funding local singers to make school visits.

5.8.10 Liaison should take place between the MDO, the Education Department and Lerwick Orchestra with regard to obtaining viable numbers of string players for instrumental ensembles (see also 4.8.8).

5.8.11 SAT should give consideration to the development of summer schools in Shetland. This could be done in conjunction with Shetland College and might come under the umbrella of UHI, following on from the model of the highly successful summer schools organised by the University of Stirling.

5.8.12 SAT should also given consideration to lending financial support through the grant aid scheme to those involved in the development of quality teaching packages (see 4.8.12).

5.8.13 Teaching packages (see 4.8.12 and 4.8.9) might be of particular use in outlying areas where access to instrumental provision is more difficult. Thus, it would be useful for SAT to possess a ‘bank’ of tutor packages which could be loaned out to individuals who required them.

5.8.14 Further, potential business opportunities exist in Shetland for the private tuition of certain musical instruments, particularly accordion and guitar, and in the development of teaching packages and videos.
References


Arts and Tourism in Shetland: A report commissioned by Shetland Arts Trust, Mae Lynn MacDougall, 1996.


Peripatetic Staffing Report (ED64/D1), Education and Community Services Department, SIC, 24 September 1997.


Working Towards a University of the Highlands & Islands of Scotland: An Overview, University of the Highlands & Islands Project (c. 1997).
Appendix 1: List of individuals/groups interviewed

Jeff Ampleford  Promoter
Lollie Anderson  Fiddler, Out Skerries
Michael Anderson  Newslist
Robbie John Anderson  Singer/guitarist, Whalsay
Willie and Bertha Anderson  Out Skerries
Leslie Angus  Chairman, Shetland Accordion and Fiddle Festival
Janice Armstrong  Singer
Gibbie Arthur  Out Skerries
Jimmy Arthur  Fiddle Maker, Whalsay
Aly Bain  Fiddler
Cyril Baker  Pianist and Organist
Enid Belshaw  Leader, St. Ola Singers
Mary Blance  Senior Producer, BBC Radio Shetland
Betty and John Best  Fair Isle
Robert Bennet  Music Teacher and Musician
Carol Bulter  Instrumental Instructor and Band Leader
John Bulter  Manager, Islesburgh Complex
Jimmy Burgess  Accordion player
The Burnie Band  Whalsay
Alan Clark  Sound Engineer
Denis Camille  Lerwick Sound Factory
Catticloo  North Roe
Ruth Cohen  Music/instrumental teacher
Susan Cooper  The Lerwick Orchestra
Kathy and Andy Coull  
Margaret Couper  
Marie Coutts  
Alex Craig  
Robbie Cumming  
Gordon Dargie  
Arthur Davidson  
Steve Davidson & Heather Butler  
Peter Davis  
Jamie Duncan  
Dem Lot  
Tom Deyell  
Deyell Family  
Graeme Edwardson  
Rob Ellen  
Dodo Elphinstone  
Harold and Gwen Exton  
Fiddler’s Bid  
Filska  
Dougal and Angela Fraser  
Fred’s Band  
David Gear  
Jim Gear  
Ken and Barbara Gear  
Davie Gardner  
Neil Georgeson  
Morgan Goodlad  
John Graham  

