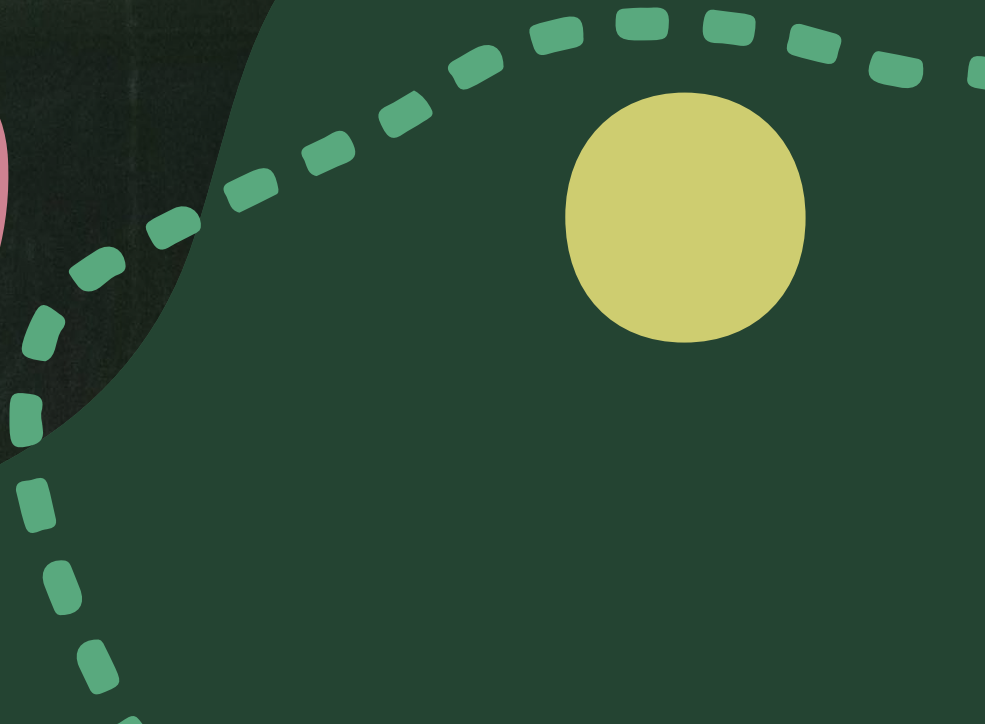


**CHARTS.**  
ARGYLL & ISLES



# **Annual Review**

**2021-22**



# About

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The CHARTS network was conceived through the desire to create a sustainable future for the culture, heritage and arts sector in Argyll and Bute.

It was developed through the Creative Scotland and Argyll and Bute Council Place Partnership Programme, with additional European funding secured through the Leader programme.

Through extensive consultation with the sector and a two year programme of delivery (2017–19), CHARTS became a registered, membership-led charity (SCIO) in 2019.

We aim to:

- Foster collaborative working across the whole culture, heritage and arts sector
- Build the area's profile through a collective cultural offer
- Co-operatively grow our audiences and customers by marketing ourselves and others locally, nationally and internationally
- Co-design and deliver partnership projects that engage communities and visitors
- Be an advocate for the needs and benefits of cultural activity

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# Welcome

On behalf of the CHARTS Board, I am delighted to introduce our Annual Review 2021–22, highlighting achievements a mere three years into the life of the organisation. There has been an extraordinary amount of work delivered by our small team, despite limited resources, and I am proud to share this review. It not only shows the impact and importance of partnership working but also the potential for further development in the sector.

We believe that to create opportunities and raise the profile of culture and heritage in the region we need deep engagement with our membership. With over 500 individual and organisational members, this can be a challenge. So, in order to reach members more effectively, we have developed relationships with key regional and national bodies, including the Argyll & Bute Museums & Heritage Forum, the Argyll and Isles Tourism Cooperative, Bòrd na Gàidhlig, Greenspace Scotland, the Innovation School at the Glasgow School of Art, and Live Argyll.

The pandemic brought challenges for everyone. We supported practitioners and arts and heritage venues through a programme of digital workshops, webinars, drop-ins and training opportunities, and during this period our membership increased by 33%. The post-pandemic recovery is not complete, however.

Our work continues to support Argyll and Bute artists, makers and practitioners and the heritage sector through the many funding streams detailed in this review.

Partnerships have also been fundamental to our success with projects that invest in young people's futures.

We have jointly developed a programme of hosted heritage sector placements, apprenticeships and traineeships with the Argyll and Bute Museum and Heritage Forum, brokering new networked relationships and offering employability and skill-building opportunities. This has included working with organisations such as Developing the Young Workforce, Museums Galleries Scotland and Skills Development Scotland.

We very much look forward to working with the University of Dundee and Rewards Training Scotland as assessment providers over the coming months, increasing qualification opportunities for young people.

Fundraising is a critical part of our work to address needs and turn co-designed project ideas into action. We are grateful for ongoing foundational support from Argyll and Bute Council and for continued Open Fund support from Creative Scotland. We are proud to have



recently more than doubled our investment in the sector since 2021, to promote ambition and innovation, and help our members flourish.

I hope you enjoy reading the review and can appreciate the breadth of work achieved. I'd like to thank Kathleen and the team, the Steering Group and my fellow Trustees for their dedication and commitment to CHARTS' success to date.

*Jo McLean*

**CHAIR**

# How we work

## The Board

Jo McLean **CHAIR**  
Seymour Adams **VICE-CHAIR**

Ellen Potter  
Julian Forrester  
Jim Anderson  
Councillor Ross Moreland  
Dr Michael Pierre Johnson **ARGYLL AND BUTE COUNCIL**  
**GLASGOW SCHOOL OF ART**

*The Board is supported by:*

Kirsten Millar **YOUTH ADVOCACY ASSOCIATE**  
Arlene Cullum **ARGYLL AND BUTE COUNCIL LINKED OFFICER TO CHARTS,**  
**SENIOR ECONOMIC REGENERATION OFFICER**

## Current staff

*Core staff*

Kathleen O'Neill **DIRECTOR**  
James Coutts **COMMUNICATIONS & MARKETING COORDINATOR**

*Finance Support*

Rhiannon McIntyre **VIRTUAL CHIEF FINANCE OFFICER**

*Project staff*

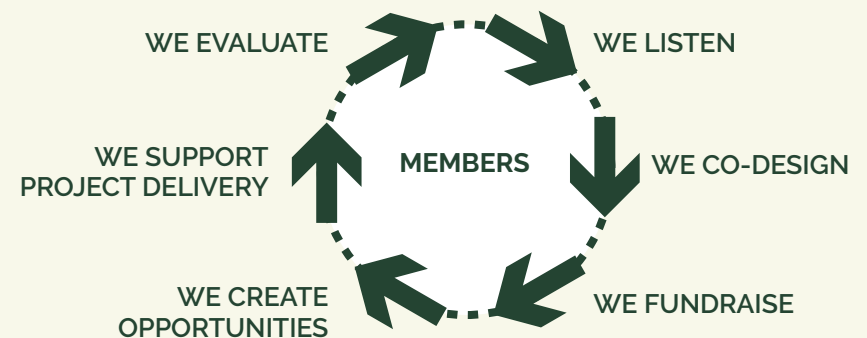
Muriel MacKaveney **PROJECT SUPPORT (2021–22)**  
Sarah Frod **EVOLVE ARTS & TOURISM PROJECT MANAGER (2021–22)**  
Kirsten Millar **DIGITAL MARKETING MODERN APPRENTICE (2021–22) &**  
**YOUTH ADVOCATE (2022–23)**  
Àdhamh Ó Broin **GAELIC CULTURE OFFICER (2022–23)**  
Lucy McAra Neish **ARGYLL ASPIRES PROJECT MANAGER (2022–23)**

## Infrastructure

CHARTS is designed to be a hybrid support charity with a Digital First approach to day-to-day operations. This maximises our impact across Argyll and Bute, Scotland's second largest region, including the mainland and its 23 inhabited islands.

The organisation's infrastructure involves the Board and staff working together digitally and attending meetings, projects and member events in-person as needed. Development is strengthened by a Steering Group enabling us to deliver local in-person support to our members and directly helping project design and delivery. Working groups are also an essential part of how we involve a wide range of stakeholders in the co-design and supportive delivery of projects, building on the overall success of the CHARTS network.

Our way of working creates a virtuous cycle focused on members and their needs.





