

# Agenda



## Cultural Committee

**Date:** Monday, 25 November 2019

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**Time:** 10:00

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**Venue:** Council Chambers,  
Town Hall, Dumbarton Road, Clydebank

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**Contact:** Craig Stewart, Committee Officer  
Tel: 01389 737251 [craig.stewart@west-dunbarton.gov.uk](mailto:craig.stewart@west-dunbarton.gov.uk)

Dear Member

Please attend a meeting of the **Cultural Committee** as detailed above. The business is shown on the attached agenda.

Yours faithfully

**JOYCE WHITE**

Chief Executive

Distribution:-

Bailie Denis Agnew (Chair)  
Provost William Hendrie  
Councillor Karen Conaghan (Vice Chair)  
Councillor John Millar  
Councillor Brian Walker

Chief Executive  
Strategic Director of Transformation & Public Service Reform  
Strategic Director of Regeneration, Environment & Growth  
Chief Officer of West Dunbartonshire Health & Social Care Partnership

Date of issue: 12 November 2019

**CULTURAL COMMITTEE**  
**MONDAY, 25 NOVEMBER 2019**

**AGENDA**

**1 APOLOGIES**

**2 DECLARATIONS OF INTEREST**

Members are invited to declare if they have an interest in any of the items of business on this agenda and the reasons for such declarations.

**3 MINUTES OF PREVIOUS MEETING 5 – 8**

Submit for approval as correct record, the Minutes of Meetings of the Cultural Committee held on 23 September 2019.

**4 OPEN FORUM**

The Committee is asked to note that no open forum questions have been submitted by members of the public.

**5 PRESENTATION OF FOOTGOLF**

There will be a presentation of Footgolf by Stewart Robertson at the meeting.

**6 COMMUNICATIONS, CULTURE, COMMUNITIES & FACILITIES 9 – 16  
DELIVERY PLAN 2019/20: MID-YEAR PROGRESS**

Submit report by the Strategic Lead – Communications, Culture, Communities & Facilities setting out progress to date in delivery of the actions detailed within the Communications, Culture, Communities & Facilities (CCCF) Delivery Plan 2019/20, these being the Clydebank Town Hall, Arts and Heritage, and Communications.

**7 BUSINESS CASE FOR CLYDEBANK TOWN HALL To follow  
IMPROVEMENT WORKS**

Submit report by the Strategic Lead – Communications, Culture, Communities & Facilities proposing significant improvement works within Clydebank Town Hall to maximise income and visitor opportunities.



## **CULTURAL COMMITTEE**

At a Meeting of the Cultural Committee held in the Council Chamber, Clydebank Town Hall, Dumbarton Road, Clydebank on Monday, 23 September 2019 at 10.00 a.m.

**Present:** Provost William Hendrie, Bailie Denis Agnew and Councillors Karen Conaghan and Brian Walker.

**Attending:** Angela Wilson, Strategic Director – Transformation and Public Service Reform; Malcolm Bennie, Strategic Lead – Communications, Culture and Communities; Alan Douglas, Legal Manager; George Hawthorn, Manager of Democratic and Registration Services; Amanda Graham, Communications, Town Hall and CEO Manager; Sarah Christie, Team Lead – Arts & Heritage and Craig Stewart, Committee Officer.

**Apology:** An apology for absence was intimated on behalf of Councillor John Millar.

**Bailie Denis Agnew in the Chair**

### **DECLARATIONS OF INTEREST**

There were no declarations of interest in any of the items of business on the agenda.

### **MINUTES OF PREVIOUS MEETING**

The Minutes of Meeting of the Cultural Committee held on 24 June 2019 were submitted and approved as a correct record.

After hearing Bailie Agnew, Chair, and the Manager of Democratic and Registration Services provide an update in relation to the Friendship Agreement with Letterkenny, it was noted:-

- (1) that an invitation had been received from Donegal County Council for Members of the Committee to visit Ireland to discuss the development of the friendship agreement;
- (2) that the Manager of Democratic and Registration Services would contact Donegal County Council to make appropriate arrangements for the visit; and

- (3) that the Chair and the Manager of Democratic and Registration Services would meet with Mr Webster, Head of Scotland Office, Ireland to discuss the friendship agreement with Letterkenny at a mutually convenient time and place.

### **OPEN FORUM**

The Committee noted that no open forum questions had been submitted by members of the public.

### **NOTE OF MEETING OF TOWN HALL REDEVELOPMENT WORKING GROUP**

The Note of Meeting of the Town Hall Redevelopment Working Group held on 16 August 2019 was submitted for information and noted.

### **DIGITISATION OF ARCHIVE AND LOCAL STUDIES MATERIALS**

A report was submitted by the Strategic Lead – Communications, Culture, Communities & Facilities recommending the Council enters into a partnership with a commercial subscription-based archive website.

After discussion and having heard the Strategic Lead and the Team Lead - Arts & Heritage in further explanation and in answer to Members' questions, the Committee agreed:-

- (1) to note the contents of this report;
- (2) to note that this proposal presented no financial cost to the Council; and
- (3) to approve the proposal to proceed to procure for a licensing agreement with a commercial subscription-based archive website provider.

### **INVESTMENT FOR CLYDEBANK TOWN HALL**

A report was submitted by the Strategic Lead – Communications, Culture, Communities & Facilities seeking funding for the purchase of furnishings and equipment to improve Clydebank Town Hall's event space and increase the potential for income generation.

After discussion and having heard the Strategic Lead in further explanation of the report and in answer to Members' questions, the Committee agreed:-

- (1) to note the proposal outlined in the report; and
- (2) to approve £60,000 funding from the Cultural Heritage Fund to invest in furniture and equipment for Clydebank Town Hall.

After hearing Bailie Agnew, Chair, it was also agreed to note the intention to form a working group to discuss the 80<sup>th</sup> anniversary of the Clydebank Blitz and that a report be brought to the next meeting of the Committee in this regard.

The meeting closed at 11.06 a.m.

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## WEST DUNBARTONSHIRE COUNCIL

### Report by Strategic Lead – Communications, Culture, Communities & Facilities

**Cultural Committee: 25 November 2019**

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**Subject: Communications, Culture, Communities & Facilities Delivery Plan 2019/20: Mid-Year Progress**

#### **1 Purpose**

- 1.1** The purpose of this report is to set out progress to date in delivery of the actions detailed within the Communications, Culture, Communities & Facilities (CCCF) Delivery Plan 2019/20 which are delegated to Cultural committee. This would be the Clydebank Town Hall, Arts and Heritage, and Communications.

#### **2 Recommendations**

- 2.1** It is recommended that the Committee notes the contents of this report and the progress achieved at mid-year.

#### **3 Background**

- 3.1** Annual Strategic Delivery Plans set out actions to address the key service specific issues identified during the annual strategic assessment exercises. These plans also provide an overview of the assets and resources available to support delivery of the plan, and consider risks at both strategic and operational level.
- 3.2** The Communications, Culture, Communities & Facilities Delivery Plan 2019/20 was noted by this committee on 29 April 2019, and a commitment was made to submit a mid-year progress report.

#### **4 Main Issues**

##### Delivery Plan

- 4.1** The Communications, Culture, Communities & Facilities plan contains a range of actions designed to support delivery of the strategic priorities of the council. At this mid-point of the year, all ten actions are making good progress and are on track for delivery by 31 March 2020.
- 4.2** Also included in the plan are five performance indicators of which one is monitored on a quarterly basis; progress is shown below.
- 4.3** Number of visits to funded /part funded museums (in person) per 1,000 population has failed to meet target for both quarters in 2019. This is unlikely to achieve the annual target. The overall total number of 'In Person' visits has been impacted by the temporary closure of the exhibition galleries within

Clydebank Town Hall due to planned improvement works. Furthermore, the temporary closure of Clydebank Heritage Centre (initially due to water ingress and latterly due to ongoing improvement works in Clydebank Library) has further impacted on visitor numbers.

### Strategic Improvement

- 4.4** The Council adopted the West Dunbartonshire Self Evaluation Framework in August 2016, which embeds a rolling three year improvement programme across services not subject to external evaluation and inspection. Within the Communications, Culture, Communities & Facilities service area, all services have taken part in a self-evaluation. The Communications team have an improvement action plan in place and the Town Hall and Arts & Heritage are currently involved in the improvement action planning process; it is anticipated that these will be developed and in place by year end.

### Citizen Feedback

- 4.5** A key focus in the development of the strategic delivery plans was ensuring that we capture learning from the range of mechanisms that provide feedback from those who use our services. Central to this approach is ensuring we capture learning and make improvements to service delivery based on service user feedback and satisfaction.
- 4.6** User feedback from the Town hall has been very positive for the range of events held, below is a selection of some of these comments.

*'Thank you so much to your Amazing Team for making sure everything went smoothly for our day from beginning to end. Every member of your staff are fantastic and could not have helped us more throughout the day when it was needed. Myself and [my husband] can't thank you enough for all your help with our catering situation as well but we're so glad that it happened actually because Robert and his team could not have done more for us on the day. We had the most amazing Day & Night,. Thanks again for everything'. (Wedding: August 2019)*

*'I just wanted to pass on my appreciation to yourself and all your staff for the event held in Clydebank town hall. Your staff were hugely impressive and so very helpful in everything they did . Anything we requested assistance with was immediately dealt with in such a helpful and pleasant manner they are a true credit to yourselves . The venue was terrific and worked really well for ourselves, we would not hesitate in using it again' . (External Corporate event August 2019)*

- 4.7** A telephone survey of 300 residents is carried out every quarter to gauge satisfaction levels with a range of Council services. A range of Communication, Culture, Communities and Facilities services and functions are covered by the telephone survey.
- 4.8** Satisfaction with Museums and galleries remains high achieving 96% satisfaction in Quarter 1 of 2019 dipping slightly to 86% in Quarter 2; this level of satisfaction is consistent with the same reporting period from the previous year.

## **5 People Implications**

5.1 There are no direct people implications arising from this report.

## **6 Financial & Procurement Implications**

6.1 There are no direct financial or procurement implications arising from this report.

## **7 Risk Analysis**

7.1 Failure to deliver on the actions assigned to the strategic area may have a direct impact on the delivery of the Council's Strategic Plan. It is essential that remedial action is taken to ensure strategic delivery plans achieve the commitments detailed and approved.

## **8 Equalities Impact Assessment**

8.1 As this report details progress on an action plan already agreed, there is no requirement for equalities screening or impact assessment.

## **9 Consultation**

9.1 This report provides an update on the progress achieved across the strategic area, drawing from information provided by officers.

## **10 Strategic Assessment**

10.1 The strategic delivery plan sets out actions to support the successful delivery of all 5 strategic priorities of the Council.