Fair Isle  
Fiddle instructor  
Secretary Hall Committee, Fetlar  
Scalloway Legion Convener  
Scottish Country ROK  
Principal, Shetland College  
Accordion Player, Quarff  
Lerwick Folk and Blues Club  
Lerwick Choral Society  
Stramash  
Guitarist  
Bixter  
Accordion  
Medicine Music  
Guitarist  
Musicians  
Musicians, Unst  
No Sweat  
Foula  
Foula  
Rock Programme, BBC Radio Shetland  
Classic Guild  
Principal, North Atlantic Fisheries College  
Shetland Folk Society
Malcolm Green Chief Executive, Shetland Islands Council
Linda Grieve Fair Isle
Eunice Groat Fiddle Instructor
James Halcrow Director, Education and Community Services Dept.
Frances Harwood p/t class music teacher, Fetlar
Head-teachers Primary and Secondary Schools, SIC
Davie Henderson Folk Festival Committee
Ethel Henderson Pianist
George Henderson Church Organist, Out Skerries
Neil Henderson Shetland Enterprise
Sheila Henderson Singer
David Henry Classic Guild
James Henry Drop the Box
Isobel Holburn Foula
Sabina and Andy Holt-brook Papa Stour
Stevie Hook The Red Vans
Hubblesku
John Hunter Chief Librarian, Shetland Library
Trevor Hunter Fiddle Instructor
Loretta Hutchison Councillor, Whalsay
Inaustrechan Lerwick
Douglas Irvine Divisional Manager, Development Department, SIC
Laurie and Irene Irvine Whalsay
Eric Isbister Foula
Paul Johnston Rock, Salt and Nails
Danny Jamieson Head Teacher, Mid-Yell Junior High School
David Jamieson The Corbies
<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Gordon Jamieson</td>
<td>Cullivoe Band</td>
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<td>JJ Jamieson</td>
<td>Bongshang</td>
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<tr>
<td>John Jamieson</td>
<td>Fiddler, Fetlar</td>
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<tr>
<td>John Jamieson</td>
<td>Chairman, Shetland Folk Festival</td>
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<tr>
<td>Ronnie Jamieson</td>
<td>Fiddler</td>
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<tr>
<td>Isobel Johnson</td>
<td>Playground organiser, Whalsay</td>
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<tr>
<td>Julie Johnson</td>
<td>Music Teacher, Mid-Yell School</td>
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<tr>
<td>Kenny Johnson</td>
<td>Skyinbow Fiddles</td>
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<tr>
<td>Peerie Willie Johnson</td>
<td>Guitarist</td>
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<tr>
<td>James Johnston</td>
<td>General Manager, Shetland Recreational Trust</td>
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<tr>
<td>Billy Kay</td>
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<td>Ian Kennedy</td>
<td>Drummer, Graham Edwardson Dance Band</td>
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<td>John Laughland</td>
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<td>Freda Leask</td>
<td>Singer, Quarff</td>
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<td>Maria Leask</td>
<td>Traditional Dancer in Residence, SAT</td>
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<td>Pat and Terry Leith</td>
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<td>Lerwick Choral Society</td>
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<td>Alan Longmuir</td>
<td>Veesik Records</td>
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<td>Section Leader, Museums and Archives</td>
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<td>Sandy Macaulay</td>
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<td>Fetlar Interpretive Centre</td>
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<td>Duncan McCrone</td>
<td>MCPS, Glasgow</td>
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<td>Sean McDill</td>
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<td>Catriona Macdonald</td>
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<td>Heather MacDonald</td>
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<td>Caroline MacLeod</td>
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<td>Sarah McPherson</td>
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<td>David MacQueen</td>
<td>Celebration Choir</td>
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<td>J. H. B. Malcolm</td>
<td>Cameron Hattrick Holdings</td>
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<td>Peter Malcolmson</td>
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<td>Mrs B. Martin</td>
<td>Scalloway United Choir</td>
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<td>Dr. Mike McDonnell</td>
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<td>Fiona and Robert Mitchell</td>
<td>Fair Isle</td>
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<td>Promoter</td>
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<td>Neil Morris</td>
<td>Woodwind /Double Bass Instructor</td>
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<td>Iain Morrison</td>
<td>Pipe Major, Lerwick Pipe Band</td>
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<td>Alice Mullay</td>
<td>Classic Guild</td>
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<td>Clive Munro</td>
<td>Clive’s Record Shop</td>
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<td>Education and Community Services Dept., SIC</td>
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<td>Jenny Napier</td>
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<td>Northmavine Fiddle and Acc. Club</td>
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<td>Country Music Programme, BBC Radio Shetland</td>
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<td>Peat Stack and the Raeburns</td>
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<td>Sylvia Priest</td>
<td>President, Unst Music and Dance Club</td>
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<td>Drew Ratter</td>
<td>Chairman of Development Department, SIC</td>
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<td>June Redman</td>
<td>Shetland Jazz Club</td>
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<td>Joyce Reid</td>
<td>Filska</td>
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</table>
Clunie Revel: The Red Vans