## Steering Group

The Steering Group sits at the heart of the organisation and is critical to development. This group represents the CHARTS membership and currently comprises 13 people supporting arts, heritage and placemaking initiatives at a local and regional level. Members of the Steering Group are invited as leaders in their field with understanding of strategic development and/or by leadership roles in their local council area. Current representation includes:

- Oban, Lorne & Isles – Eleanor McKinnon (The Rockfield Centre)
- Mid Argyll, Kintyre & Isles – Iain Johnson (Kintyre Cultural Forum)
- Bute and Cowal – Jenny Hunter (Dunoon Burgh Hall) & Julie Tait (Rothesay Pavilion)
- Helensburgh & Lomond – Cove Park
- Island Development – Giles Perring (Jura) & Jen Skinner (Screen Argyll, Tiree)

Other strategic representation includes:

Brian Barker (ArtMap Argyll on behalf of arts collectives), Lesley Burr (Argyll College, University of the Highlands and Islands), Alasdair Satchell (Gaelic language and culture), and specialist officer support from Argyll and Bute Council: Cristie Moore (Gaelic Community Development), Madeleine Conn (Cultural Coordinator, Creative Education), and Arlene Cullum (Senior Economic Regeneration Officer).

The role of the Steering Group is to assist facilitating change, advancing knowledge and sharing experience to build the capacity of the CHARTS network.

Representatives undertake to:

- Attend regular group meetings
- Feed into the direction of CHARTS' core activity
- Represent CHARTS throughout the region
- Maintain contact with members and groups in the areas represented to disseminate information
- Offer direct hands-on support to projects as appropriate

This enables strongly networked communications to help inform organisational development.

## Working groups

Working groups are also attached to award giving, project commissioning and staff recruitment processes to further assist the membership to meet project milestones.

These are strategic groups with specialist stakeholders, often including funders and partnership representation, to support and signpost engagement. Board members, steering group and staff also contribute to working groups.

“

*The steering group is now a well-established spoke in the CHARTS wheel that assists to drive the network forward. From my first involvement with the steering group in 2019, I have seen it evolve and grow in confidence supporting and assisting projects to move forward.*

*It has taken time and effort to support the steering group but this energy is not wasted as it brings benefits to all areas as new collaborations and connections transpire.*

*A perfect example was during lockdown when many of us remained connected and active supporting each other and enabling projects to adapt to maintain cultural engagement.*

*However, hopefully that is all behind us and this year it has been particularly pleasing to see the success of earlier projects and new projects begin.*

*Moving forward, we still remain in challenging times but the established structure gives members an area-wide 'voice' that all can influence, grow and benefit from.*

- Eleanor McKinnon, The Rockfield Centre, Oban, Lorne & Isles representative

## Membership

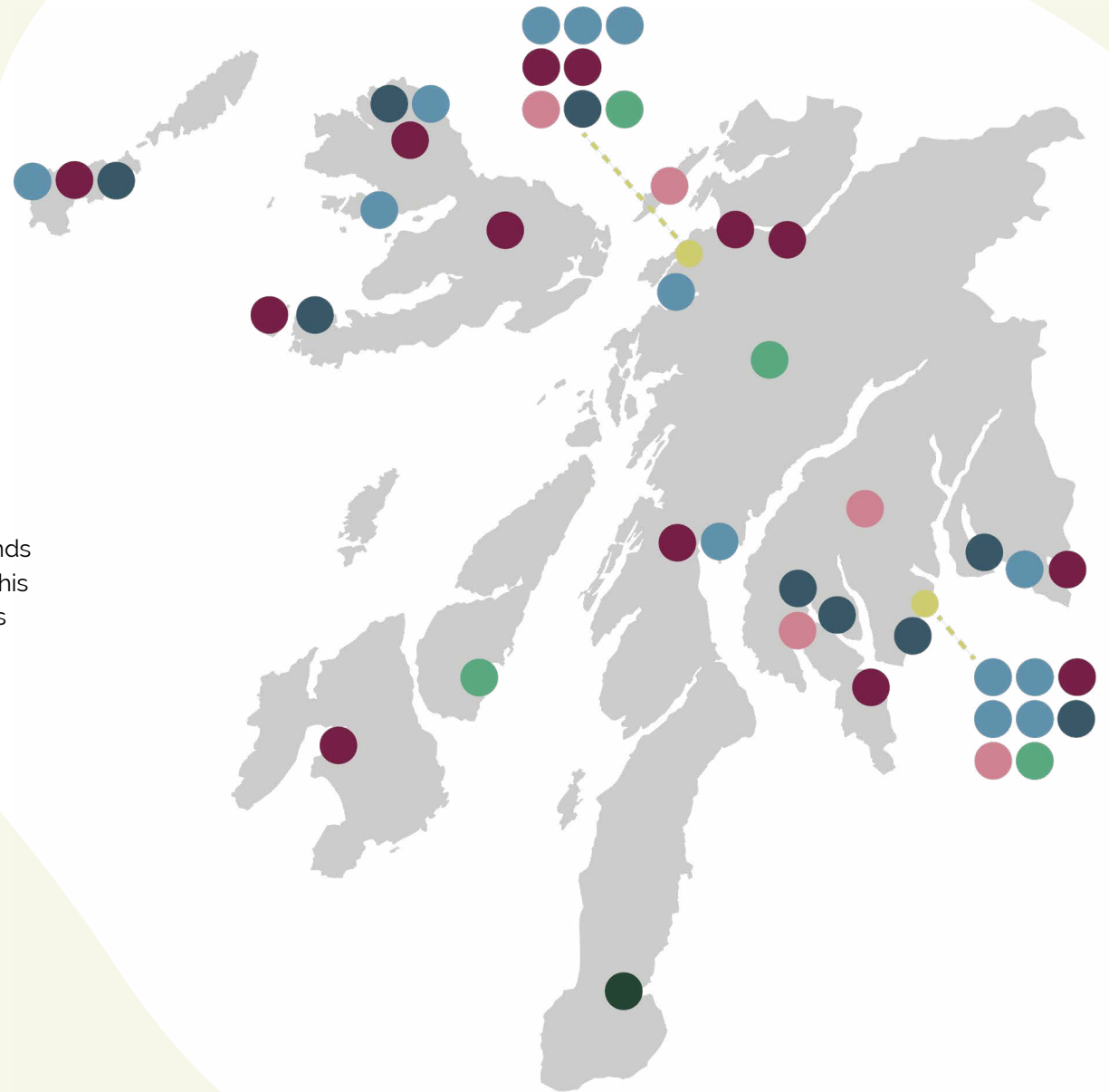
CHARTS is a Scottish Charitable Incorporated Organisation and relationships with our members remain vital. Being a member of CHARTS means effecting positive cultural change in Argyll and Bute.

Find more about CHARTS' organisation and management at:  
[www.chartsargyllandisles.org/about](http://www.chartsargyllandisles.org/about)

## Funding streams

In 2021–22, CHARTS has managed to raise and disseminate funds supporting culture and heritage work across Argyll and Bute. This report shares some of the case studies and stories of members who have benefitted from these funding streams.

-  Place Makers: Microcluster Networks
-  Heritage Horizons
-  Evolve Arts & Tourism
-  Visual Artist & Craft Makers Awards
-  Gaelic Development



All figures relate to the period  
March 2021–March 2022.



# Partners & collaborators







Above: The Auchindrain Trust



“  
Working in culture and heritage in rural Argyll, we are spread out across a huge area. CHARTS is a great asset because it links us up, reminds us how our individual projects fit into the wider whole and brings us together to work on joint projects. It is both a voice for us all and a steadying hand for the sector.

Auchindrain is benefitting greatly from the networking opportunities that CHARTS brings, and we are pleased to play an active role as it becomes bigger and stronger, and has even more to offer.

- Bob Clark (2022), Auchindrain Township

# Place Makers: Microcluster Networks

From March 2020 until September 2021, CHARTS worked closely with Dr Michael Pierre Johnson at The Innovation School at Glasgow School of Art to research the impacts of creative collaborations in Argyll and Bute. The research project focused on providing bespoke development support through one-to-one mapping sessions, webinars and workshops for organisations and individuals across the region.

The project culminated in a range of commissions to arts collectives in Cowal, Jura and Oban to pilot initiatives bringing together professionals in innovative ways, including across sector industries.