**Malcolm Bennie**

**Strategic Lead – Communications, Culture & Communities**

**Date: 29 October 2019**

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**Person to Contact:** Nicola Docherty, P&S Business Partner  
E-mail: Nicola.docherty@west-dunbarton.gov.uk

**Appendix:** Appendix 1: Communications, Culture, Communities & Facilities Delivery Plan 2019/20: Cultural Mid-Year Progress report

**Background Papers:** Communications, Culture, Communities & Facilities Delivery Plan 2019/20

**Wards Affected:** All wards



# CCCF Delivery Plan (Cultural)-2019-20 Mid year Progress report



<b>P</b> Efficient and effective frontline services that improve the everyday lives of residents

<b>Ob</b> A committed and skilled workforce

Action	Status	Progress	Due Date	Comments	Managed By
Undertake Self evaluation of Arts & Heritage services using available methodologies		<input type="text" value="50%"/>	31-Mar-2020	This action is progressing as planned. Self-evaluation activity currently underway.	Sarah Christie

<b>Ob</b> A continuously improving Council delivering best value

Action	Status	Progress	Due Date	Comments	Managed By
Develop proposals for major improvements to the Clydebank Town Hall		<input type="text" value="50%"/>	31-Mar-2020	Officers and Elected Members held a positive working group in August to discuss the Town Hall improvements. This will generate a revised report to Cultural Committee in November.	Malcom Bennie

<b>P</b> Meaningful engagement with active, empowered and informed citizens who feel safe and engaged

<b>Ob</b> Strong and active communities

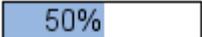
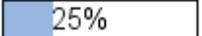
Action	Status	Progress	Due Date	Comments	Managed By
Continue transformation of the Clydebank Town Hall service to deliver increased usage and income		<div style="width: 33%;"><div style="background-color: #4f81bd; height: 10px;"></div></div> 33%	31-Mar-2020	This action is progressing well. A branding and marketing project has been completed, and an advertising campaign was launched in September to promote the Town Hall. This generated a number of enquiries. A Wedding Open Day will also be held later in the year. In addition Committee agreed a report in September to invest £60k in new fixtures and fittings to help the Town Hall compete in the conference market as well as sustain theatre bookings.	Amanda Graham
Deliver litter and recycling campaigns which deliver efficiencies through changing the behaviour of residents		<div style="width: 33%;"><div style="background-color: #4f81bd; height: 10px;"></div></div> 33%	31-Mar-2020	Activity has taken place around dog fouling and seasonal activity is planned for recycling in the lead up to and following Christmas.	Amanda Graham
Update cultural programme to reflect capital investment agreed and sought in support of the continued development of a West Dunbartonshire museum service.		<div style="width: 33%;"><div style="background-color: #4f81bd; height: 10px;"></div></div> 33%	31-Mar-2020	This action is progressing well. Good progress being made in development of overarching heritage vision and supporting investment across West Dunbartonshire.	Sarah Christie
Develop proposals for a new museum in the basement of Clydebank Library, and improved use of the Back Door Gallery		<div style="width: 75%;"><div style="background-color: #4f81bd; height: 10px;"></div></div> 75%	31-Mar-2020	This action is progressing as planned. Proposals are in development and scheduled to be considered by Cultural Committee in 2019/20.	Sarah Christie
Successfully deliver the major improvements at Alexandria Library		<div style="width: 50%;"><div style="background-color: #4f81bd; height: 10px;"></div></div> 50%	31-Mar-2020	This action is progressing well. Good progress has been made to progress development of heritage improvements in Alexandria Library in 2019/20.	Sarah Christie

Performance Indicator	Status	Q1 2019/20		Q2 2019/20		Short Trend	Long Trend	Managed By
		Value	Target	Value	Target			
Total number of visits to council funded and part funded museums and heritage centers (in person) per 1,000 population		39.35	57.88	22.8	40.14			Sarah Christie

	Open, accountable and accessible local government
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	Equity of access for all residents
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Action	Status	Progress	Due Date	Comments	Managed By
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Action	Status	Progress	Due Date	Comments	Managed By
Increase social media audience (to 40%) and engagement (to 1.5m) across each platform through continually evaluating our approaches to social media and responding to social media trends and evolution			31-Mar-2020	The appointment of a new digital apprentice has increased capacity in the team and the plans are currently being implemented for new social campaigns including 'winter ready'.	Amanda Graham
Provide writing training to council manager responsible for writing reports			31-Mar-2020	This is progressing as planned and training has been scheduled for January/February 2020.	Amanda Graham
Identify and pursue external funding opportunities in support of the cultural programme			31-Mar-2020	Initial scoping discussions taking place with potential funders. Funding applications will be developed over the next quarter.	Sarah Christie



**WEST DUNBARTONSHIRE COUNCIL****Report by Strategic Lead – Communications, Culture, Communities & Facilities****Cultural Committee: 25 November 2019**

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**Subject: A dedicated museum on Clydebank's history and legacy****1. Purpose**

- 1.1. This report presents to Committee for approval the proposal to create a new museum and visitor attraction for Clydebank in Clydebank Library.

**2. Recommendations**

- 2.1. The Committee is invited to:
- note the contents of this report;
  - note Museums Galleries Scotland's support for the project;
  - approve the proposal to allocate up to £575,000 from the Cultural Capital Fund for this purpose; and
  - approve the proposal to leverage additional funding via applications to the Museums Galleries Scotland Museum Development Fund to support associated project activity.

**3. Background**

- 3.1. In March 2018 the Council agreed to create a £4m Cultural Capital Fund to invest in West Dunbartonshire's cultural and heritage infrastructure in order to unlock regeneration, increase tourism and raise the reputation of the area. The 2018/19 Budget Document pointed to the transformation of the waterfront at Clydebank and the perfect opportunity this created to undertake bold and exciting projects that revitalise Council assets and change the way people look at our area. Officers were asked to develop detailed proposals and bring reports as appropriate to future Cultural Committees, with a view to realising the ambitions of the Fund.
- 3.2. In February 2019 a report was presented to the Cultural Committee detailing proposals to commission concept designs for a permanent museum in the basement of Clydebank Library. This report gave background information on the history of Clydebank Library, as well as describing the major heritage narratives of the Clydebank area. These were broadly categorised as shipbuilding; the Singer Sewing Machine Factory; and the Clydebank Blitz.
- 3.3. Clydebank is synonymous with shipbuilding the world over and the Council's heritage collections include over 4,000 items that relate to shipbuilding in West Dunbartonshire. Towards the end of the 19<sup>th</sup> century the presence of the J&G Thomson shipyard in Clydebank was a contributory factor in the Singer Manufacturing Company's decision to establish their flagship factory on farmland at Kilbowie. West Dunbartonshire Council's Sewing Machine Collection and

Singer Archive is now acknowledged as a Recognised Collection of National Significance. With these two powerhouses of industry at the centre of the town, it was no coincidence that Clydebank was targeted by the Luftwaffe during the Second World War. The story of the Clydebank Blitz and its impact on the town is one that continues to resonate, despite there being no permanent museum display within West Dunbartonshire commemorating the devastation of the Blitz, or the town's determined resilience in its aftermath.

- 3.4.** The February 2019 report also acknowledged the investment already committed to improve the exterior and interior fabric of the Clydebank Library building. This investment has included structural and aesthetic improvements to areas of the basement that currently house Clydebank Heritage Centre and elements of West Dunbartonshire's Local History collection. In approving the February 2019 report, the Committee also asked officers to explore the possibility of extending the floor area of the gallery space, including consideration of an extension to the rear of the library building.
- 3.5.** Clydebank Museum and Art Gallery currently exists on a shared use basis as part of Clydebank Town Hall. It is West Dunbartonshire Council's only Accredited Museum. The nature of the existing displays within the Town Hall complex limit the ability of Arts and Heritage officers to develop the museum offer. Available fixed display cases exist in isolation, with no linking narrative, meaning that visitors encounter the stories of shipbuilding and/or the Singer Factory separately. Overall, less than 1% of the Council's shipbuilding-related collections are on display, with less than 2% of its Sewing Machine Collection and Singer Archive on display. Current display cases do not provide scope for changing interpretation or regularly updated displays, further constraining opportunities to explore these key Clydebank heritage narratives.
- 3.6.** In addition to the challenges noted above, new proposals to redevelop the temporary exhibition galleries within the Clydebank Town Hall complex into a larger, more flexible contemporary exhibition space are in progress. These changes represent an opportunity for officers to establish an ambitious programme of changing exhibitions – including loans from national and major public collections. Set alongside the current limited approach to heritage displays within the Town Hall, it is likely that the outcome would be a further disjointedness in the overall function of the building.
- 3.7.** Also currently situated within Clydebank Town Hall is a Room of Remembrance, dedicated to the memory of all those who were killed during the Clydebank Blitz of the 13<sup>th</sup> and 14<sup>th</sup> March 1941. Although the Room of Remembrance is located in a public area of the Town Hall building, it is hard to find and there is no associated heritage interpretation to convey the impact that the Blitz had on the town of Clydebank and its communities.
- 3.8.** Further to the February 2019 report to this Committee proposing a new museum for Clydebank, Council officers appointed the exhibition design company Studioarc to develop concepts designs for this new museum. Studioarc are an established and recognised company who regularly work with national institutions and other major public collections. They regularly receive industry

recognition for their work which has most recently included the National Museum of Scotland's 2019 summer exhibition *Wild and Majestic: Romantic Visions of Scotland* and has previously included the National Galleries of Scotland's *Inspiring Impressionism* summer blockbuster, and the Imperial War Museum's *Blitzed Britains* exhibition. The brief given to Studioarc also included requirements for a proposed interpretation strategy, alongside an indicative budget and project plan. Studioarc's final Interpretation Plan was submitted in September 2019 and is attached to this report as appendix 1.

#### **4. Main Issues**

- 4.1** Studioarc's Interpretation Plan describes the opportunities inherent in this proposal to actively engage the citizens of Clydebank and visitors to the area in Clydebank's heritage through a new museum. It acknowledges the current limitations of the existing Clydebank Museum and Art Gallery and describes a vision for the basement of Clydebank Library that would see an increased display area; a larger proportion of the collection on display; enhanced interpretation; and overall improved accessibility. Officers believe that the reconfiguration of the basement area as described answers the Committee's desire to see an extension of the available museum space as noted in 3.4 above, at an overall lower cost.
- 4.2** The Interpretation Plan also identifies objectives for the museum's visitor experience. These objectives include gaining new knowledge or increased understanding about Clydebank's heritage; encouraging visitors to continue to engage with the museum in the future, for example as a volunteer; and eliciting an emotional response from visitors that includes pride in Clydebank and recognition of the value of its heritage.
- 4.3** At the heart of the interpretative strategy proposed by Studioarc is the question 'what does Clydebank mean to you?'. Through this conduit, stories that describe the history of the Clydebank area are thematically grouped under the headings:
- Clydebuilt: An industrious community
  - Workshop of the World
  - Going Global
  - Resistance, Resilience and Regeneration
- 4.4** The museum concept described in Studioarc's Interpretation Plan interweaves these thematic areas, whilst still presenting a clear story that visitors can follow. Showcased throughout will be key objects from West Dunbartonshire's heritage collections, including Singer's very first domestic sewing machine from the 1850s (one of only two known examples in the world); material that describes the global reach of Clydebank shipbuilding, including invitations to the launch of all three of Clydebank's Queens – RMS Queen Mary, RMS Queen Elizabeth and RMS QE2; and the shrapnel damaged German language books on National Socialism recovered from the rubble of Clydebank Library after it sustained a direct hit during the 1941 Blitz.
- 4.5** A key consideration of this proposal is the visitor journey from their initial approach on Dumbarton Road and access via either the library's main entrance

to ground floor level, or level access at basement level. A series of floorplans included in the Interpretation Plan illustrate an equality of experience regardless of how visitors approach the museum, as well as demonstrating how shared use of the space could work. As well as reference images suggesting interpretive approaches that would showcase key objects from West Dunbartonshire Council's heritage collections, visualisations of the transformed space are also included to better convey the potential of this proposal.

- 4.6** In order to support the coherence of the overall heritage interpretation and increase awareness of the story of the Clydebank Blitz in particular, it is further proposed that the Room of Remembrance also be relocated to the Clydebank Library building. A room off the basement corridor (the main approach to the new museum space) has been identified as the preferred location. Attached as appendix 2 is a document that describes a proposed look and feel for the Room of Remembrance, as well as contextual interpretation that would lend status to the room and the overarching story of the Clydebank Blitz.
- 4.7** In the development of Studioarc's concept designs, Council officers described the existing function of Clydebank Heritage Centre, ensuring that proposals would facilitate continued and ultimately enhanced delivery of Clydebank's local history service. Consideration was made throughout of how local, family and inter-generational, and specialist interest visitors could be accommodated alongside education and community groups, and volunteers in a shared use space.
- 4.8** Should this proposal be approved by Committee, Arts and Heritage officers will work with the Corporate Procurement Unit to undertake a procurement process for the appointment of an exhibition design company to take the new museum from concept to detailed/production design, build and installation.
- 4.9** As Clydebank Museum and Art Gallery is an Accredited Museum a discussion was taken forward with Museums Galleries Scotland (the sector body for museums in Scotland) to advise of these proposals. Included in this discussion was consideration of any action required to ensure the continuation of Accredited Museum status should the museum move from Clydebank Town Hall to Clydebank Library. As the proposals overall describe an ambition to develop West Dunbartonshire Council's existing museum offer, Museums Galleries Scotland expressed support in principle for the proposals. Officers propose to pursue Museum Development funding via Museums Galleries Scotland to enable a programme of activity that will enliven and enhance the museum offer in Clydebank. Up to £100k of external funding is available via Museums Galleries Scotland, contingent on the submission of successful funding applications.
- 4.10** To further augment the project budget and contribute to capital works officers propose to pursue National Lottery Heritage Funding, with a target of £50k set.
- 4.11** Arts and Heritage officers anticipate that the following measurable outcomes will be achieved should this proposal be progressed. These outcomes are informed by a collections review undertaken to inform the exhibition design brief and a

review of ASVA (Association of Scottish Visitor Attractions) visitor figure reporting in recent years:

- The overall number of collection objects on display relating to Clydebank’s key heritage narratives will increase four-fold, with access to collections further increased via remote access to collections databases on site.
- An increase in the current visitor numbers of 25% in year one from 8,000pa to 10,000pa.
- An increase in the number of collections-based enquiries received by the Arts and Heritage service by 25% in year one from 2,400 to 3,000.