Neil Ritch: Area Community Worker, North Isles

Shona Robb: Clickimin Centre Manager

Lesley Roberts: Shetland Jazz Club

Alan Robertson: Corner House

Drew Robertson: Conductor, Lerwick Brass Band

Jack Robertson: Guitarist

John Robertson: Shetland Times

Maggie Robin: Head-teacher, Foula Primary School

Maeve Ryan: Music Development Officer, HI-Arts

Ivor Scollay: Accordion Player

Peter Scollay: Fiddle Teacher, Yell

Clare Scott: Fair Isle

Debbie Scott: Fiddler

John Scott: Guitarist, Papa Stour

Ruth Sharville: Leader, Lerwick Choral Society

Brian Shearer: DJ

Charlie Simpson: Shetland Fiddlers’ Society

Alison Simpson: p/t piano instructor/supply primary teacher, Whalsay

Anne Sinclair: Fridarey

Julia and Jacqueline Sinclair: Shetland’s Young Heritage

Lise Sinclair: Fridarey

Brian Smith: Shetland Archives

Diane Smith: Sheep Dip

Garry Smith: Stramash

Mary Smith: Weisdale Mill

Patrick Ross Smith: Fair Isle

Sheilagh Smith and pupils: Head-teacher, Skerries School
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<td>Head Teacher, Baltasound Junior High School</td>
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<td>Rack and Ruin</td>
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<td>Steven Spence</td>
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<td>Colin Stokes (Higher exec. officer)</td>
<td>Dept. of Arts, Heritage, Gaeltacht and the islands</td>
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<td>Alistair Stout</td>
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<td>George Stout and Ella Henderson</td>
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<td>Unst Line Dancers</td>
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<td>David Ward</td>
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<td>Brian Watson</td>
<td>Head-teacher, Fetlar Primary School</td>
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<td>Fiona Watt</td>
<td>Organist and Leader, St. Magnus Choir</td>
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<td>David and Jane Wheeler</td>
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<td>Singer/song-writer, Whalsay</td>
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<td>Stewart and Pat Wilson</td>
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<td>The Wishart Family</td>
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<td>Inga and Peter Wood</td>
<td>Da Fustra dance band</td>
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<tr>
<td>Steve Yarrington</td>
<td>Musician</td>
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<tr>
<td>Gordon Yeaman</td>
<td>Education Adviser, Expressive Arts, SIC</td>
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Appendix 2: List of some organisations involved with music in Shetland

The Celebration Choir
Classic Guild
Lerwick Folk and Blues Club
Lerwick Brass Band
Lerwick Choral Society
The Lerwick Orchestra
Lerwick Pipe Band
Ness Accordion and Fiddle Club
Northmavine Fiddle and Accordion Club
Shetland Accordion and Fiddle Club
Shetland Accordion and Fiddle Festival Committee
Scalloway United Choir
Shetland Arts Trust
Shetland Clarsach Group
Shetland Country Music Club
Shetland Fiddlers' Society
Shetland Folk Society
Shetland Folk Festival Society
Shetland Jazz Club
Shetland Musical Heritage Trust
Shetland Pop Choir
Shetland Schools String Ensemble
Shetland Schools Traditional Fiddlers
Shetland Schools Wind Band
Shetland’s Young Heritage
Shetland Youth Choir
Shetland Youth Jazz
The St. Ola Singers
St. Magnus Choir
Unst Music and Dance Club
Westside Fiddle and Accordion Club
Westside Youth Band
Appendix 3: Recent Publications which relate to the Music of Shetland


Da Mirrie Dancers: A Book of Shetland Fiddle Tunes, Tom Anderson and Tom Georgeson (eds.). Shetland Folk Society, 3rd ed., 1989


Fiddle Music Composed by Jamie Strachan Lerwick. Published by the composer, 1993 and 1995.


Gie’s An A: Shetland Fiddle Tunes, Tom Anderson and Shetland’s Young Heritage. Published by the Shetland Times Ltd. 1995.

Haand me doon da Fiddle, Tom Anderson and Pam Swing. First published by the Department of Continuing Education, University of Stirling, 1979.

Key Notes: A History of the Lerwick Orchestra, Susan Cooper. Published by the Shetland Times Ltd., 1996.


1 This list represents a selection of recent publications. It is not intended as a comprehensive survey.

New Shetland Fiddle Tunes: A Selection of Compositions from the Annual Competition Sponsored by Shetland Folk Society. Published by Shetland Folk Society, 1994.

Ringing Strings: Traditional Shetland Music and Dance, Tom Anderson. Published by the Shetland Times Ltd., Lerwick, 1997.

Shetland Folk Book (vols. I – IX), published by Shetland Folk Society. (Contains articles on music from Shetland).

Shetland Music, composed by Jamie Strachan, Lerwick. Published by the composer, 1974.


Songs and Sights of Shetland, compiled by Christine M. Guy. Published by Shetland Arts Trust in association with the Education Department of Shetland Islands Council, 1995.

Spootiskerry: A Book of Shetland Fiddle and Accordion Tunes, composed and published by Ian Burns.


Unst Fiddle Tunes, Sam Polson. Published by The Shetland Times Ltd, Lerwick, 1996.

Up Helly Aa: The Songs, the History and the Galley Shed. Printed by Shetland Litho, Lerwick.

Appendix 4: List of recent recordings\(^1\) by Shetland musicians\(^2\)


Tom Anderson and Aly Bain, The Silver Bow: The Fiddle Music of Shetland. TSCD469.


Aly Bain and Young Champions. Springthyme, SPRCD 1032, 1992.


Cyril Baker, Organ Music from St. Magnus’ Church, Shetland Isles. Thule Records, SLP111.


Willie Barker, Flat Caps and Turpentine. CDWB17, 1996.

Beggarman, Cliches and Vodka. BEG D1.