View the final report, blogs and mapping toolkit, based on Michael's *Mapping Your Creative Growth* sessions:  
[www.chartsargyllandisles.org/showcase/place-makers-microcluster-networks](http://www.chartsargyllandisles.org/showcase/place-makers-microcluster-networks)

1. **Case Study: Dunoon Goes POP, Dunoon**
2. **Case Study: Eco Creative Cluster, Oban and Lorne**
3. Mapping Your Creative Growth, Argyll-wide
4. SO:AR Island Collective, Isle of Jura

## Staff

PROJECT EVALUATOR – Dr Deirdre Mackenna, Cultural Documents

## Project partner

Dr Michael Pierre Johnson, Innovation School  
Glasgow School of Art



Funded by:



LOTTERY FUNDED



INNOVATION  
SCHOOL  
THE GLASGOW  
SCHOOL OF ART





# CASE STUDY: Hannah Clinch

## Dunoon Goes POP, Tacit-Tacit

### Dunoon / Cowal

Over the last few years, CHARTS has provided Tacit-Tacit with place-based networking opportunities and funding. Tacit-Tacit is a small, socially-engaged design practice located in Dunoon "committed to #positivegrowth". CHARTS has supported two projects that explore themes of heritage, inclusion, climate change and enterprise.

*Dunoon Goes POP* was part of Place Makers: Microclusters (2021) and explored how Dunoon's history as a soft drinks manufacturing base could be used to engage people in learning about the global impacts of the industry, make drinks, and create a new visitor experience.

Tacit-Tacit also received support and funding through the Evolve and Heritage Horizons programmes (2021–22) for the project *We Are Building a Beach Hut*, which aims to make a prototype beach hut for West Bay in Dunoon, developed through creative public engagement.

Tacit-Tacit exercised flexibility to use foundational awards as match funding to maximise outcomes. This has empowered Tacit-Tacit to increase capacity and employ a team of

local creative practitioners, building more value at a local level for design and placemaking projects.

CHARTS support enabled Tacit-Tacit to test out concepts during the pandemic, with a range of collaborators, taking the project forward to a stage where *Dunoon Goes POP* had a more defined enterprise concept.

The *We Are Building Beach Hut* investment has enabled Tacit-Tacit to broker new partnerships with the Dunoon Conservation Area Regeneration Scheme, Dunoon Area Alliance (a local community development trust), and Dunoon Grammar School, resulting in a creative initiative that has, to date, involved 46 people including 35 young people in traditional skills and heritage related training.

[www.tacit-tacit.co.uk](http://www.tacit-tacit.co.uk)



1

“

Many of the networks of support for design focus on the needs of urban practitioners, so it has been incredibly refreshing to access a range of opportunities for the innovative work and positive growth we want to deliver, as well as tap into a creative network wired into the complex and hidden challenges of living and working in Argyll.

- Hannah Clinch, sustainable designer

# CASE STUDY: Eleanor Mackinnon, Naoko Mabon & Deborah Gray

## Eco Creative Cluster, The Rockfield Centre

### Oban / International

During the Covid-19 lockdown, The Rockfield Centre (TRC) worked closely with CHARTS to develop a Place Makers initiative, *Eco Creative Cluster*. This project with key aims to create a dye garden, began with conversations between local artists and The Rockfield Centre's Heritage Officer, with Eleanor Mackinnon, Lead Officer, supporting the project's evolution. The project was led by Deborah Gray, a resident textile artist with active Icelandic cultural links and professional interests, and Naoko Mabon, a Japanese curator. Due to Naoko's interest in weaving relationships amongst differences, the project sought to expand natural dye focused dialogue to develop a network of practices and practitioners, including localities and grounds in and beyond Oban. CHARTS was described by the artists as providing financial, professional and moral support, as well as friendship.

This small project was important to The Rockfield Centre as it allowed growth in artist engagement, whilst also providing opportunities for the local community to establish a dye garden and be active during Covid-19. This was found to benefit volunteers by offering inclusive support during periods of Covid restrictions and

beyond, improving wellbeing, and knowledge in horticulture, natural dyes and heritage. The area opposite the main entrance to the Centre was also improved significantly for staff, local community and visitors. The artistic community also showed growth through new collaborations, workshops and projects that evolved based around themes of the dye garden.

Participants used their ingenuity across all development stages to maximise the scope for both digital communications and outdoor activity reflecting the demands of strict public health guidance. This included to initiate a series of talks by webinar exploring horticulture dye heritage in relation to people and place, which engaged local, national, and international presenters and audiences.

[www.therockfieldcentre.org.uk/eco-creative-cluster](http://www.therockfieldcentre.org.uk/eco-creative-cluster)

*Image: team photo of Oban Heritage of Colours project with their "Heritage Hero Gold Award" from Archaeology Scotland.*



2

“

Since moving to Oban just before the coronavirus outbreak, I was searching for a way to get to know about and engage with my new hometown and its creative community. The project provided an ideal platform and occasion to learn about the tangible and intangible local cultural heritage, ecology, and people.

- Naoko Mabon, curator



# Heritage Horizons

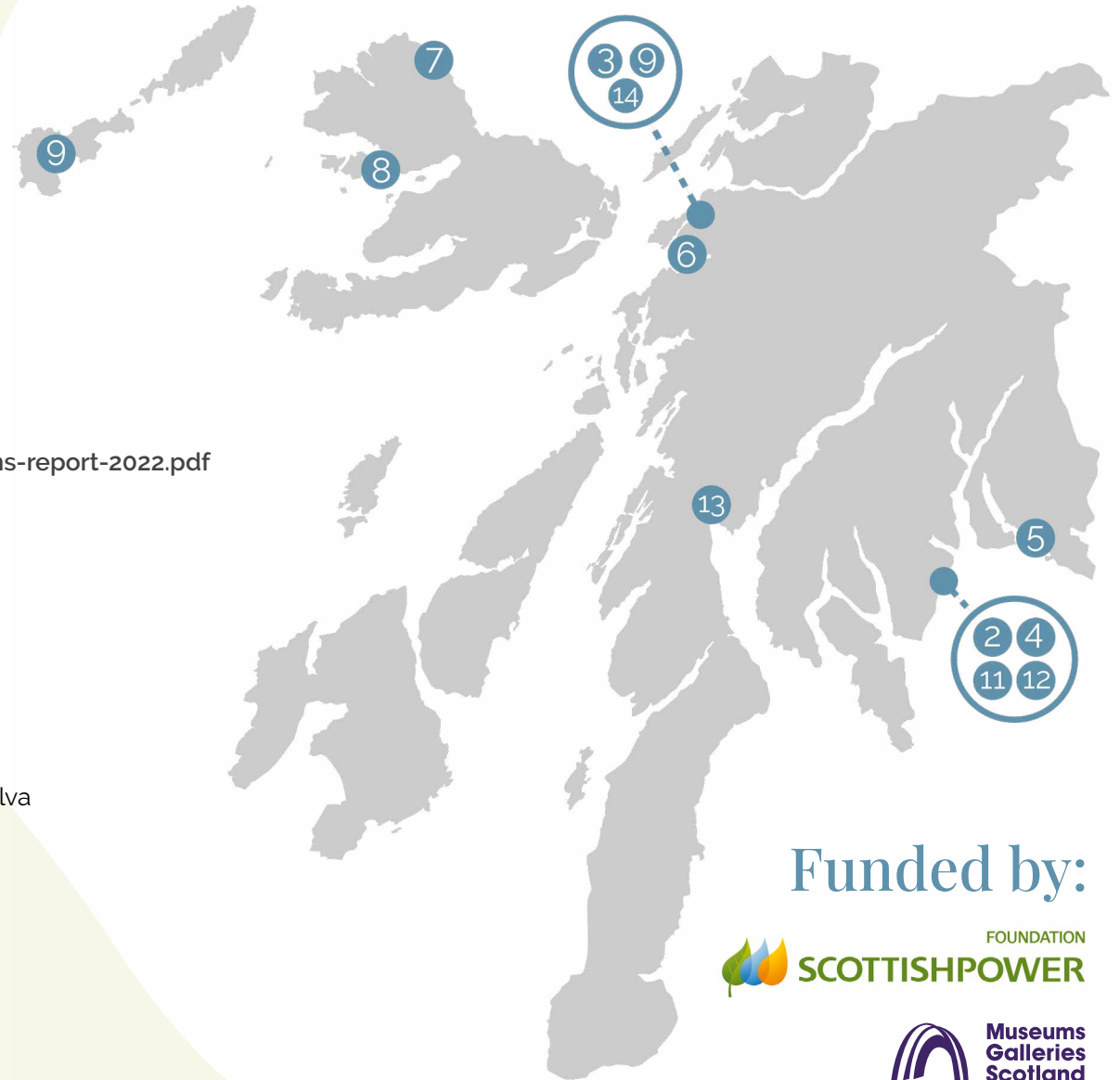
Heritage Horizons was a project developed in partnership with the Argyll & Bute Museums & Heritage Forum, made possible with funding support from the Scottish Power Foundation. This addressed the challenges of an ageing workforce across the region's heritage sector and built youth employability skills by creating exciting opportunities for young people across Argyll and Bute. This project included 15 key heritage venues and projects and was supported by a strategic regional working group including partner providers and Argyll and Bute Council officers.