Furthermore, this proposal ensures that:

- the Room of Remembrance is suitably located, publicly accessible and central to the overarching interpretation of the story of the Clydebank Blitz;
- the displacement of the current museum offer within Clydebank Town Hall is resolved and doesn’t impede on ambitions to transform the existing gallery spaces within the Town Hall complex;
- the overall visitor and tourism offer in Clydebank is developed, complementing the Council’s ambitions for Clydebank Town Hall, the Titan Crane heritage site, the new Clydebank Leisure Centre, and the ongoing regeneration of Queens’ Quay; and
- the aspiration of the Council in terms of investment in its cultural assets via the disbursement of the Cultural Capital Fund is appropriately responded to.

**4.12** The overall cost of this project is estimated at £625,000. Taking account of the £50,000 external funding target, Committee is invited to approve the proposal to allocate £575,000 from the Cultural Capital Fund to proceed with this project. This will pay for progress to detailed designs and installation of a new museum for Clydebank. This budget includes realisation of the concept designs as described in appendices 1 & 2; associated professional fees; and contingency, broken down as follows:

<b>Item</b>	<b>Cost</b>
Build and installation	£0.5m
Professional Fees	£0.090m
Contingency	£0.035m
<b>Total</b>	<b>£0.625m</b>

A systematic approach to value engineering will be undertaken at all stages of project development to ensure adherence to this overall budget.

## **5 Options Appraisal**

**5.1** An internal options appraisal was undertaken with participation from colleagues in the Arts and Heritage and Libraries teams into the options available. This was judged against the following criteria:

- Museum Development
- Financial sustainability
- Likely demand
- Level of risk (inverse)

- Public Access
- Increased use of WD heritage collections

**5.2** The exercise illustrated the following:

<b>Option</b>	<b>Overall points score</b>
Do nothing	64
Progress museum concept designs	79
Progress an alternative use of the space	62

The option to progress the museum concept designs emerged as the preferred option, scoring particularly highly on museum development and public access.

## **6 People Implications**

**6.1** There are no direct people implications arising from this report. The new museum is envisaged to operate on the same basis as the current Clydebanks Heritage Centre, with additional support from heritage volunteers.

## **7 Financial & Procurement Implications**

**7.1** Realising this ambition for a new museum in Clydebanks will cost £625,000. A bid for £50,000 of external funding will be made to support the project. This will mean there is a requirement for investment of £575,000 from the Cultural Capital Fund.

**7.2** Officers will also apply for £100,000 of complimentary external funding to undertake activity in support of this new museum. The focus of this activity will be to support audience and volunteer development, enhance learning activities and increase opportunities for West Dunbartonshire's citizens and visitors to the area to engage with our heritage collections and explore the stories they tell.

**7.3** All procurement activity carried out by the Council in excess of £50K is subject to a contract strategy. If approval is given, the contract strategy shall include but may not be limited to: contract scope, service forward plan, the market, procurement model and routes, roles and responsibilities, risks, issues and opportunities, and contract management.

## **8 Risk Analysis**

**8.1** The historic nature of the Clydebanks Library building will present challenges, known and unknown, to this project's success. We have mitigated these risks by working closely with colleagues in Asset Management to understand what is structurally possible in the basement area of Clydebanks Library. We have further mitigated this risk by developing concept designs with an established, reputable exhibition design company who have worked with architectural plans provided by colleagues in Consultancy Services. There has been a regular flow of technical information regarding these proposals throughout the concept design stages.

- 8.2** There is a risk that citizens of Clydebank will be unhappy that the museum is moving out of its current location. We have mitigated this by placing the visitor experience at the centre of the concept proposed, including consideration of both external and internal wayfinding as detailed in Studioarc's Interpretation Plan.
- 8.3** Existing users of Clydebank Library and Clydebank Heritage Centre may be unhappy with the change of use in the basement area. We have mitigated this by taking cognisance of the last public consultation carried out by the Library and Museum public survey in 2017 and by ensuring that existing functions of the Heritage Centre are absorbed into the overarching proposed designs.
- 8.4** There is a risk that this investment may not realise the increased visitor numbers anticipated and therefore generate an overall poor return. However action will be taken to mitigate this risk. In the main the actions will be focused around a robust communications and marketing plan for the new museum.
- 8.5** There is a risk that the museum will need supervised and this would add costs to the service which would not be covered. This has been mitigated by learning visits to similar museum venues where enclosed display solutions; flexible supervision; volunteer involvement; and CCTV are variously used to ensure the safety and integrity of displays.
- 8.6** There is a risk that the basement location will be too discreet to attract passing footfall and this will lead to low visitor numbers. We have mitigated this by asking Studioarc to consider the overall visitor journey, including internal and external wayfinding. At detailed design stage further mitigation of this risk will be possible through developed proposals for external signage, etc.
- 8.7** There is a risk that Museums Galleries Scotland will not look favourably on moving the Council's only Accredited Museum and seek to review its status. This has been mitigated by proactive discussions with Museums Galleries Scotland to ensure support for the proposals, in principle. Museums Galleries Scotland will continue to be advised as the project develops.
- 8.8** There is a risk that the project budget will be insufficient to realise the ambition of the concept designs. This has been mitigated by working with an established, reputable exhibition design company to determine an indicative project budget, based on known and comparable costs. Furthermore, a commitment to value engineering at all stages of project development will further mitigate against the risk of overspending.

## **9 Equalities Impact Assessment (EIA)**

- 9.1** An Equality Impact Screening did not indicate any further action required in relation to any recommendations.

## **10 Consultation**

**10.1** This proposal to create a new museum for Clydebank has been developed by the Team Lead Arts & Heritage, with specialist input from officers across Libraries and Cultural Services, Asset Management, Performance and Strategy, and the Corporate Procurement Unit. Consultation has also taken place with Legal and Finance.

## **11 Strategic Assessment**

**11.1** The proposals within this report support the following strategic priorities:

- Efficient and effective frontline services that improve the everyday lives of residents.

**Malcolm Bennie**  
**Service Lead – Communication, Culture & Communities**  
**Date 24/10/2019**

---

**Person to Contact:** Sarah Christie  
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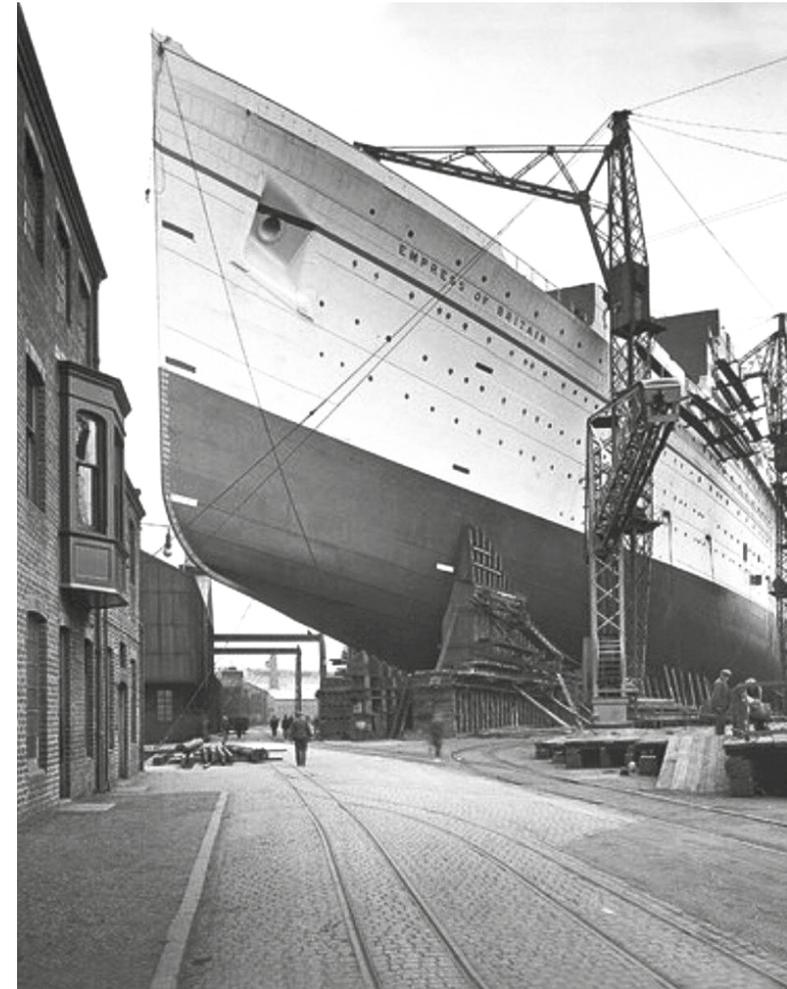
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**Appendix:** Appendix 1: Studioarc Interpretation Plan  
Appendix 2: Room of Remembrance

**Background Papers:** February 2019 Cultural Committee Report: A permanent museum celebrating Clydebank's history and legacy  
May 2019 Cultural Committee Report: Clydebank Town Hall

**Wards Affected:** All

# CLYDEBANK MUSEUM



Interpretation Plan  
September 2019



“ Telling stories about the past is a powerful thing it connects the older generations to the younger ones, it’s like a kind of glue. ”

Anne, Clydebank Local History Society

**Studioarc Design Consultants Ltd**

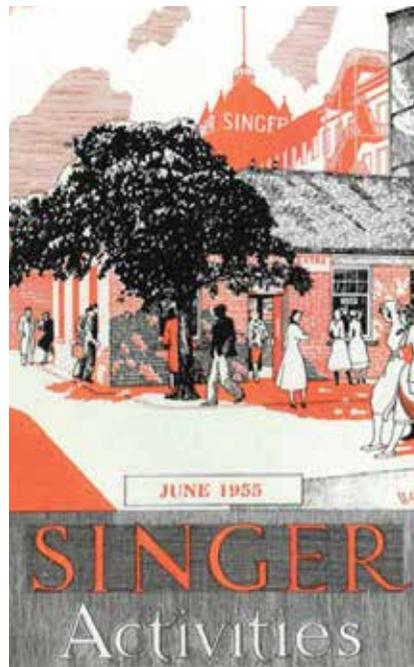
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# CLYDEBANK MUSEUM | INTRODUCTION



This Interpretation Plan has been commissioned by West Dunbartonshire Council to develop proposals for a new permanent museum space in the basement of Clydebank Library.

Designed in 1912 by Alexander McInnes Gardner, the library building was purpose-built as a public lending library, part-funded by Scottish philanthropist Andrew Carnegie. The library opened to the public in 1913 and has been in continuous operation ever since. During the Second World War the basement area of Clydebank Library was taken over by the Ministry of Home Security and was used as the ARP headquarters for the Burgh of Clydebank.

During the Blitz of March 1941 the building took a direct hit and 11,000 books were lost. Temporary repairs to the building allowed the lending service to quickly recommence, although it was not until 1950 that full restoration of the building was complete. Today the Library continues to operate as a lending library with local history archives and a heritage exhibition space located within the basement of the building.