Bigton Quartette, Rejoice in the Lord. Shetland Recordings, SRC082, 1986.


Bongshang, Hurricane Jungle. DOOVF2, 1996.

\(^1\)This list includes a number of the recordings undertaken in Shetland since circa 1980. It is not, however, intended as a comprehensive survey.

\(^2\)Thanks go to Clive’s Record Shop, Lerwick; R. W. Bayes, Lerwick; Mary Blance, BBC Radio Shetland; and Davy Nicholson, Yell for their help in compiling this information.


Dem Lot, *After all these Years*. DEMCD001, 1997.


Drop the Box, KLR label, CDLDL 1234, 1995.


Faceless Crowd (first album). Rhubarb Records, RHFC 111.


Da Fustra (with guest artist Henry Henderson) and the Country Four. Thule Records, SLP115.


Geoff Harper, *The Shetland Eight-String Fiddle* (demonstration cassette). (The design and use of this fiddle are described in Shetland Life, June 1988.)

Sheila Henderson, *Call it Fate*. Graft Records, GR001A.


Pat, Lorna and Trevor Jamieson, *There is a River*. Cleat Recordings, CRC, 014, 1996.


The Lerwick Legion Pipe Band, *It's a Long Shot*. Produced by Richard Chaff and Iain Morrison.


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Appendix 5: Information on the MIDAS Project

**MUSIC INDUSTRY DEVELOPMENT and SUPPORT for the Highlands & Islands**

**AIM OF THE MIDAS PROJECT:**

To create a vibrant and integrated professional music community in the Highlands and Islands by engendering awareness and support of music and significantly increasing musical activity

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Fostering such a music-friendly environment within the Highlands & Islands will have many benefits ...  

- keep musicians in the Highlands
- encouraging musicians to the area
- improving access to and participation in musical activities
- creating and maintaining vibrant communities
- encouraging tourism
- creating employment
- improving earning potential & opportunities for musicians
- encouraging business opportunities and sharing of expertise
- increasing self-esteem, morale and community consciousness
- encouraging inter-action between groups and communities
- setting and maintaining professional standards
- engendering a favourable cultural awareness among young people

MIDAS will achieve its aims by pursuing two main strands of activity ..

Providing a comprehensive source of information and advice:

- to musicians, managers, promoters, etc. in the HI area
- to the rest of the world by actively publicising and promoting music from the Highlands and Islands

Strengthening the infrastructure on two levels:

- by improving facilities, encouraging high professional standards, providing training at all levels and creating opportunities for performance; and
- by developing strong and active partnerships to create a ‘music network’ throughout the Highlands & Islands and beyond.

**Implementation**

1. Establish a MIDAS Centre
2. Coordinator an intensive 3-year programme of development
THE MIDAS CENTRE

Concept ..
The MIDAS Centre is not a building and the term MIDAS ‘Centre’ refers more to the functions and activities of the Project as a whole than to its geographical location, which could be anywhere in the Highlands. The ‘Centre’, therefore, could be understood as being ...

• the point of contact for the MIDAS group
• base for the computer, containing database and Website
• a Music Development Worker
• the administration base for a 3-year development programme of training & performance activities
• the source of information and advice relating to the music industry in the Highlands and Islands

The MIDAS Centre is therefore the nerve centre for the support of music and the development of the music industry in the Highlands and Islands. It is the channel for all information, the catalyst for plans and activities, the negotiator, the planner and the publicist.

The Midas Centre represents the core, the commitment and the continuity of music development in the Highlands and Islands; it is the central point for information and advice relating to the music industry and as such has a long term role. MIDAS will therefore develop its potential to become largely self-sustaining by the end of the initial three-year period.

It will be a fundamental principle of MIDAS that it will not duplicate or actively compete with facilities and resources already available in the HIE area.

Aims of the MIDAS Centre ..
• to encourage, support and promote, in all its diversity, the music of the Highlands and Islands (and Scotland)
• to instigate a range of activities, enhance facilities, provide training opportunities, make music accessible to everyone
• to build up a music network, drawing together public bodies with arts organisations, the educational and business sector, forming partnerships and encouraging collaboration - maximising the effectiveness of all by working together

Putting people in touch ..
The MIDAS Centre will maximise its potential to bring about change by tapping into existing expertise and resources and encouraging a cooperative approach amongst the relevant public bodies, organisations and individuals. Its aims to create a Music Network will also involve reaching out into the communities, encouraging local promoters and developing their skills and resources, enabling them to address the musical needs of their own area.
Appendix 7: Map detailing the spread of community halls, community centres and community wings in Shetland

Key:
- Community Hall
- Community Centre
- Community Wing

1 Adapted from the Shetland Community Directory, pp. 18-19