View the 2021–22 Project Evaluation Report at:  
[www.chartsargyllandisles.org/media/5020/heritage-horizons-report-2022.pdf](http://www.chartsargyllandisles.org/media/5020/heritage-horizons-report-2022.pdf)

1. The Argyll Collection, Argyll and Bute Council
2. **Case Study: Castle House Museum, Dunoon**
3. Dunollie Museum, Castle and Grounds, Oban
4. **Case Study: Dunoon Burgh Hall, Dunoon**
5. Hermitage Park, Helensburgh
6. Historic Kilbride, Lerags
7. Mull Museum, Tobermory, Isle of Mull
8. North West Mull Community Woodland Company, Isle of Ulva
9. The Rockfield Centre, Oban
10. Screen Argyll, Isle of Tiree
11. Tacit-Tacit, Dunoon

## Heritage Horizons Schools

12. Dunoon Grammar School, Dunoon
13. Lochgilphead High School, Lochgilphead
14. Rockfield Primary School, Oban



Funded by:





Above: as part of Heritage Horizons, a tour guide training event was held at Historic Kilbride.

Right: Jamie McDonald's film explored the Ringing Stone on Tiree and was produced with the support of Screen Argyll.

“

One of the skills I've developed is called Palaeography. Palaeography is where you take an old document and you rewrite it in a way that people today will understand. A lot of the old writing is considered quite 'scribbly', and a lot of people don't know how to read cursive. A lot of the documents are also in Latin as well, which is quite hard to try and translate.

I think old buildings and historical buildings are incredibly important, as they have made history. Without that building there, a lot of its history wouldn't have existed.

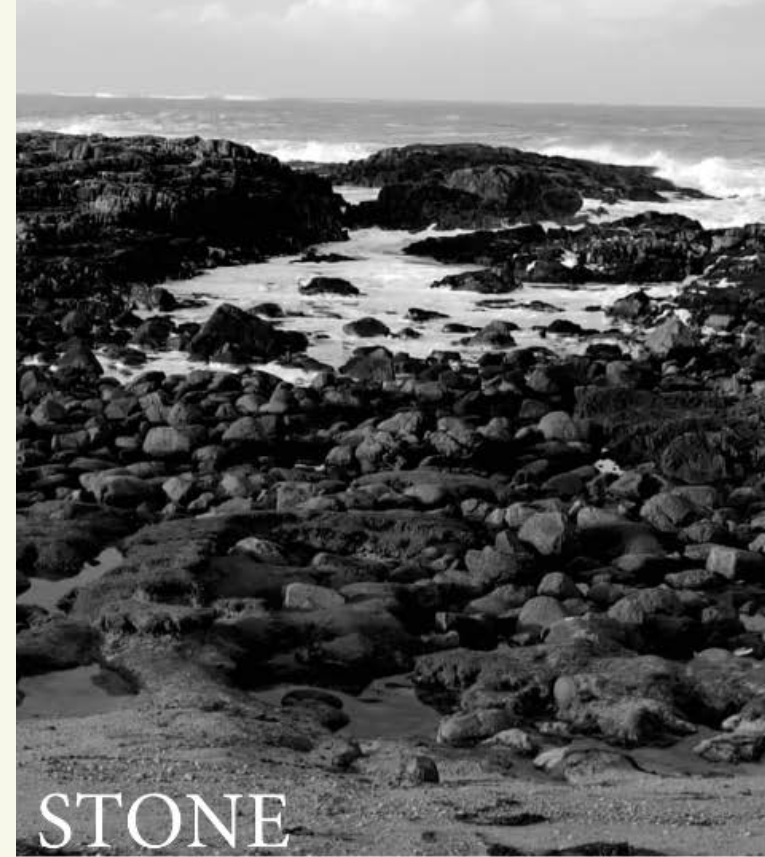
- Abbey McFadyen, North West Mull  
Community Woodland Company, Isle of Ulva

## Staff

PROJECT MANAGER (North) – Pamela Campbell  
PROJECT MANAGER (South) – Kirsty McNab  
DIGITAL MARKETING MODERN APPRENTICE – Kirsten Miller  
PROJECT SUPPORT – Muriel MacKaveney

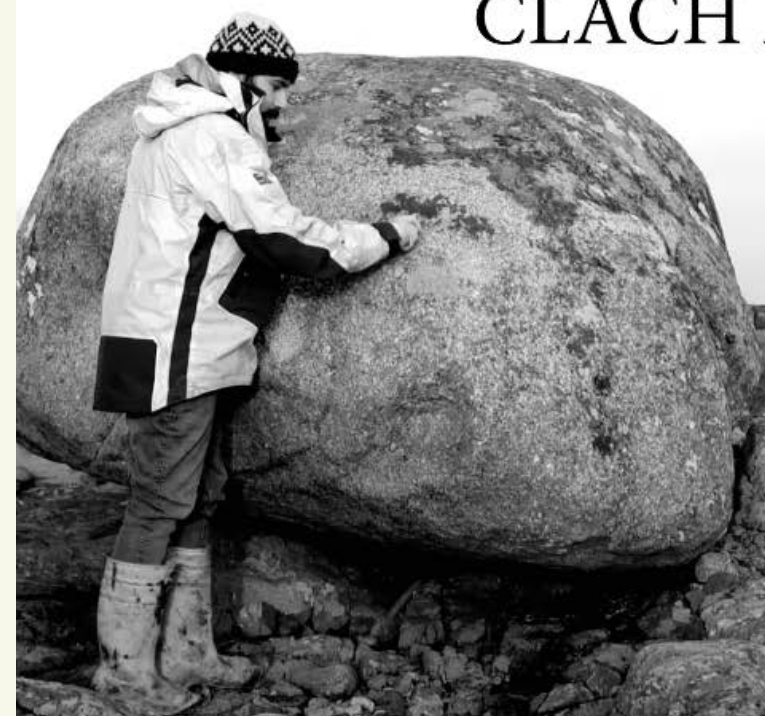
## Project partner

Argyll & Bute Museums & Heritage Forum



STONE

CLACH



# CASE STUDY: Iona Tytler

## Castle House Museum Dunoon

Over 12 weeks, Iona worked alongside the Castle House Museum manager to learn about all aspects of the museum, from front of house to accessing archives, to create improved visitor experiences, all set against the Covid-19 pandemic restrictions.

Castle House Museum and CHARTS supported Iona by providing access to valuable skills development opportunities and one-to-one mentoring, helping Iona to explore the potential of a career in the heritage and cultural sector.

Originally from Dunoon, Iona is interested in social, LGBTQ+ and gender history. Iona achieved the following during her placement:

- Worked to uncover underrepresented narratives often not featured in popular history
- Focused on the museum's clothing collection and developed object handling skills
- Gained access to Castle House Museum's archive
- Created text about Dunoon's suffrage movement which was turned into a public display

- Engaged new audiences through their displays
- Received training, advice, and support for Castle House Museum staff
- Received support and progress meetings with heritage project manager Kirsty MacNab
- Learnt how best to portray a heritage organisation online through giving a presentation at a CHARTS webinar, 'Love Heritage', which they received support for from Kirsten Millar

[www.castlehousemuseum.org.uk](http://www.castlehousemuseum.org.uk)

View Iona's suffrage display at:  
[www.chartsargyllandisles.org/media/4935/](http://www.chartsargyllandisles.org/media/4935/ioan-tytler-dunoon-suffrage.pdf)  
[ioan-tytler-dunoon-suffrage.pdf](http://www.chartsargyllandisles.org/media/4935/ioan-tytler-dunoon-suffrage.pdf)

*Image: Iona Tytler on placement at Castle House Museum, Dunoon.*



2

“

*I developed visitor service skills and a welcoming front of house persona, alongside object handling skills, and how to create text for a museum display. I also had the chance to be trained by a Scottish Tourist Guides Association member and learnt how to disseminate historical information on a guided tour. I feel this is a really good working model to get young people into heritage, as it has given me a lot of skills that are needed for the sector. It has brought me more involved with my local heritage sector and the museum itself which I wouldn't have been able to do otherwise.*

*- Iona Tytler, Heritage Horizons placement*



# CASE STUDY: Jack Elroy & Amy Johnstone

## Dunoon Burgh Halls

### Dunoon

CHARTS helped to support two 12-week Heritage Horizons placements at Dunoon Burgh Hall (DBH) with an in-person and online heritage experience. This included, Jack McElroy a 2020 Fine Art, Sculpture and Environmental Art graduate of Glasgow School of Art with an interest in the social history of Joan Eardley's Townhead works and Amy Johnstone, recent graduate from the University of Glasgow in Technical Art History who explored Eardley's work for her dissertation.