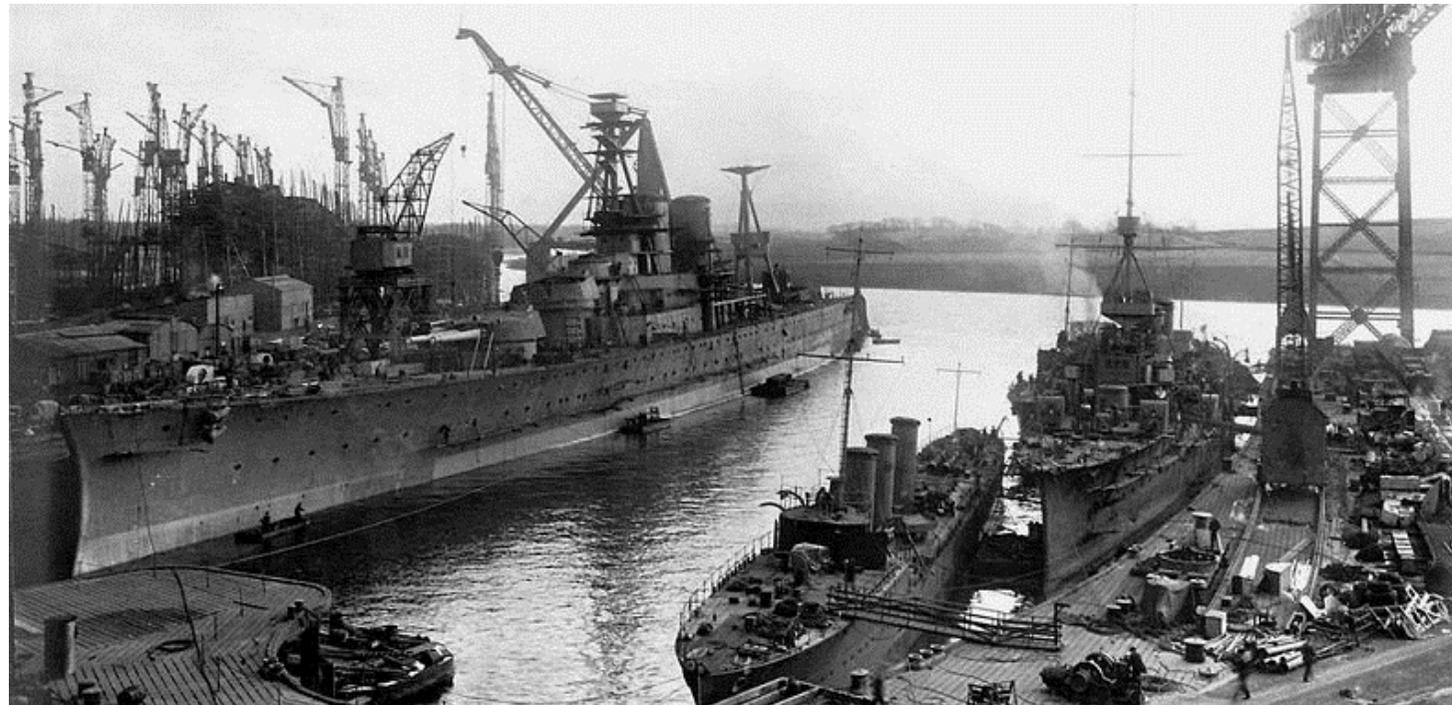
Since 1980, the museum facility for Clydebank has been housed in Clydebank Town Hall. This building, which is situated close to the Library, provides limited display and interpretation. It is proposed that the museum is relocated from the Town Hall

to the refurbished basement of Clydebank Library. To accommodate this, work is currently underway, (autumn 2019) to upgrade the Library basement and expand the display area for the new museum.

This report sets out proposals for the development of the basement area to include a new museum displaying a range of objects including the Singer Sewing Machine Collection and Singer Archive, a Recognised Collection of National Significance. The basement will continue to act as a community hub providing access to the local history archive.



The development of the new museum space provides the opportunity to engage visitors more widely in Clydebank's heritage through exploring the objects, people and stories associated with the area's industrial, social and local history. In addition to providing increased display area and allowing a larger proportion of the collection to be shown, enhanced interpretation will make the displays more accessible and enable visitors to connect to Clydebank's stories in meaningful and creative ways. It is important that the interpretation is designed to meet a variety of different learning styles as much of the learning will be delivered informally through contact, interaction and participation with the displays.



Interpretation should provide opportunities for visitors to engage:

- i. visually through objects, pictures, images and spatial understanding
- ii. aurally through sound, audio treatments and music
- iii. verbally through the written and spoken word
- iv. physically through tactile and sensory opportunities

In addition, interpretation must cater for both social learners who prefer to learn in groups or with other people, and for solitary learners, whose preference is to work alone or self-study. In other words, visitors must be engaged with the collection and its stories and content must be delivered in a way which allows the widest access and participation.

The new museum displays also offer important opportunities to provide orientation to the wider area, including the Titan Crane located in the former John Brown's Shipyard.

**In summary, the project provides an outstanding opportunity to:**

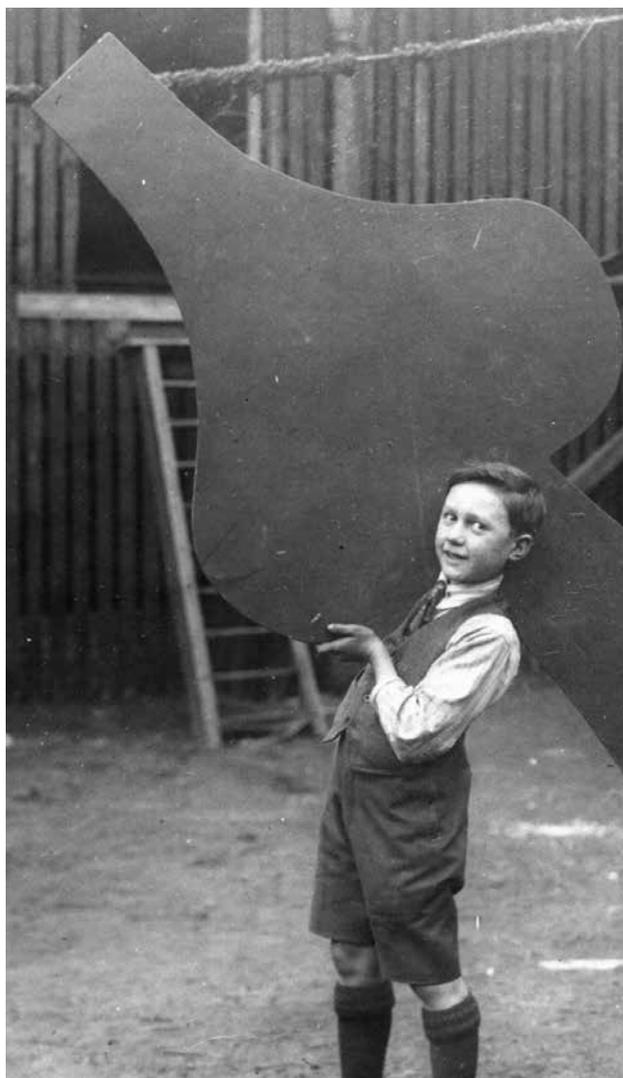
- enable more of the collection to be displayed, including the nationally significant Singer Sewing Machine and Singer Archive collection
- ensure the long-term sustainability of the collection by providing museum-grade cases which provide suitable environmental control
- tell the key industrial and social heritage stories of Clydebank in engaging ways to meet the needs of a wide range of visitors
- encourage a diverse range of visitors to actively participate in discovering more about Clydebank's social and industrial history through follow-up information, links to the local history archive and a range of events and activities
- create opportunities and facilities for informal and formal learning
- provide opportunities for visitors to feedback thoughts, memories and reminiscences and to take have opportunities to help curate community displays
- create flexible study spaces which can be used in a variety of ways by visitors and researchers, to access the local history collection and archive
- provide orientation to the wider town and to places with specific links to Clydebank's industrial history



**In developing the proposals, this report draws on research and consultations with:**

- **Sarah Christie**, Team Lead Arts & Heritage, West Dunbartonshire Libraries and Cultural Services
- **Jo Sherington**, Local History & Reference Librarian, Heritage Centre at Clydebank Library
- **Andrew Graham**, Collections Officer, West Dunbartonshire Libraries and Cultural Services
- **Trish Robins**, Exhibition Officer, West Dunbartonshire Libraries and Cultural Services
- **Dr Jackie Clarke**, School of Modern Languages and Cultures, University of Glasgow

In developing the concepts for Clydebank Museum there are a number of guiding principles which both inform its development and ensure its long-term sustainability.



## A Museum that Belongs to Clydebank

Clydebank heritage centre is a much-loved resource, well used by local community groups, researchers and volunteers. It is therefore important that the new museum fosters a sense of ownership within the local community whose regular engagement and participation will be an important element of its success. The new museum will provide opportunities for community curation, research and input into content of displays through oral histories, vox pops and reminiscences. Whilst the primary focus of the museum will be the industrial, social and local history of Clydebank, the content will be brought up-to-date through exploration of the positive impact of community projects and initiatives on Clydebank today. The museum will strive to engage visitors and local people in dialogue, representing a wide range of views and encouraging visitor comment and feedback to ensure the museum's broad appeal.

## The Voice of the Museum

The tone of the museum is an important factor in the visitor experience. Whilst the standard and presentation of the displays will be highly professional in nature, the tone of the museum should reflect and feature local voices and experiences. The displays, together with the look and feel of the museum, should be welcoming, inclusive and should foster a sense

of pride, encouraging connection, participation and informal learning.

## Sustaining the Museum

Being able to refresh elements of the offer will play a key part in the long-term sustainability of the museum. Whilst the permanent displays will not require regular updates, there should be opportunities for individual elements to be refreshed by the museum staff, volunteers or local groups. Changing displays could be themed to link to anniversaries, commemorations or important events, allowing local promotion and joint marketing with other organisations. It is also important to foster key relationships with neighbouring heritage sites such as the Titan Crane and Denny Tank to ensure mutual promotion and strengthen the heritage offer within the area.

Digital technology also has a place in sustaining the museum. In recent years, digital technologies have created exciting new possibilities for museum audiences to engage more widely and deeply with heritage content and collections. Digital engagement, particularly through social media, should form a key strand of the museum development, allowing visitors to share, feedback and influence content. The Arts and Heritage team has already had great success with its #singerstories campaign and the new museum should continue to build on these relationships.

The development of Clydebank Museum including the display of its important collections, combined with engaging interpretation, greater display area and flexible facilities, provides an outstanding opportunity to engage with a wide audience of varying ages and abilities.

The Museum should offer opportunities for individual participation, volunteering and learning to allow local people to engage more deeply with the offer. Flexible space for events, activities and talks will also be important in providing a strong draw for local visitors.

The following audiences have been identified for the museum:



## Local visitors

Engendering a sense of pride in Clydebank Museum will be key to the success of the space. There is a strong sense of belonging and ownership of Clydebank's heritage within the local community, especially amongst those with family connections to Singer Manufacturing Corporation and the local shipyards. Telling the stories of those who worked at these institutions is key to engaging local audiences and to preserving this important aspect of the town's history.

Opportunities will also be provided to bring local people's experiences up to the present-day through presentation and exploration of Clydebank today. Stories should be presented in interactive and participative ways, positioning Clydebank Museum as an important centre of industrial history both locally and nationally. The inclusion of a community-curated exhibition space with a changing programme of temporary displays will encourage local groups and organisations to engage with the museum, using the space to highlight stories which are important to them, or to promote positive initiatives within the town.



## Families and inter-generational visitors

It is important that the museum is positioned as welcoming, family-friendly, highly participative and accessible. Interpretation within the museum will include high and low-tech interactive elements to engage inter-generational and family audiences.

Stories within the museum will be developed to appeal to a wide range of ages and abilities and will incorporate aspects of Clydebank's wider social history. Hands-on activities and opportunities for visitor participation will be a key part of the experience designed to be repeatable and to appeal to this audience.



## Specialist interest visitors

In order to attract specialist interest visitors, the museum content must be relevant with provision for in-depth drill-down material to meet a range of needs.

The combination of a greater amount of the collection on display, together with drill-down databases providing in-depth interpretation relating to Clydebank's shipbuilding and sewing machines industries will be important for this audience. Signposting will be a consistent element in each of the themed displays and will direct visitors to further sources of information. These will include the local history collection and archive together with orientation to other places of interest.

