

Development and Infrastructure Services

Campbeltown Common Good Fund,
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Campbeltown Conservation Area Regeneration
Scheme (CARS)

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Ref: Exhibition Funders

Ask for: James Lafferty
Date: 14th October 2016

Dear Lynsey,

Campbeltown: Success Built in Stone
Telling the story of the town through its architectural heritage.

On behalf of the exhibition partnership, I would like to thank you for Campbeltown Common Good Fund's contribution to the funding of the exhibition. We simply could not have put on the exhibition without your help and your grant was much appreciated.

A total of 968 people visited the Kirk Street Hall during the two weeks of the exhibition, a tremendous turnout for a small town. We received excellent feedback from locals and visitors alike and many requests for another showing in the future. We were fortunate to have received excellent support from so many people who care about Campbeltown's heritage and culture in helping with the exhibition and this really helped to make it a success.

Out of interest, I am enclosing a copy of the exhibition report which I hope you'll find interesting.

Again, thanks for your help and support.

Yours sincerely,

A handwritten signature in blue ink that reads 'James Lafferty'.

James Lafferty
Campbeltown CARS Project Officer



Exhibition – Campbeltown: Success Built in Stone

Executive Summary

The exhibition was viewed by almost 2200 persons in the five weeks it was on show. The three week Glasgow run drew 1200 and the two week Campbeltown exhibition drew 968 persons.

Introduction

This report aims to review the Exhibition Campbeltown Success built in Stone and note lessons for future complex partnership projects.

For Campbeltown CARS the exhibition was part of the public awareness and education element of the CARS Round 6 project, aiming to inform locals and visitors alike as to the architectural history of the town and its significance. Campbeltown is no ordinary town. It is very rare for a town of its size to have over 300 listed buildings and 100 + within the town centre Conservation Area. The strength of the town's heritage has long been less well known than the heritage of other Scottish towns and raising its profile was a key objective.

The Partnership

The initial idea, suggested by James Lafferty to Efric McNeil, a local person but also the Honorary President of the Glasgow Art Club, was eventually developed by a partnership of:

Campbeltown CARS

Glasgow Art Club

Argyll & Bute Libraries Service

The Glasgow Art Club badging of the Project was that it was the personal legacy project of the President, with associate Robert Ferguson, though the Art Club provided no direct financing, instead supporting by a major package of 'in kind' backing.

Financing the Project

All funding for the project was managed via the Campbeltown CARS project. The original intention was to fund the project through Heritage Lottery Funding. An application was submitted for just over £20,000 to the May funding round but due to a 400% oversubscription, these funds were not realisable and so a series of smaller bids to local groups was made with Argyll & Bute Council picking up the major proportion of project finance, reduced significantly by trimming the scale of the exhibition. This was mainly due to the Libraries Service funding the Exhibition fabric – display boards and Exhibition walling panels, which are now a legacy held by the Council.

Project Management & Staffing

The major work on developing the exhibition was to be curated by Robert Ferguson working with a professional exhibition designer Catherine Gillies who was sub-contracting actual graphics. The designer was appointed following a tender exercise. The project was steered by a group of Efric McNeil, James Lafferty and Kevin Baker with support from Robert Ferguson and Catherine Gillies. Tony Philpin monitored bids and budgets for the Steering Group.

Design work was based on material supplied by Argyll & Bute Council and private collections including photography archives and text supplied by Robert Ferguson, as well as research by Catherine Gillies. Local heritage experts were also consulted.

Kevin Baker took on much of the designer liaison and link ups with the Glasgow end of the exhibition.

Campbeltown CARS took on much of the day to day project co-ordination.

The original estimates for the in-kind management time contributions to be made by Argyll & Bute Council were massively exceeded with over 200 hours of time input being made by Campbeltown CARS alone, and over 50 hours by the Libraries Service.

Glasgow Art Club volunteers assisted Catherine Gillies setting up the exhibition in Glasgow. In Campbeltown supported was provided by A&BC staff and her graphic designer, Sarah. Catherine also dismantled the exhibition after the Glasgow showing and transported the panels to Campbeltown. A&BC staff did the final dismantling and storage.

Running the Exhibition

There were launch events at both Glasgow and Campbeltown, both were privately funded.

The exhibition ran for 3 weeks in Glasgow and two weeks in Campbeltown plus a local schools day.

It was open from 1100-1600 and closed on Sundays.

Efric McNeill and Robert Ferguson ran a press publicity campaign prior to the launch which generated coverage in the Herald as well as local papers. The exhibition was registered with the 2016 Year of Architecture, Innovation and Design as an official event and marketed online nationally as well as locally by a poster campaign and on local radio, amongst other media.

The actual exhibition was staffed at Glasgow by the Art Club on a day to day basis and the Campbeltown exhibition was supervised by a range of local volunteers from various community organisations.

Exhibition numbers and feedback

The exhibition attracted some 1200 visitors during the three weeks Glasgow show and 968 visitors to the Campbeltown exhibition.

In Glasgow this was approximately 400 persons a week but in Campbeltown almost 500 persons a week visited the show.

The schools day in Campbeltown ran three sessions with some 80 school students from Castlehill PS, Dalintober PS and Campbeltown Grammar.

Feedback was excellent and many locals are keen to see the panels on permanent display in a public building. Plans are in place for an electronic version on the Council's website.

"Absolutely excellent exhibition which the pupils became totally engaged with"

"Very interesting - will look at the real buildings now"

"Very informative"

"Great to find out new things about my home town"

"Great photos"

There were a large number of comments relating to the loop of Thomas Lennox Watson album photographs and the video of the MacGrory Collection, including a lot of requests for copies. The video's sound and image quality do not meet current standards but it was still very well received.

Conclusions

- ❖ This is the first professionally designed heritage exhibition in Campbeltown.
- ❖ It has been highly successful, attracting a broad mix of locals and visitors expressing positive feedback.
- ❖ It has both raised the profile of Campbeltown as being of architectural significance, and in having an interesting and attractive heritage.
- ❖ We have a legacy of high quality display materials for future exhibitions.
- ❖ We have a legacy of art exhibition quality boards for mounting future shows.
- ❖ There are clearly unmet opportunities for merchandising heritage materials such as DVDs, cards and reproduction photographs.