Working with The Argyll Collection and Dunoon Burgh Hall, Amy and Jack assisted Jenny Hunter, Creative Arts and Education Manager for Dunoon Burgh Hall, in the creation of a series of events and exhibitions to mark the centenary of Joan Eardley's birth ('JE100').

Work for this exhibition was provided by The Argyll Collection, the Lillie Art Gallery and the Clydebank Museum.

- Amy and Jack helped organise and curate an events programme for JE100 Exhibition: 'Joan Eardley – In Conversation' on 28th April 2022, and 'A Personal View on Eardley' on 30th April 2022.

- Amy and Jack both achieved Gold Archaeology Scotland Heritage Hero Awards and 100-hour Saltire Awards.
- DBH was able to support Jack as a new young artist by showcasing his work *The Steamie (1988)*; *Me and Gran in Maryhill Park, 2021*, alongside Joan Eardley's art.
- Amy is now involved in CHARTS Under 30s – a membership group to advocate and create opportunities for young people – and has secured full-time employment as of July 2022.

Image: Amy Johnstone, Placement Holder, Dunoon Burgh Hall



4

“

*This gives young people the opportunity to work on projects they might not necessarily be exposed to, it lets them develop new skills, lets them have input into something they might not have otherwise had the opportunity to do. My experience has been positive, everyone is supportive, enthusiastic about having placements on board.*

- Amy Johnstone, Heritage Horizons placement

*This opportunity has allowed me to delve even further into the artist and her work by visiting her work in galleries, libraries, and archives to write texts on the social history of her work. I have learnt a lot collaborating with Amy, sharing information, and learning from Eardley's life and work.*

- Jack McElroy, Heritage Horizons placement

# Evolve Arts & Tourism

This funding stream was designed to help mitigate socio-economic challenges exacerbated by the pandemic. Five innovative area-based projects were commissioned including artists from the Cowal Peninsula, Oban, Kyles of Bute and Lismore.

In Dunoon, Evolve supported Hannah Clinch (Tacit-Tacit) with *We Are Building a Beach Hut*, Eve Campbell and Karen McPhail developed *Fragments*, leading to a trail of ceramic treasures for people to find, and *Siamh Sound* created a series of sound pieces on Lismore to encourage visitors to explore and dwell in places of unique beauty and experiences.

In Oban, Campbell and Joy Cameron created the Market Barra as a platform for selling local products by a variety of artists also creating new audience experiences and across Cowal, Cowal Open Studios increased access to their arts collective studio trail.

1. Cowal Open Studios, Cowal
2. **Case Study: Fragments, Drey Workshop, Tighnabruaich**
3. *Market Barra*, Making it Happen, Oban
4. **Case Study: Sàimh Sound, Lismore and Glasgow**
5. *We Are Building a Beach Hut*, Tacit-Tacit, Dunoon

## Staff

PROJECT MANAGER – Sarah Frood



Funded by:



LOTTERY FUNDED



ALBA | CHRUTHACHAIL







Additional commissioning of *The Pantry* also emerged from the Evolve project, made possible by CHARTS partnership with the Argyll and Isles Tourism Cooperative (AITC), aiming to further promote the culture sector within the tourism and hospitality industry:

Building on the success of Evolve, Karen McPhail, Eve Campbell and Gregor Campbell of the Drey Workshop were invited to develop a full tableware display for use by food and drink suppliers in Argyll and Bute. CHARTS worked in partnership with AITC to contribute to this 'Pantry' project as part of the AITC Collaborait programme which encourages collaboration between businesses in Argyll in delivering new and innovative products.

Visit the CHARTS microsite Wander Argyll for more details about support to our members, building tourism interest:  
[www.wildaboutargyll.co.uk/wander-argyll](http://www.wildaboutargyll.co.uk/wander-argyll)

*Images: textiles (by Eve Campbell) and tableware (by Karen McPhail and Gregor Campbell, Drey Workshop).*

“

As a young maker in Argyll, CHARTS has provided me with the support to continue experimenting and developing new work. It is vital that I continuously free my time for the projects and research periods that bring life to my work and CHARTS has enabled opportunities for me to do this.

- Eve Campbell, textile artist



# CASE STUDY: Karen McPhail

## Fragments, Drey Workshop Tighnabruaich

CHARTS supported the Drey Workshop with two projects linked to Evolve, which enabled ceramicist Karen McPhail to finesse an idea for work she had been developing for several years.

CHARTS financial support enabled Karen to refine ideas, experiment with imagery found in Argyll and make a body of work in response to the landscape, while CHARTS staff supported Karen with how her Fragments project could be engaged with. Alongside this support, Karen was able to develop work which enabled communities to connect with ceramic pieces, and which also allowed Karen's work to 'live' outside her studio:

*Fragments* resulted in hundreds of highly decorated glazed ceramics fragments placed in earthenware 'lady pots' to be placed at sites of public interest around Tighnabruaich. Those who discovered the work were invited to take away their own fragment. Karen was supported by CHARTS Communications Coordinator, James Coutts, who discussed the involvement of social media in recording the fragments' journeys. Through conversations, it was decided the works would be interacted with in real-

time giving each person who found fragments a unique experience. This allowed for organic discussions around the work to develop.

For example:

- Two sisters from Poland excitedly photographed each other holding the fragments and, after hearing about the project, emotionally shared that it was one of their birthdays and they would treasure their fragments as a memento.
- The local 'Branching Out' group (a network for mental health support) found a jar during a walk through the woodland and one member took pleasure in asking other members to choose their own fragment and discuss where they would leave them.
- An archaeologist visiting the area on holiday tweeted after seeing a jar in the Tighnabruaich Gallery window, "this is archaeology of the future".

[www.dreywork.shop](http://www.dreywork.shop)

*Image: a Fragments project lady pot by Karen McPhail.*



“

CHARTS support has made it possible for Drey Workshop to engage with the local and wider community, which has resulted in our practice becoming more relevant in our setting. Links have been created and future plans for projects discussed with local groups. Working in the creative industries can be isolating, especially in a rural environment, and CHARTS has facilitated a more 'expansive' outlook.

- Karen McPhail, ceramicist



# CASE STUDY: Rory/Ruari Green

## Sàimh Sound Collective

### Lismore / Argyll-wide (Glasgow-based)

CHARTS provided Sàimh Sound Collective with mentoring and financial support, which facilitated the creation of sound works that explore Argyll's cultural and natural heritage.

Evolve's Project Manager, Sarah Frood, supported Sàimh Sound through a series of one-to-one meetings that helped to create a structured timeline for the project and build the collective's networks and audiences.

As a collective run by young people, the combined professional development and financial support provided by CHARTS allowed Sàimh Sound the time to fully develop and deliver their project. Through Evolve, Sàimh Sound has explored a different kind of artwork for visitors to Argyll and Bute and documented the contemporary sounds of the Lismore area.

CHARTS support allowed Sàimh Sound to fully commit to their practice. Prior to this the artists involved were struggling to develop the project. The artists informed staff that to continue to work in isolation, pursuing ideas for development, would have had a detrimental effect on the project outcomes and their own wellbeing.

Via Evolve, Sàimh Sound completed a production and development phase on Lismore that was vital to their success, and it allowed them to embed themselves in the landscape. This commitment of time has shone through in the final project, Eilean. With guidance from Sarah, Sàimh Sound was also able to develop a website and make it representative of their code of ethics.

The digital legacy of the project will help to promote and engage new audiences and stimulate future conversations.