A flexible study area will provide space for independent study and for specialist group sessions. This area will also incorporate a projector for talks, workshops and events.



## Educational groups

School groups have traditionally been an active audience for the Library and heritage centre, and the new museum will be designed to maintain and widen appeal to school and other education groups.

Provision will be made to accommodate groups of around 30 people within the introductory area of the museum, from where it is anticipated that they would split into two smaller groups: one exploring the museum displays and the other undertaking workshop activities. The designs include for storage of schoolbags, coats etc.



## Community groups and volunteers

Opportunities for individual participation, volunteering, training and lifelong learning within the museum will enable the local community, groups and volunteers to engage more deeply with the museum content. Active projects, such as 'After the Factory', which captures the memories of people from Clydebank at the close of its traditional industries, would be included and supported.

The continuation and expansion of events, activities, talks and learning opportunities will provide grassroots engagement with the community. This participation will help to forge a sense of pride and ownership in the new museum.

As part of the work in developing the outline interpretation, we have defined a series of learning, behavioural and emotional objectives. These are important measures against which the interpretation can ultimately be evaluated.

## Learning Objectives

These define the core messages that the majority of visitors will understand.

It is anticipated that the majority of visitors will:

- Understand that community is central to Clydebank's history and essential to its future
- Know that Clydebank grew from rural farmland to become a world-centre for industry and engineering excellence, and understand how industry came to permeate all areas of the community
- Learn about Clydebank's impact on the world through the distribution of its great ships and millions of Singer sewing machines across the globe
- Discover the 'Bankie' spirit and how the resilience of Clydebank's community remains a defining feature today

## Behavioural objectives

These define key behaviours that will affect the majority of visitors.

It is anticipated that some visitors will:

- Actively engage with Clydebank's rich local history through materials on site or by taking part in an activity such as the heritage trail
- Get involved with an event or workshop in the museum
- Contribute memories or leave thoughts about what Clydebank means to them
- Become a volunteer – gain confidence, learn new skills and increase well-being

## Emotional objectives

These aim to engender a positive emotional response in visitors.

It is anticipated that the majority of visitors will:

- Feel proud of Clydebank, its industrial heritage, its people and its achievements
- Value the nationally significant collections which the museum holds
- Feel connected to the wider community by interacting within the museum
- Be inspired by the museum's collections and stories and be encouraged to find out more through the local archives

# CLYDEBANK MUSEUM | SITE PLAN



Clydebank Library is located on Dumbarton Road in the heart of the town. To the north is Singer Station, one of the few references left to the Singer Factory which once stretched over 46 acres. To the south-east of the Library is the former site of John Brown & Co Ltd's shipyard, evidence of which can still be seen in the remaining fitting-out basin and in the Titan Crane which still dominates the skyline. This was the world's first electrically-powered cantilever crane and the largest of its kind when it was constructed in 1907. The site of the Titan Crane is currently undergoing redevelopment as part of the Queen's Quay masterplan which will see the introduction of public parks, housing, cafes and bars and a new walkway connecting the Titan Crane with Clydebank Library and the town centre.

# CLYDEBANK MUSEUM | VISITOR FLOW

The following pages show the visitor flow route.

The main entrance to the Library building on Dumbarton Road is reached by a series of steps which lead visitors up to an entrance lobby. There is no wheelchair or buggy access from the front of the building. This is reached via a gated path to the east which leads to a lift area from which visitors can access all floors. The disabled access route around the outside of the building should be improved as part of the museum work and made more welcoming.

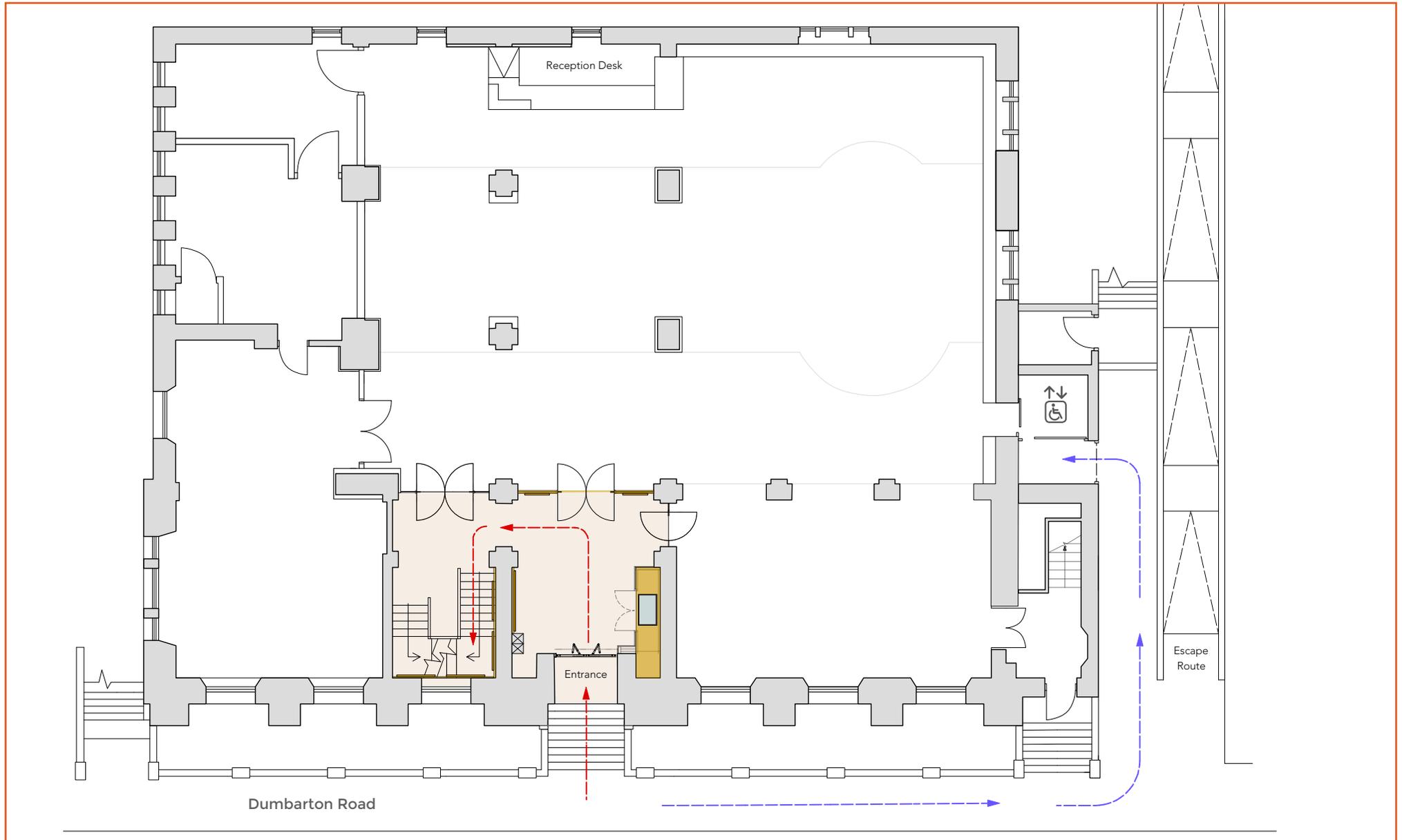
Visitors arriving by lift will enter directly into the local history / museum space from the east. Visitors taking the stairs to the basement will enter the museum from the corridor.

To exit the new museum in the basement visitors would retrace their steps back to ground floor or return via the lift.



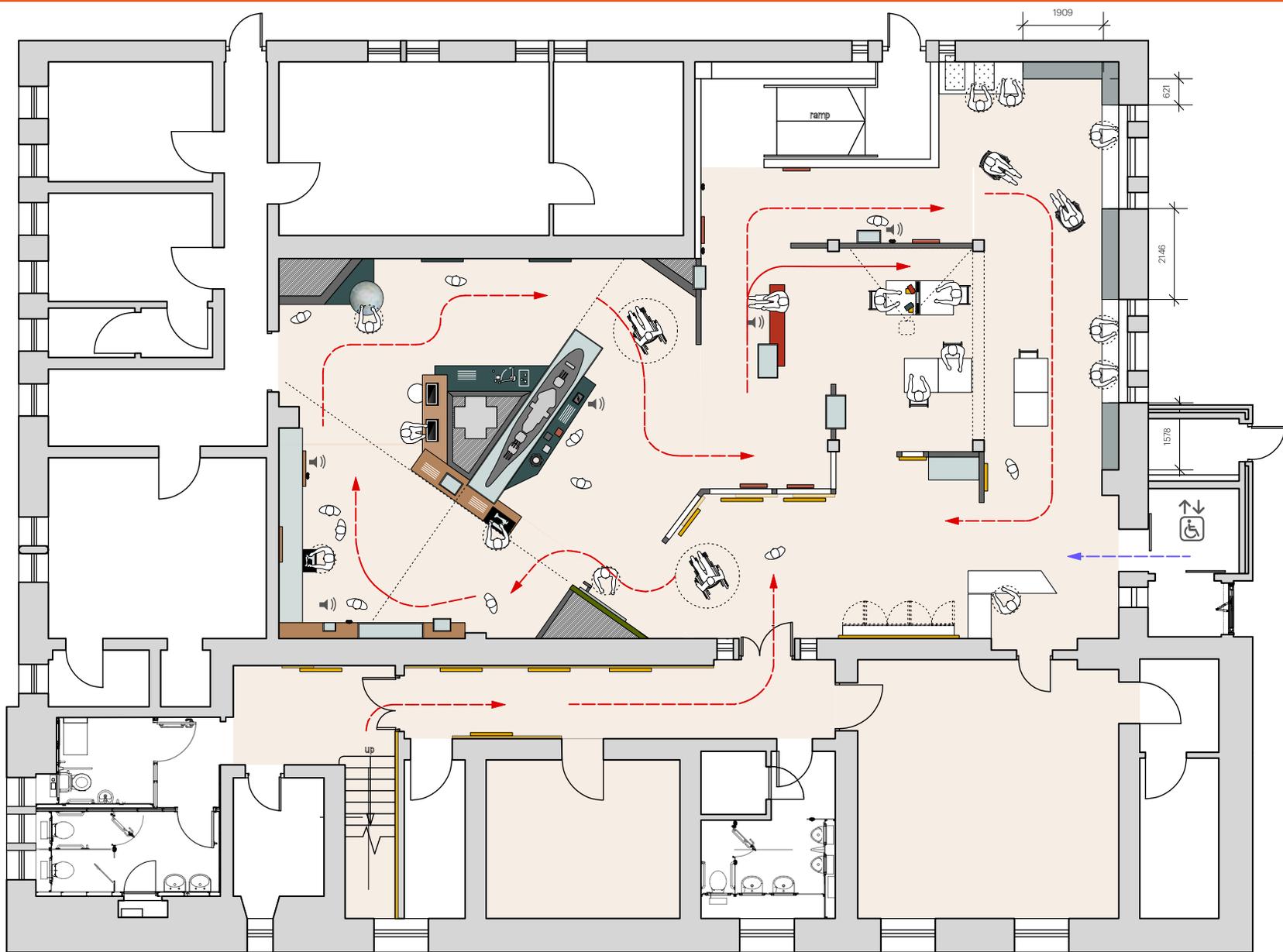
Ground floor plan showing visitor flow route