[saimhsound.cargo.site](http://saimhsound.cargo.site)

“

*This was the first funding of this sort the collective received, and it was beyond motivational, a real steppingstone in moving Sàimh Sound from 'student-led practice' and into the big wide world of professional practice. Without the support of CHARTS, our collective may well have lasted the duration of our studies and fizzled out. Instead we've expanded to include several new members and are working to publish a diverse array of experimental projects over the next couple of years.*

- Rory Green, sound artist



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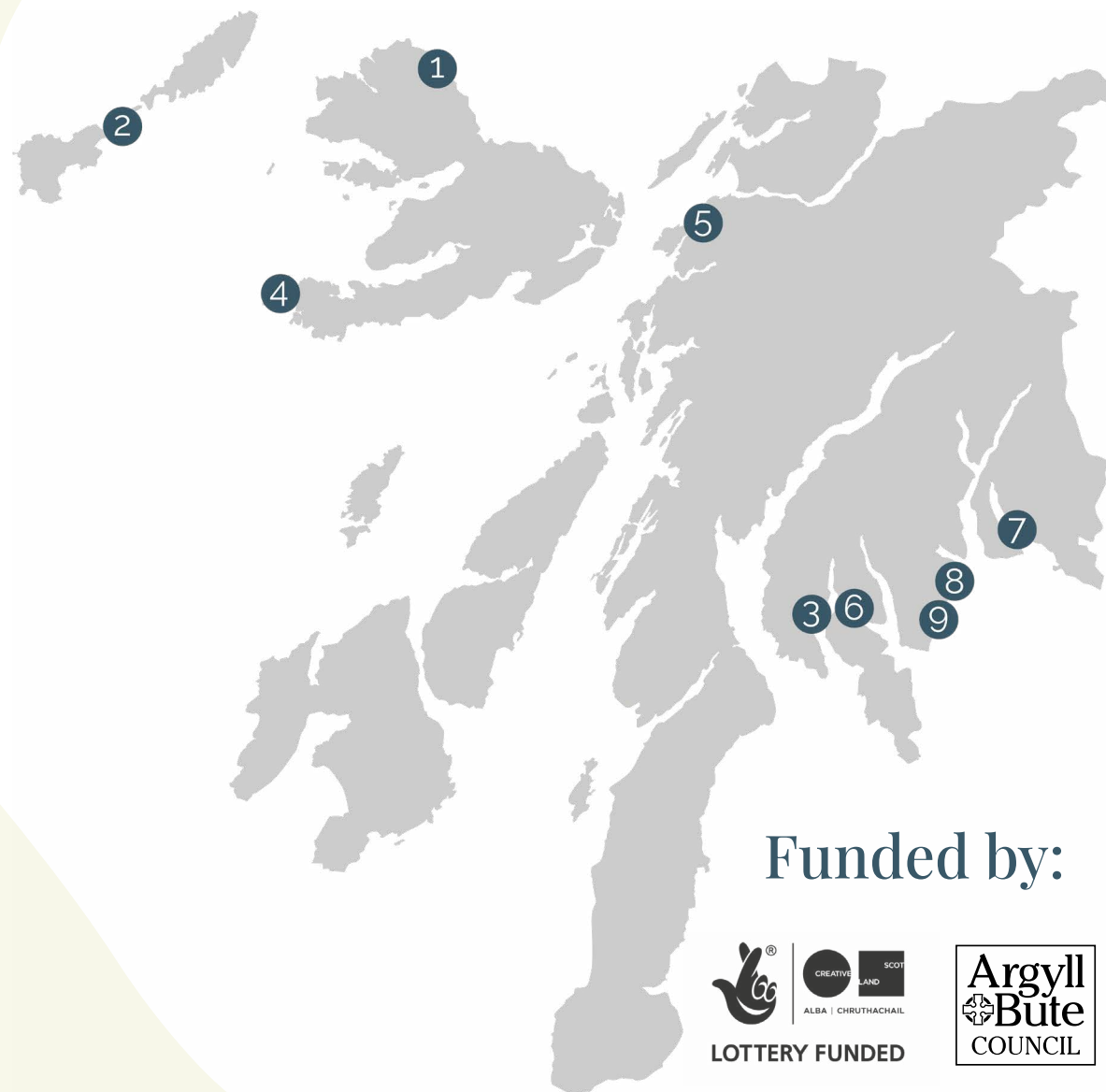
*Image: Hydroponics, by Rory Green.*

# Visual Artist & Craft Makers Awards

Since 2019 CHARTS has managed the Visual Artist and Craft Makers Awards (VACMA) on behalf of Argyll and Bute Council and Creative Scotland. This has brought VACMA, as a highly regarded national programme, to Argyll and Bute for the first time. During February 2022, eight awards between £500–750 were distributed to assist professional artists, craft makers and designers in their creative development.

From the outset this award scheme has greatly benefited practitioners to develop ideas and practice, including in a variety of ways during the period of Covid-19 national lockdown and towards recovery from the pandemic. Additional delivery time has also been enabled where helpful to support awardees with the impacts of the pandemic, as highlighted within case studies.

1. Alicia Hendrick, Isle of Mull
2. Dot Sim, Isle of Tiree
3. Eve Campbell, Tighnabruaich
4. **Case Study: Mhairi Killin, Mull and Iona**
5. Naoko Mabon, Oban
6. Pieter van der Werf, Bute, Colintraive
7. Sarah Boulton, Rhu
8. Stephen Healy, Dunoon
9. **Case Study: Valerie O'Regan, Innellan**



Funded by:



LOTTERY FUNDED







*Left: Walking bear landscape, 2021,  
by Lesley Burr (cropped from original artwork).*

*Right: Silver jewellery by Dot Sim, inspired by  
the rural Scottish environment.*

“

*The award supported my creative practice at a crucial time, following an art residency in the Arctic. Access to specialist print-making supplies allowed me to have a period of experimentation, with fresh creative approaches that I found invigorated my art practice, with printmaking and with painting.*

*I have established connections with staff and artists at Glasgow Print Studio which is very supportive as a rural based art practitioner. It felt so exciting to be able to buy and experiment with new print supplies and this has been so fruitful creatively, resulting in over 50+ new prints and upcoming exhibitions.*

*The body of artwork produced has contributed to securing two upcoming exhibitions, at Stirling Smith Museum and Dunoon Burgh Hall in 2023. It has indirectly resulted in artwork being selected for the RSA annual exhibition, the Royal Academy Edinburgh and the RA Summer Exhibition in London in 2022, which is very encouraging.*

*- Lesley Burr, artist*





## CASE STUDY

# Mhairi Killin Mull and Iona

CHARTS and VACMA supported island-based artist Mhairi Killin to undertake a research trip with the Hebridean Whale & Dolphin Trust, as part of the research and development phase of a multi-disciplinary project.

In May 2021, Mhairi was able to join a ten-day voyage with a scientist and two crew on the Tobermory-based, Hebridean Whale & Dolphin Trust research vessel, *The Silurian*. This voyage intentionally coincided with 'Joint Warrior', Europe's largest military, UK-led NATO exercise which takes place around the Hebrides twice a year. Mhairi was able to observe the Hebridean Whale & Dolphin Trust monitoring surveys of the Joint Warrior exercises, which records the impact that these activities may have on cetaceans across the Hebrides.

Mhairi later created a multi-disciplinary exhibition, *On Sonorous Seas* that supported the local gallery space, An Tobar, and produced a podcast series, public performances, a publication and CD.

The support of CHARTS at the research stage for *On Sonorous Seas* was critically important to the project's longer-term success as it provided

Mhairi time to experience meaningful engagement with Hebridean Whale & Dolphin Trust scientists and the subject matter. Mhairi reported that this valued support had helped to build a solid foundation of knowledge and grow relationships that in turn provided integrity and depth to her final work.

[www.onsonorousseas.com](http://www.onsonorousseas.com)

*Image: On Sonorous Seas: A Constellation of Strandings, still from a video created in collaboration with composer, Fergus Hall, and digital artist, Tom deMajo. Image by Sarah Darling.*

“

It is our embodied capacity to feel, to know and understand as human beings, that allows artists like me a way into participating in science. The Joint Warrior research trip allowed me to participate in different relationships and processes governing a world till then relatively unfamiliar to me, because I lived it for ten days, directly and imaginatively. This was a phenomenological learning experience – embodied learning in a specific and relational environment.

- Mhairi Killin, artist



## CASE STUDY

# Valerie O'Regan Innellan / International

Valerie O'Regan has been a CHARTS member since 2019 when the charity began. This has enabled promotion of her work on the CHARTS website through access to the artist's profile pages, where she has uploaded new exhibitions, events and showcased her work. Valerie received a VACMA award in 2022 and CHARTS is reported to have provided supportive guidance with the application process and ongoing advice and support throughout the delivery of the award against the backcloth of the pandemic. Valerie states that the digital support and network systems provided by CHARTS were vital to her ongoing success with VACMA.