- > general visitor route
- > wheelchair/buggy route



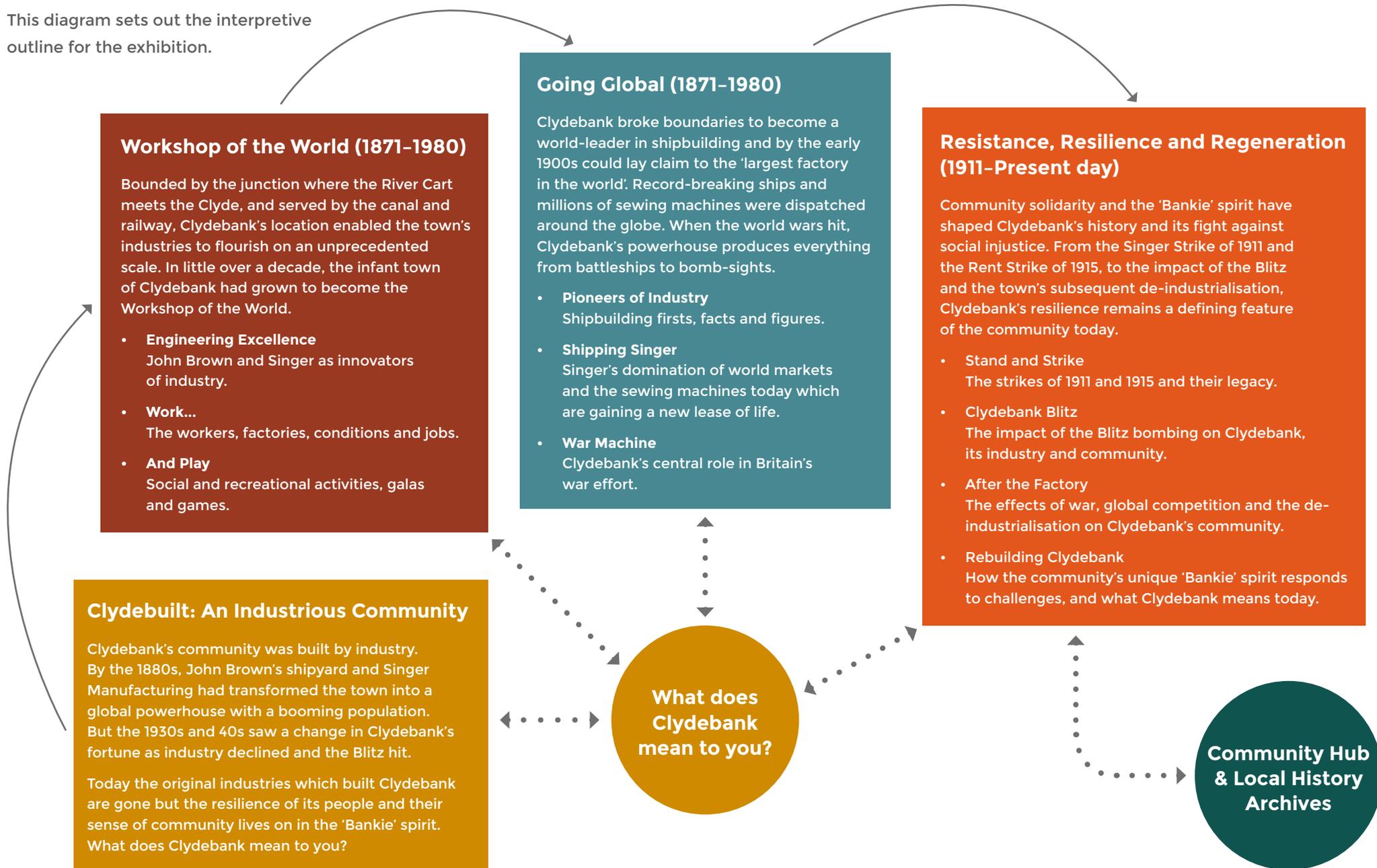
First floor plan showing visitor flow route

- > general visitor route
- > wheelchair/buggy route



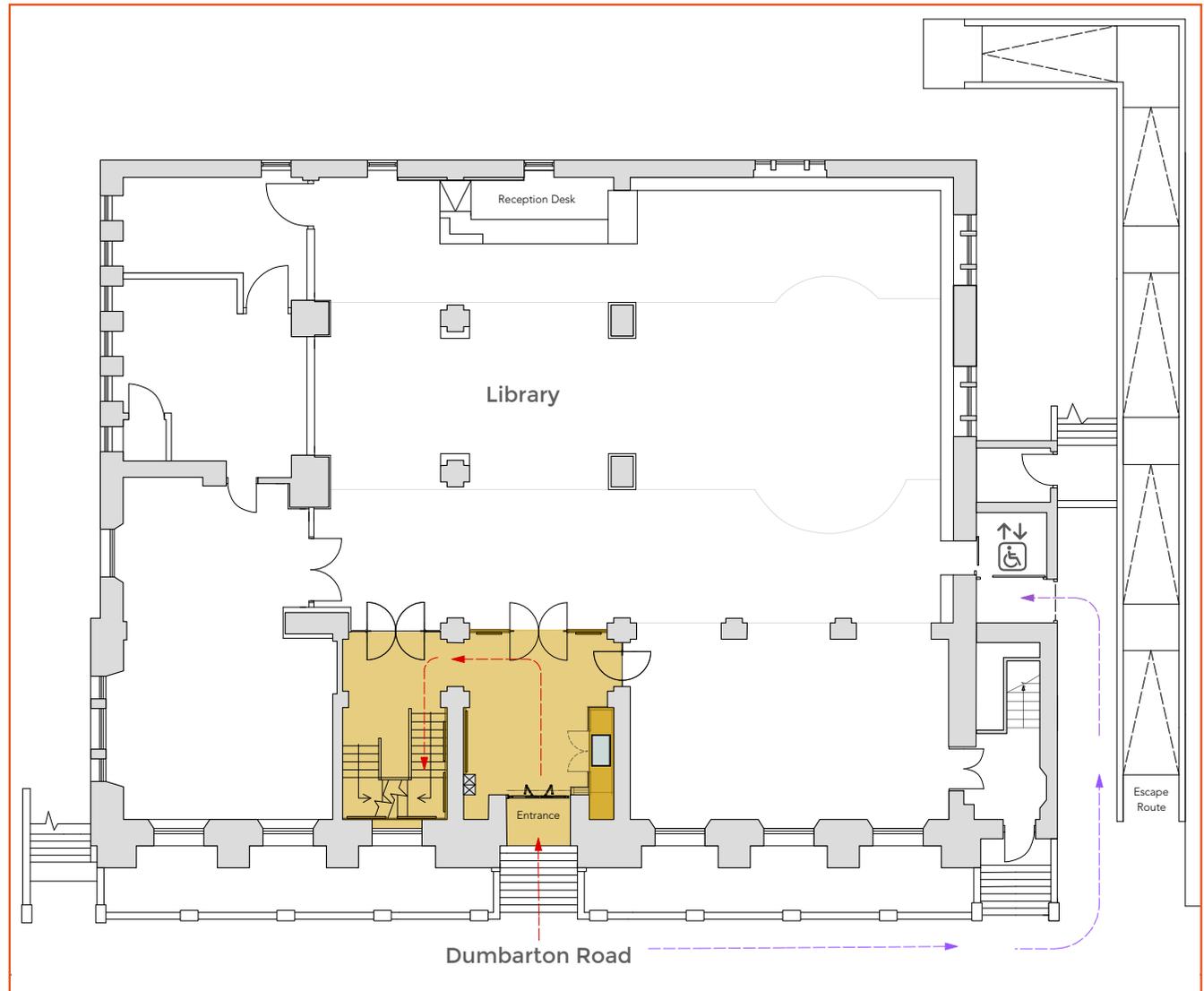
# CLYDEBANK MUSEUM | INTERPRETATION STRATEGY

This diagram sets out the interpretive outline for the exhibition.



# CLYDEBANK MUSEUM | ARRIVAL, STAIR AND CORRIDOR

Visitors enter the building into a foyer area which leads directly to the lending library. With no direct sightlines, it is of paramount importance that the new museum is clearly promoted to visitors upon entry. A separate signage strategy should be developed which would look at the naming of the building to incorporate both library and museum functions.



Within the entrance foyer, a museum-standard display case would be incorporated into the existing booth structure on the right hand side. This would be designed to highlight the museum through regularly changing displays of objects from the collection. Opposite this, an area for graphics will celebrate the museum's presence and offer.



Visitors descend the staircase to a landing area which leads down to the basement level corridor and the museum. The stairway will be given a fresh graphic and lighting treatment to enhance the visitor journey. On the landing, a 3D installation will create visual impact and provide visitors with a taster of the museum. The basement corridor will be integrated to become part of the visitor experience through a series of large-scale back-lit graphics presenting iconic archive images of Clydebank, its people and its industries.

# CLYDEBANK MUSEUM | MUSEUM CONCEPT PLAN

- Clydebuilt : Intro Film  
47 sqm (includes corridor)
- Workshop of the World  
31 sqm
- Going Global  
53 sqm
- Resistance, Resilience and Regeneration  
30 sqm
- Heritage Centre | Community Hub  
79 sqm
- Local Archive History  
56 sqm
- Remembrance Room  
18 sqm



The museum area has been divided into four areas which reflect the key themes with the community hub and local history archive area located to the east of the space.

A separate room, off the corridor, has been identified as a Room of Remembrance to house the rolls of honour of those who lost their lives in the Blitz and World Wars.

This first theme addresses the key question:  
What does Clydebank mean to you?

## Key theme:

Clydebank's community was built by industry with the town rapidly growing from a small settlement in 1871 to a population of 5,000 only 15 years later. By the 1880s, John Brown's shipyard and Singer Manufacturing had transformed the area into a global powerhouse with a booming population. But the 1930s and 40s brought a change to Clydebank's fortunes with the devastation caused by the Blitz and the impact of the Depression on industry. The interpretation will highlight the enormous social and physical change Clydebank has undergone since its beginnings with a focus on local memories of the industries that once dominated the town.

Today the original industries which built Clydebank are gone but the resilience of its people and their sense of community lives on in the 'Bankie' spirit, which will be explored through the question: what does Clydebank mean to you?

“ The Bankie character has been woven by this product, and I am rather proud of it. ”

Ex-worker, Singer Factory

## Key objects:

- Silver spade presented to Alexander Mackenzie on the occasion of breaking ground for the new Kilbowie factory
- Wooden hammer used to launch SS *Hammonia* at J&G Thomson yard 1882 (built for the Hamburg America transatlantic shipping line)

## Delivery:

Taking the theme, 'Clydebuilt: An Industrious Community', a dynamic film presentation will be developed to introduce Clydebank's story. This would be projected onto multiple, interconnected planes, referencing the vast metal sheets used in shipbuilding. The film would serve as an introduction and welcome, posing the question: 'What does Clydebank mean to you?' Filmed interviews with local people would be combined with oral histories, archive stills and film footage, to build up a picture of Clydebank's rich past as an industrial powerhouse and to explore the town today and hopes for its future.



Visualisation of entrance area presenting Clydebank: An Industrious Community with views to the Community Hub



## Key theme:

Bounded by the junction where the River Cart meets the River Clyde, and served by the canal and railway, Clydebank's location enabled the town's industries to flourish on an unprecedented scale.

In the 19th century, Glasgow's industrial strength earned it the reputation as the Second City of the Empire. But with space at a premium, businesses which wanted to expand soon had to look outside of the city. In 1871, J & G Thomson moved their shipyard from Govan to a large area of farmland at Barns of Clyde. Positioned opposite the junction where the River Cart flows into the Clyde, the new site enabled the company to launch larger ships than ever before from its new state-of-the-art shipyard.

Around the same time, America's Singer Manufacturing Company had expanded into Europe in response to global demand. Initially based in the centre of Glasgow, the company soon outgrew the space and in 1881 purchased land at Kilbowie Farm close to Thomson's shipyard. Here the company built the 'most modern and extensive' factory in Europe. With good canal and rail links, the greenspace was ideal for business expansion and the town rapidly grew to house the 1000s-strong workforce. By 1885, the infant town of Clydebank had truly become the Workshop of the World: a centre of innovation and invention, leading the way through pioneering new working methods.



## Subthemes:

### Engineering Excellence

Clydebank's shipyards of Thomson, later John Brown's, and Beardmore's together with the Singer Factory employed the latest manufacturing and engineering techniques, which enabled them to become leaders in their fields.

After moving to Clydebank, Thomson's became forerunners of shipbuilding, creating sophisticated vessels including the first ever steel-built ship *Servia*, which became the flagship of the Cunard fleet boasting greater speeds than any other ocean steamship afloat. When John Brown's took over the shipyard in 1899 the company brought with it a fresh appetite for innovation. In 1905, John Brown's attracted the attention of the Admiralty with its Brown-Curtis steam turbine invention described as a 'great leap' in marine technology. And by 1907, the Titan Crane - the world's first electrically-powered cantilever crane and the largest of its kind - was up-and-running. With an initial lifting power of 160 tonnes, the crane was a physical representation of the engineering ambition of Clydebank, accelerating the shipyard's ability to produce the world's largest ships. Today the Titan Crane remains one of few examples of material evidence relating to this once vast industry which dominated Clydebank and, as such, it should form a key orientation element of the museum.