CHARTS support has been most valuable in supporting Valerie's ongoing research and exploration into photography and printmaking. This has directly enhanced Valerie's understanding of materiality, processes and techniques which are fundamental characteristics of her practice. Valerie has also developed her research and technology skills by accessing online resources, such as found in the CHARTS archives. Support has also enabled her to connect with artists globally through digital engagement such as social media

and online workshops. Supporting Valerie's practice has given her confidence to apply for further opportunities to show her work such as open calls, curated exhibitions and residencies. Valerie's feedback includes that these digital relationships and opportunities such as CHARTS online membership are vital to sustaining artists' practice in rural areas.

[www.valoregan.com](http://www.valoregan.com)

*Image: Vertical landscape, a four metres tall, multi-layered cyanotype print with plant pigments foraged around Innellan by Valerie O'Regan.*



“

*The funding has given me the confidence to risk take and trust my intuition, working with materials and techniques that I would not have considered because of their cost and uncharted outcomes. It has been such a challenging couple of years with Covid and having such positive support from CHARTS has given me real focus and confidence in my practice. The opportunity to apply for VACMA with the support of CHARTS has developed new possibilities locally and allowed me to share and promote my visual art from my Argyll context to audiences further afield, nationally and internationally.*

- Valerie O'Regan, artist

# Gaelic Development

Gaelic development is a key priority for CHARTS and opportunities to date have been made possible with the outstanding support of Bòrd na Gàidhlig and Argyll and Bute Council.

Partnership to design a national award programme for the themed year of Colmcille 1500, resulted in significant support to artists during 2020 and 2021 and has assisted the organisation to develop links with Foras na Gaeilge, Ireland. Projects include:

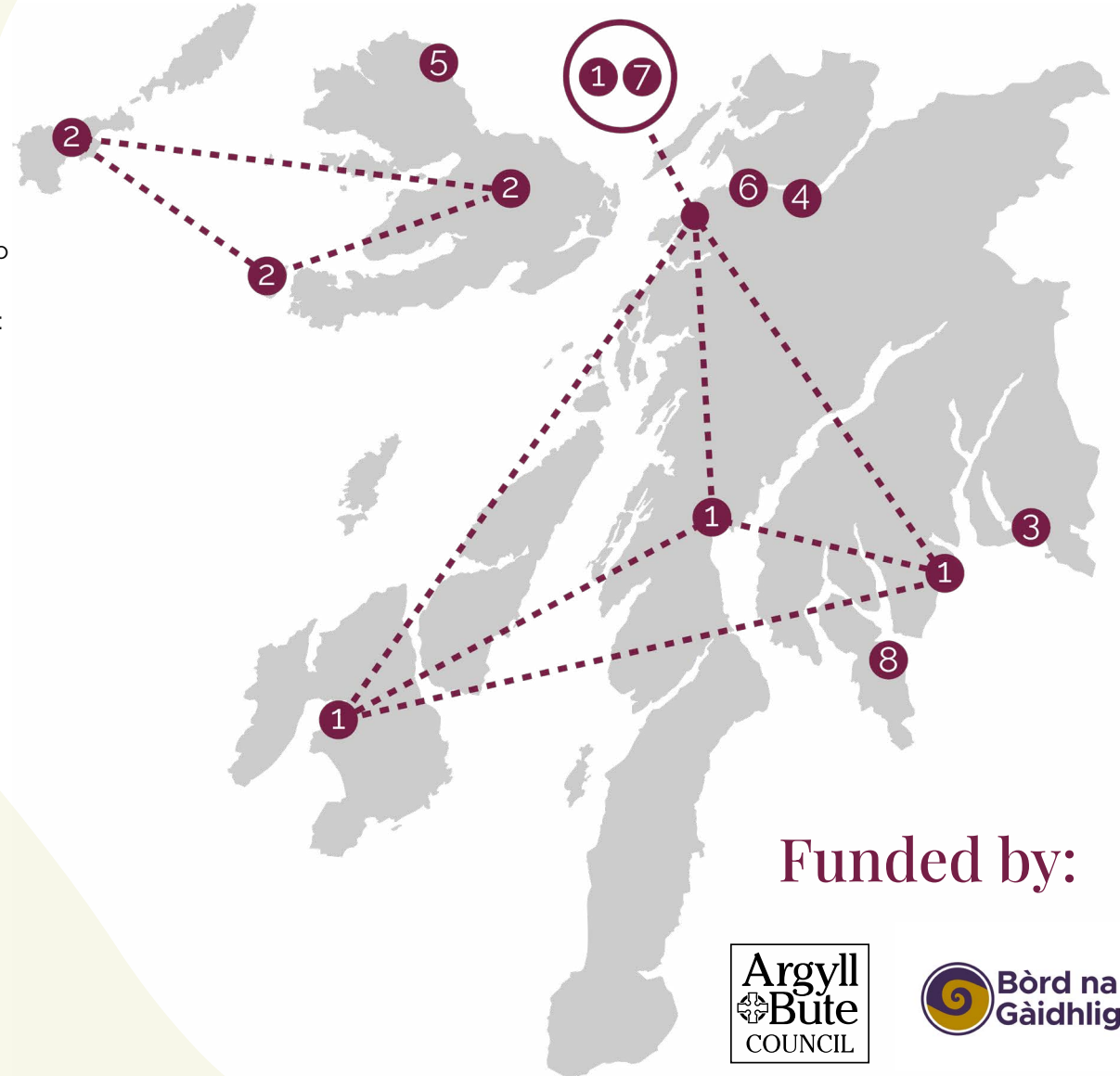
1. Illuminations, Ardrishaig, Dunoon, Islay and Oban
2. Teangan Earra-Ghàidheal, Iona, Mull and Tiree
3. Turas, Helensburgh

## Duais Dileab Chaluim Chille / The Colmcille Legacy Award

4. Alie Robertson, Taynuilt
5. Alicia Hendrick, Isle of Mull
6. Andrew Dunlop, Connel
7. Bobbi Vetter, Oban
8. **Judith Parrott, Isle of Bute**

*Awardees based outside the region:*

9. Catriona Patience, Edinburgh
10. Déirdre Ní Mhathúna, Edinburgh
11. Gina MacDonald, North Uist
12. Rachel Walker, Spean Bridge, Inverness
13. Róise Nic an Bheatha, Edinburgh
14. **Thomas Keyes, Cromarty, Highlands**



Funded by:





*Duais Dileab Chaluim Chille/The Colmcille Legacy Award*, was a national arts and heritage award scheme created in partnership with Bòrd na Gàidhlig to commemorate Colmcille/St Columba's life and cultural legacy throughout the year of Colmcille 1500. This project began during the height of the pandemic and continued to support artists in their work until early 2022. This project invited Gaelic artists' and non-Gaelic speakers working in partnership with Gaelic speakers, to create artwork that celebrated and interpreted the role of Colmcille in the past and in contemporary society.

The project initially offered arts awards of up to £750 and a single heritage award of £1500, alongside an online exhibition to profile and support Gaelic culture and language. Results reached beyond original partner expectations. The project grew to not only successfully support 11 artists nationally across a wide range of media, but to also support resulting exhibitions, public engagement and to have artworks projected onto some of Argyll's most iconic buildings through the Illuminations programme in December 2021. This emerged through working closely with Foras na Gaeilge and Bòrd na Gàidhlig to commemorate the birth of Colmcille, with projection events additionally supported by Argyll and Bute Council.

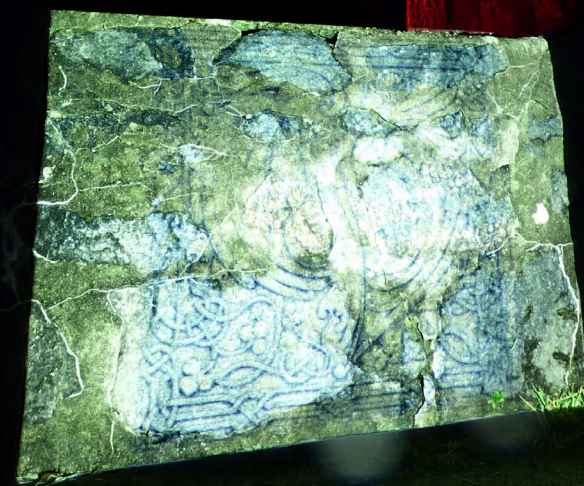
Turas, held at Hermitage Park, Helensburgh, also further celebrated the awards programme highlighting the significance of Gaelic language and culture during March 2022, as part of

Seachdain na Gàidhlig / World Gaelic Week, 21–27 March 2022. Additionally, Turas included digital arts resources created for primary and secondary school pupils in partnership with Gaelic Community Development services at Argyll and Bute Council. Designed to increase access for young people in Gaelic language, poetry and storytelling, these resources were first developed to be highlighted at the Argyll Gaelic Gathering 2022, hosted for the local authority by CHARTS.