By the beginning of the 1900s, the Clyde was already at the centre of marine engineering and considered

the greatest shipbuilding river in the world. Clydebank soon garnered a reputation as a centre of engineering excellence, and in 1906 Beardmore's shipyard was built upriver from John Brown's.

Beardmore's mission was to build the largest and highest class of ship, naval and merchant vessels using the most modern facilities and efficient building techniques. The yard's output was truly diverse, including battleships, flying boats, locomotives and, in 1914, the world's first aircraft carrier the *Argus*.

Meanwhile, the Singer Factory continued its unbeatable production, at its peak dispatching 25,000 sewing machines around the globe each week. At its state-of-the-art factory site, stretching 2.5 miles in length, Singer sewing machine parts could be manufactured from scratch rather than simply assembled from imported pieces. This new all-purpose factory was initially divided into 41 departments ranging from iron foundries, needle department, polishers, cabinet factory, moulders, engineers and joiners to drawing offices, parts, packaging and shipping. A 'time and motion' department analysed tasks to maximise efficiency. Connected by purpose-built railway lines, the factory was designed for ultimate efficiency, operating a strict hierarchy and employing the production methodology of 'Taylorism', which broke every task of producing a sewing machine into small, simple segments per department.



By 1906 demand was outstripping production and the factory buildings were doubled in height, whilst a new stretch of railway line was constructed and a new station built to replace the original. Located within the Factory itself, the station was aptly renamed 'Singer'.

#### Work . . .

From 1885 onwards, the Singer Factory was employing thousands of workers from Clydebank and the surrounding towns. The variety of sewing machines produced at the factory was remarkable, ranging from domestic to industrial machines for sewing carpets, gloves, sails, horse bridle gear, parachutes, boot-making and hat-making. The pride felt in producing the iconic machines which crossed continents was felt throughout the factory and across time. In spite of the heavy labour demands, many workers recall being grateful for the opportunity Singer gave them to learn valuable skills. For others, particularly women to whom much of the semi-skilled and repetitive work fell, the days were monotonous alleviated only by the life-long friendships which many forged.

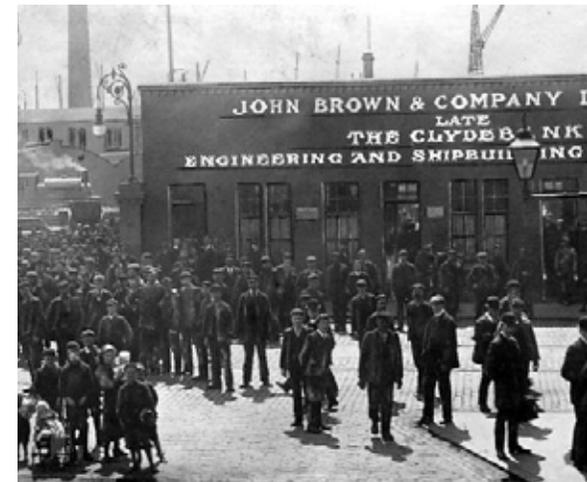
“ . . . you were proud to be making a small part and to know it was going to be a Singer sewing machine and it was going to give someone so much pleasure and be sent all over the world. ”

Anna Stones, former worker in the parts department at the Singer Factory

“ In most cases it took a while to find someone that you would be compatible with, and once this was achieved you stayed with that person. ”

Raymond Cross, former employee of John Brown's shipyard

Shipbuilding relied on both hard labour and great skill, with the shipyards at Clydebank home to some of the very best engineers in the world. Each ship was a one-off, built for a specific purpose. These tailor-made creations required an army of workers to bring them into existence with every aspect of construction carried out on site. Technical draughtsmen drew up the complex plans, scaffolders erected gigantic frameworks to support the construction, whilst riveters and welders worked in groups to join the steel plates together. Carpenters constructed the deck, joiners crafted the beautiful interiors, engineers and plumbers installed the massive engines, all under the watchful eyes of an army of foremen who oversaw the whole operation. The days and weeks were long, often lasting late into the night. In spite of the harsh conditions, the pride in the work was palpable and there was a clear sense of purpose in constructing vast vessels of such obvious utility. The bonds formed between workers were strong, with tasks often demanding a unique partnership to succeed.



... Play

Industry was so deeply woven into the fabric of the town that many social and recreational events were linked back to the factory and shipyards.

In 1913 Singer's new manager Walter J Rickey overhauled the culture of Singer Factory by introducing extensive social and recreational activities. Sporting, horticultural, dancing, singing, arts, crafts and music clubs were formed, and departments started to engage in highly-competitive inter-departmental games and competitions. By 1921 there were bowling greens and tennis lawns to complement the Singer Recreational Hall. Around the same time, the shipyards were also encouraging recreational activity, with John Brown's home to both a Male Voice Choir and a football team. The annual Singer Gala was not only for the Singer workforce; it was the highlight of the year for the entire town of Clydebank. Sports competitions were held, and the position of gala queen fiercely contested between the young women nominated from each of Singer's departments. The success of the event saw Hollywood actress Dorothy Lamour officially open the gala in 1950.



## Key objects:

- Invites to launch of RMS *Queen Mary*, RMS *Queen Elizabeth* and RMS *Queen Elizabeth II*
- Selection of shipyard tools
- Industrial artefacts
- Display of Singer sewing machines including star items: Singer Number 1, turtleback, flying dutchman, letter A, sewing carpets, gloves, sails, and hat-making
- Singer decal transfer books (or digital)
- Singer 'Murdoch Cup' for inter-departmental hockey competition
- Post WWII Singer Queen Robe worn by the Singer Gala Queen, the highlight of the Singer Social Calendar
- Dynamic, multi-screen film featuring interviews with local community, archive images and moving footage.

“ You got to know everybody, and they got to know you. ”

Ex-worker, Singer Factory

## Delivery

Moving through from the introductory film area, visitors will arrive at a hands-on interactive map of Clydebank which will trace the development of the area from earliest times to industrial powerhouse. By pulling across layers visitors will be able to see the map build up to show the expansion of industrial Clydebank, highlighting the importance of the area's geographical position which has attracted and supported communities for thousands of years. Key locations to feature would include the Neolithic Cochno Stone, Kilbowie Farm, the shipyards, Clydebank town and the Singer Factory, with each layer accompanied by visual and written interpretation.

Drawing on historical accounts and photographs, Workshop of the World will immerse visitors in the atmosphere of both the shipyards and the Singer factory through the use of soundscapes and large-scale graphics. A dynamic display of tools from the collection, artefacts and plans will be used to interpret the vast sites of both the shipyards and Singer Factory, communicating how each site operated and revealing the great number of departments and individuals it took to create Clydebank's ships and sewing machines.

A wall of sewing machines from the Recognised Collection of National Significance will be displayed in museum-standard cases.

Interpretation of the machines will employ a mix of audio, lighting, graphics and textiles to bring the objects to life. Key machines of significance will be highlighted within this display communicating the scale and variety of the collection.

An interactive display will enable visitors to decorate their own Singer sewing machine by selecting from the original decal designs displayed on a touchscreen. Once complete, their design will be projected onto a three-dimensional sewing machine. Visitors will be invited to share their designs via social media.

A low-tech interactive will encourage visitors to use a hand-turn sewing machine to follow a pattern on a piece of card. Rather than a needle, the machine could emboss or stamp the card, creating a keepsake which visitors can take home with them.

This area will also include touchscreens placed at table height with accompanying seating and headphones for audio content. The touchscreens will provide drill-down information for in-depth exploration of the material relating to shipbuilding and the Singer factory. Archive footage, imagery, oral histories, interviews and newspaper cuttings could be explored through this medium.

Visualisation of Workshop of the World with HMS *Vanguard* model in foreground, displays on shipbuilding and the Singer sewing machine collection to the rear.



## Key theme:

Clydebank broke boundaries to become a world-leader in shipbuilding and by the early 1900s could lay claim to having the 'largest factory in the world'. Record-breaking ships and millions of sewing machines were dispatched around the globe from this one town. When the world wars hit, Clydebank was transformed into a war machine producing everything from battleships to bomb-sights.

## Subthemes

### Shipping Singer

By 1913, the Singer Manufacturing Company was the world's first global brand, selling to countries throughout Europe, Asia, Africa and Australasia. During this time, additional Singer factories were opened in the America, Canada, Germany, Russia, France and Italy. However, it was Clydebank which remained Singer's premier powerhouse, producing up to 25,000 sewing machines per week from its 14,000-strong workforce. By 1914 one in five households across Europe owned a Singer sewing machine, and by its closure in 1980 the factory had shipped 36 million machines across the globe. Today, Singer machines are donated to countries across Africa through a charitable scheme helping young women to learn new skills in dressmaking.

“ Having a sewing machine is going to change my life big time. ”

Gloria Boakyewaa Brumpog,  
Street Girls Aid, Ghana

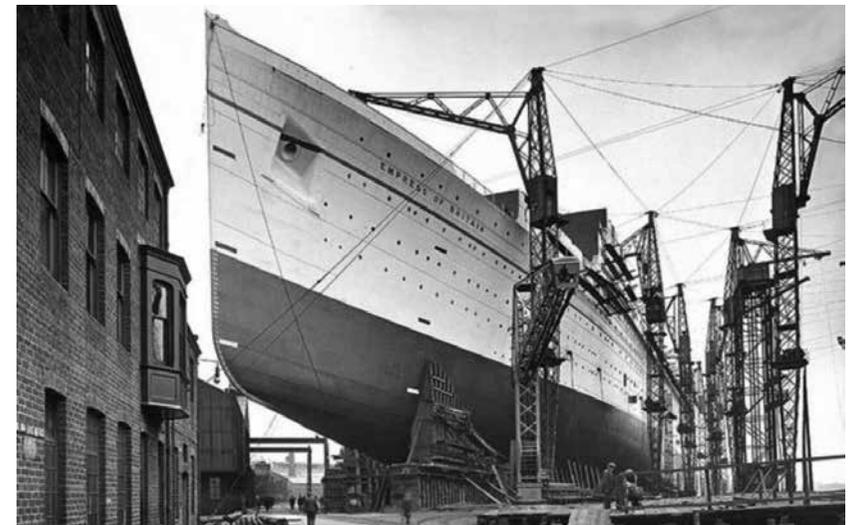


## Pioneers of Industry

For almost 100 years, Clydebank's shipyards were responsible for the launch of world-renowned ocean liners and Royal Navy battleships which charted the world's oceans. Thomson, John Brown and Beardmore's set their ambitions on becoming international leaders in shipbuilding. From as early as 1874, Thomson's Clydebank shipyard was producing merchant and naval ships for countries such as Brazil, Canada, Spain, Germany and Japan. When John Brown's took over in 1899 the shipyard continued to serve both Britain and the rest of the globe, launching vessels for New Zealand, Russia, Canada, America, Chile and Argentina.

In the years preceding the First World War, Germany and Britain competed for dominance in shipbuilding. Germany led the way in building the fastest ships in the world, but in 1904, John Brown's yard began the construction of what would become not only the largest but also the fastest ship in the world: the *Lusitania*. Investing in pioneering engineering techniques, John Brown's added new steam turbines to the ship. One month after being handed to her owners in 1907, the *Lusitania* snatched the Blue Riband from Germany when she broke the record for the fastest east-west passage to New York.

John Brown's shipyard built many notable ships, including the *Royal Yacht Britannia* which was launched by Queen Elizabeth II in April 1953.



## War Machine

Clydebank played a vital role in both the First and Second World Wars, with labourers in the shipyards and factory working 24-hour shifts, seven days a week, to produce battleships, arms and munitions.