Further Gaelic language promotion during 2021 included Teangan Earra-Ghàidheal, providing simultaneous meeting translation via a dedicated Zoom platform to community groups and projects. This was a pioneering project, believed to be the first of its kind outside the Scottish Government, and was co-designed by CHARTS in collaboration with Mull and Tiree Community Councils and the Mull and Iona Gaelic Partnership. The project facilitated translation at community council meetings and for online events held by the Argyll Estates and Screen Argyll. As a pilot project the key aims were to reach out and support those with Gaelic, assist learners and help to position the language as relevant for everyday use. During this period Gaelic speakers were also trained as simultaneous translators for future online events.

*This project was supported by Iain MacIlichiar and made possible by Argyll and Bute Council Supporting Communities Fund.*

*Colmcille Awards  
Projection event at  
McCaig Tower, Oban, in  
June 2021. Artwork by  
Bobbi Vetter*



## CASE STUDY

# Judith Parrott Isle of Bute

The *Rionnach Maoim: Cloud Shadows* project enabled the discussion and preparation of material from the Gaelic Centre on Islay and for the Colmcille 1500 live online event. This was broadcast from the Great Room in Magee Campus, University of Ulster (Derry~Londonderry), which included collaborating with the Gaelic Centre on the making of a short audiovisual display from still images and song.

CHARTS supported the facilitation and the ongoing publicity of *Rionnach Maoim*, developed for Colmcille 1500, with its inclusion in several events, including CHARTS projects such as *Illuminations*, *Colmcille1500*, celebrations in Ireland, and via presentation at the Gaelic Centre on Islay.

Several opportunities have arisen as a direct result of the work created by Judith Parrott for the Colmcille 1500 Award, including developing the theme of the natural environment's importance in a GUIR! residency with Glasgow Life, and presenting at the UEFA Euros Cultural Festival. This then led to work with the University of Glasgow *Dear Green Bothy* project,

participation in the *John Muir Message to the Earth* at Dunbar Townhouse Museum, and an article published in the John Muir Trust *Wild and Well Repository*.

Elements of this material, on the theme of the benefits of engaging with nature for mental wellbeing, have also gone on to be used with a class of refugee English language students.

[www.judithparrott.com](http://www.judithparrott.com)

*Image: still from the Colmcille film project, by Judith Parrott.*

“

*The ongoing legacy to a body of work is vital to the viability of life as an artist in Argyll.*

*CHARTS has facilitated this and continued to be a great support. These projects have led on to further development of my Gaelic language skills with the taking up of formal Gaelic lessons, which I continue with, and very much enjoy.*

*Thank you very much Kathleen, James, and all in the CHARTS team, for playing such an important role in this. CHARTS is a very valuable resource for artists in Argyll and beyond.*

- Judith Parrott, photographer





## CASE STUDY

# Thomas Keyes Cromarty, Highlands

CHARTS helped to promote Thomas Keyes' search for a collaborator, which enabled his work in partnership with Gaelic expert, Dr Michael Newton. CHARTS further supported this working relationship through the Colmcille Legacy Heritage Award, which provided Thomas with £1,500 towards the production of a process video that documented the creation of a manuscript. The terms of the award also introduced Thomas, living outside the area to artists in Argyll and Bute and through which to further develop access to his work in the region.

For the manuscript, Michael provided a Gaelic story that Thomas translated into a page, using traditional tools and materials reminiscent of Colmcille, as part of the celebration of his life.

This project was Thomas' first move into Gaelic arts, which is now a significant proportion of his practice. From the Colmcille Legacy Heritage Award, Michael and Thomas have now created a close working relationship and have become long-term collaborators. This new network has allowed Thomas to work on two further projects, including a book on Gaelic origin legends with the artwork created with CHARTS forming one of the pages.

CHARTS has supported this growth by linking Thomas with relevant partners such as The Rockfield Centre, leading to another funded project collaboration. CHARTS support also led to further opportunities for Thomas, such as securing funding from Glasgow Life's GUIR! programme and Maoin nan Ealan Gàidhlig.

[scribalstyles.net](http://scribalstyles.net)

*Images: Calumcille ann an Eirinn, by Thomas Keyes 2021.*



14



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*If CHARTS had not provided the network to find my collaborator and then the funding to initiate our project then the most creative and prolific year in my career so far would not have happened.*

— Thomas Keyes, artist

# Ongoing work & future plans

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The outcomes of projects developed during 2021 created a considerable legacy for the organisation. Evaluation work evidenced the value of these projects and the ongoing need for our role across Argyll and Bute, encouraging further investment from funding bodies. At the time of producing this review, many new projects are at a start-up stage, outlined below.

To find out more, visit CHARTS' Showcase page at: [www.chartsargyllandisles.org/showcase](http://www.chartsargyllandisles.org/showcase)

## Projects include:

- **Argyll Aspires supported by the National Lottery Heritage Fund based on the success of Heritage Horizons.** This includes partnership with Dunollie Museum, Castle & Grounds, Auchindrain Historic Township, The Argyll Papers, Argyll Estates and the Argyll Collection, owned by Argyll and Bute Council.

This innovative project offers early entry experience with nationally recognised qualifications into the heritage and museums sector through paid apprenticeships and training schemes and encourages a greater understanding of culturally significant collections and curatorial responsibilities.

**Qualification support for Argyll Aspires** will be provided by Museums Galleries Scotland, the University of Dundee, and Rewards Training Scotland.

- **Live Argyll Partnership at Campbeltown Museum designed to support and develop interest in the nationally accredited museum collection, building audiences with Live Argyll.** This will establish new opportunities at the museum including for young people, including a Museums Technician Modern Apprenticeship, supported by Museums Galleries Scotland and Skills Development Scotland.

We are delighted to continue working with Live Argyll through museum and heritage initiatives, and we also look forward to other future partnerships supporting musicians. For more information about the Tides Digital Music Festival, 2020 and 2021, visit: [myplayer.uk/tides](http://myplayer.uk/tides)

- **Remembering Together, led by Lateral North, enables a regional arts response to the impacts of the pandemic.** It includes both in-person and virtually immersive

opportunities for mainland and island communities, and is a partnership with Argyll and Bute Council and Greenspace Scotland, supported by the Scottish Government.

- **Wander Argyll, the dedicated CHARTS microsite linked to Wild About Argyll, will be revitalised.** We will continue to work closely with the Argyll and Isles Tourism Cooperative to promote events, products and experiences region-wide, nationally and internationally. During 2022, audience development initiatives for our members will include Argyll and Bute based artists exhibiting work at Craft Central in London.
- **The Visual Artist and Craft Maker Awards (February, 2023) will offer for the third year running professional development support to experienced and emerging practitioners on behalf of the partnership between Creative Scotland and Argyll and Bute Council.**



## Development plans include:

**Expanding the staff team to increase our impact.** We are delighted that new part-time posts will be established during 2022, including dedicated support for Gaelic language and culture, and islands heritage and culture, supported by Bòrd na Gàidhlig and the Scottish Government, respectively.

**Supporting members under 30 years old.** We are creating a peer-leadership group to help design and build new opportunities for other young people. This is currently supported by Argyll and Bute Council and Argyll and Bute Third Sector Interface.

**Helping members thrive.** We will continue to grow opportunities that support the sector, whether individuals, organisations or venues. In the autumn, we will offer profile-building workshops to help grow audiences and further develop our webinar series to continue making new introductions, forge connections and listen to area needs. We hope you will join us to decide the next steps.

To find out more, visit:

[www.chartsargyllandisles.org/news](http://www.chartsargyllandisles.org/news)



*Images from top: Tides Digital Music Festival – Eilidh Steel and Mark Neal © Allan MacDonald  
Seylan Baxter © Seylan Baxter*

# Stay in touch

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[info@chartsargyllandisles.org](mailto:info@chartsargyllandisles.org)

[chartsargyllandisles.org](http://chartsargyllandisles.org)



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Cover image: *On Sonorous Seas: A Constellation of Strandings*, by Mhairi Killin.

Still from a video created in collaboration with composer Fergus Hall and digital artist Tom deMajo. Image by Sarah Darling.

Review designed by CHARTS members, Abigail Daly ([ruskinlane.co.uk](http://ruskinlane.co.uk)) and Hannah Clinch ([tacet-tacet.co.uk](http://tacet-tacet.co.uk)).

The Culture, Heritage and Arts Assembly, Argyll and Isles, is a Scottish Charitable Incorporated Organisation registered in Scotland: SC049113