The shipyards worked around the clock to produce new battleships and repair those that had been damaged. In 1914, the output of the Clyde was equal to the combined output of the German and American shipbuilding industries. During the Second World War the luxury cruise liners the *Queen Mary* and *Queen Elizabeth* were repurposed for war work, painted grey and used to transport troops around the globe. The *Queen Elizabeth* had been under construction since December 1936, but when war broke she was quickly launched from John Brown's fitting basin in great secrecy. The shipyard was not given enough time to test the vessel on open water, and so her maiden voyage to New York became her first great test, which she passed with flying colours. The fact that the *Queen Elizabeth* successfully crossed the Atlantic without a single trial run reflected the great engineering skill of John Brown's shipyard.

Although a shipyard of firsts, John Brown's could also lay claim to one great 'last' when it launched HMS *Vanguard* in 1946. The battleship had been contracted for build at the height of war in 1940, but shortages of workers, resources and money had delayed the ship's construction. When the ship finally launched in 1946 it was the only one of its 'Lion Class' and became the last battleship to be built for the Royal Navy.

With many men called up to serve in the wars, the Singer Factory benefitted from its large number of skilled female workers who were able to continue the factory's high rate of production. During the World Wars, sewing machines were produced only for the war effort to make uniforms, bridle equipment for horses or tents. All other efforts were directed to producing hand grenades, airplane structures and engines, tank and rifle repair parts, horseshoes and artillery shells. During the Second World War, Singer's experienced tool makers and machinists turned their skills to designing, developing and manufacturing bomb-sights and precision parts for firing mechanisms and gun triggers. The company also mass-produced computers for the B-29 Superfortress airplanes.



## Key objects:

- Model of HMS *Vanguard*
- Sewing machines built during the war for horses' bridle gear, parachutes, boot-making.
- Munitions and aircraft parts manufactured in the Singer Factory during the Second World War.

“ Oh it was wonderful seeing it grow in front of your eyes on the yard. ”

Anne, tracer for John Brown & Co's shipyard

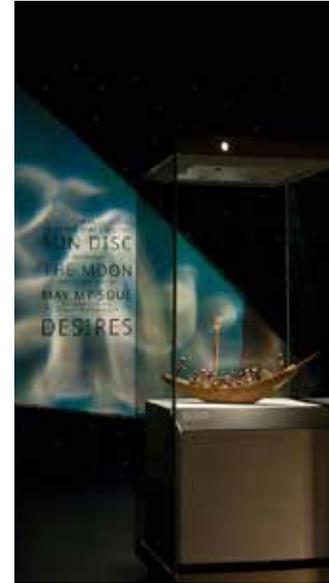
## Delivery

Key delivery features of Going Global include a large interactive globe, which will illustrate the voyages of Clydebank's ships and the global reach of Singer's sewing machines.

A low-tech 'Beat the Clock' interactive will encourage visitors, including children and families, to try their hand at certain elements of shipbuilding, racing against the clock. The interactive will encourage teamwork and reflect the high-pressured, hardworking environment of the shipyards.

A scale model of the Titan Crane will be developed as a hands-on interactive which allows visitors to become a master crane driver and successfully load parts onto a ship to help complete its fit-out. The interactive would use simple mechanics and magnets.

The display of HMS *Vanguard* model in a new museum-standard case will take a central position in the displays, accompanied by an interpretive lectern with tactile materials, audio and archive footage relating to the story of building the ship.



## Key Theme

Community solidarity and the 'Bankie' spirit have shaped Clydebank's history. From the Singer Strike of 1911 and Rent Strike of the 1920s, to the displacement of citizens during the 1941 Blitz and the determined fight against the de-industrialisation of the town, Clydebank's community has stood together in the face of adversity.



## Subthemes

### Stand and Strike

On 21 March 1911, twelve women from the cabinet polisher's department at Singer Factory walked out of the factory on strike. This drastic action came in response to the sacking of three fellow workers and an expectation from management that the remaining staff would increase their production levels in exchange for a pay cut. By the following day 10,000 workers had joined the strike in solidarity and the factory was brought to its knees. Although the strike ended on 7 April 1911, it was credited with amassing widespread national and international support and subsequently forcing the factory owners to change welfare

standards, some of which were reflected by the introduction of extensive social and recreational interventions in 1913.

From 1920 to 1927, Clydebank was at the centre of the rent strikes that raged up and down the Clyde. Largely organised and led by women, the rent strikes took a stand against landlords increasing rents during times of recession. The strikes are remembered as significant campaigns which blocked multiple eviction attempts in Clydebank for almost a decade.

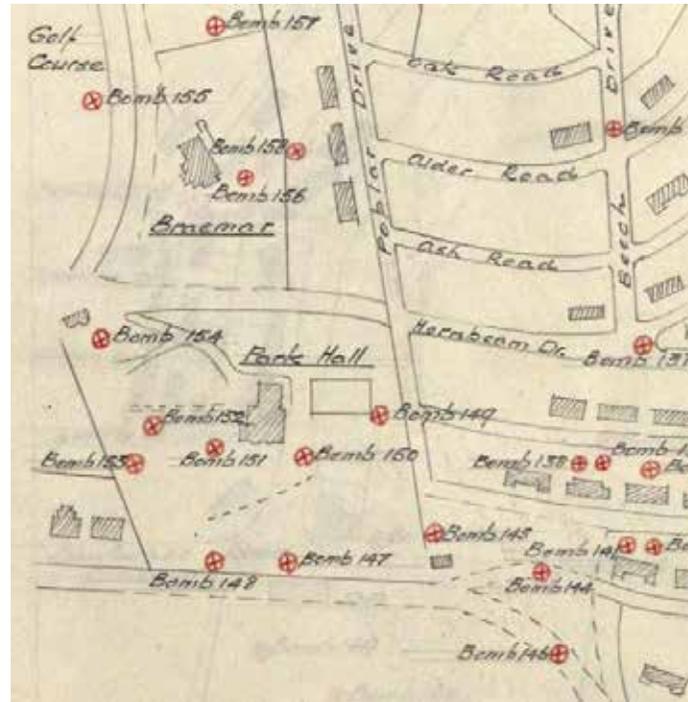
## Clydebank Blitz

On 13 and 14 March 1941 Clydebank suffered Scotland's largest loss of civilian life and almost total devastation of the town at the hands of German Luftwaffe bombers.

Clydebank was a key target because of its dominant role in shipbuilding and munitions production. In spite of industry being the primary target, the shipyards and Singer factory were left relatively unscathed. Instead, it was Clydebank town and its community that suffered. Within 48 hours of the attacks beginning, 528 people were killed and over 35,000 left homeless and displaced. During those two nights, and the weeks that followed, the community rallied, displaying endless acts of bravery. The Polish ship *ORP Piorun*, originally launched from John Brown's shipyard as *HMS Nerissa* in 1940, was docked at John Brown's shipyard on the night of 13 September for urgent repairs. On witnessing the attack, the Polish crew returned to the ship and turned their guns on the Luftwaffe bombers in an effort to protect the town.

“ I can sympathise with all the Syrian refugees we are taking in now because we only had the clothes we were standing in, we had nothing. ”

Mary McAleer, Blitz survivor



With thousands displaced, survivors were forced to leave the devastated town and seek refuge in neighbouring towns and villages. Many never returned. Of Clydebank's 50,000 residents only 2,000 remained after the second night of bombing. In spite of this, workers continued to return to Clydebank, some travelling up to 60 miles, to continue the war work in the factory and shipyards. The efforts of these workers ensured that just six weeks after the bomb attacks, the industrial output of Clydebank returned to full capacity. After the war, Clydebank underwent many social and welfare upheavals with the introduction of new housing on the outskirts of the town and the restructuring of the heavily bomb-damaged town centre.

“ The next day there were bodies everywhere. The first time I saw my mum she was walking up and down a line of bodies covered in white sheets. She was lifting the sheets and looking, trying to find me. ”

Mary McAleer, Blitz survivor



### After the Factory

The effects of war, global competition and the de-industrialisation of Clydebank left a void in both the town and the community.

Following the Second World War, the order books at both John Brown's and the Singer factory were full but the world market was changing with the opening up of competitive and modern industries in the Far East. John Brown's failed to fully modernize and by the early 1960s, was unable to compete with the growing shipbuilding industries in Japan, Germany and Scandinavia.

In 1967, in an attempt to salvage the industry, John Brown's merged with five shipyards along the Clyde to form the Upper Clyde Shipbuilders.

However, by 1971 despite having a full order book the company fell into liquidation. Support from the government was not forthcoming and it was against this backdrop that Clydebank witnessed a remarkable stance of industrial and community solidarity. Led by Jimmy Reid, the Upper Clyde Shipbuilders staged a work-in strike, locking themselves in the yards and continuing to work on orders. The campaign drew attention from all over the world and was supported by Billy Connolly, John Lennon and Yoko Ono. Upper Clyde Shipbuilders and Clydebank made the headlines and the government was forced to provide financial support.

But the interventions were ultimately unable to turn the tide of change and on the 5 October 1972 the *Alisa* became the last ship to be launched from Clydebank.



Following the Second World War, Singer looked to modernise its production methods at Clydebank. Between 1961 and 1964, the Clydebank factory underwent a £4 million overhaul which saw the factory focus on the production of aluminium sewing machines instead of the traditional iron ones. As part of the modernisation programme the famous Singer Clock was demolished in 1963, leaving an ominous void in Clydebank's industrial landscape. Despite its efforts, the company faced increasingly stiff competition from cheaper Japanese machines and Singer began to direct more of its investment to the Far East where low-cost labour produced cheaper products. Employment numbers at Clydebank dropped dramatically from 16,000 to 6,000 in the ten years from 1960 to 1970, and further reductions took place until the factory finally closed its doors in 1980.

## Rebuilding Clydebank

Clydebank's community displays the unique 'Bankie' spirit which has seen many local people respond to challenge and adversity throughout its history with stoic resilience. The exhibition will come full-circle bringing visitors back to Clydebank today and revisiting the topic of what Clydebank means to its community in light of its remarkable and turbulent past.

Clydebank's battle to maintain and build a community in the wake of de-industrialisation has seen pockets of creativity, innovation, activism and connection grow within the town. At the heart of all of these is the unique 'Bankie' spirit. The final area of the exhibition will comprise a Community Hub which links to the local history archives and combines a flexible resource area with community-curated displays, promoting and celebrating initiatives within the town.

“ There is a rich history here . . .  
a fighting spirit – it's still here,  
and it's all that can make  
the difference. ”

Mary and Rose, Senior's Forum

## Key objects:

- Singer Strike postcard
- Shrapnel damaged books on National Socialism in Germany
- Small model of ORP *Piorun*
- Telegram and letters between young courting couple in immediate aftermath of the Blitz
- FUG E10K Radio as used by Hienkel Bombers above the Clyde
- Three pennies kept by Blitz survivor – all the family had left after the attack with each penny representing the survivor's three children who also survived
- Singer Factory Fire Warden's bell
- Last sewing machine made at Singer Factory
- Ashtray made from the metal retrieved from the hands of the Singer Clock



## Delivery

Large-scale graphics and quotes will deliver the high-impact space of this theme by focusing on key characters who stood up for their rights in the face of adversity.

A Wall of Resistance will display a mixture of fixed portraits, images and footage on digital screens, delivering stories relating to the Clydebank Blitz and the Clydebank strikes. Museum-standard display cases will present key objects relating to the Clydebank Blitz.

A display of graphics, images, objects and oral histories will explore the transition which Clydebank underwent when the industries came to an end. Museum-standard display cases will be positioned throughout to showcase key objects relating to the stories.

A community-curated space will encourage a changing programme of temporary displays promoting positive initiatives taking place within the town and exploring topics of interest relating to Clydebank's history in more detail.

A feedback station positioned towards the end of the visitor route will encourage visitors to respond to the question: 'What does Clydebank mean to you?' Museum staff will be able to collect feedback cards from a dedicated collection box and position key messages on a display wall for visitors to view as they leave the exhibition.



# CLYDEBANK MUSEUM | COMMUNITY HUB AND LOCAL HISTORY ARCHIVE

Linking the museum displays and the local history archives will be a flexible study space. A number of desks can be configured to suit different requirements, including map consultation, individual research or group work. It is hoped that by associating this resource area to the story of Rebuilding Clydebank it will create positive links between the museum and the local community.

The following pages show a number of different layouts to accommodate different usage of the space.



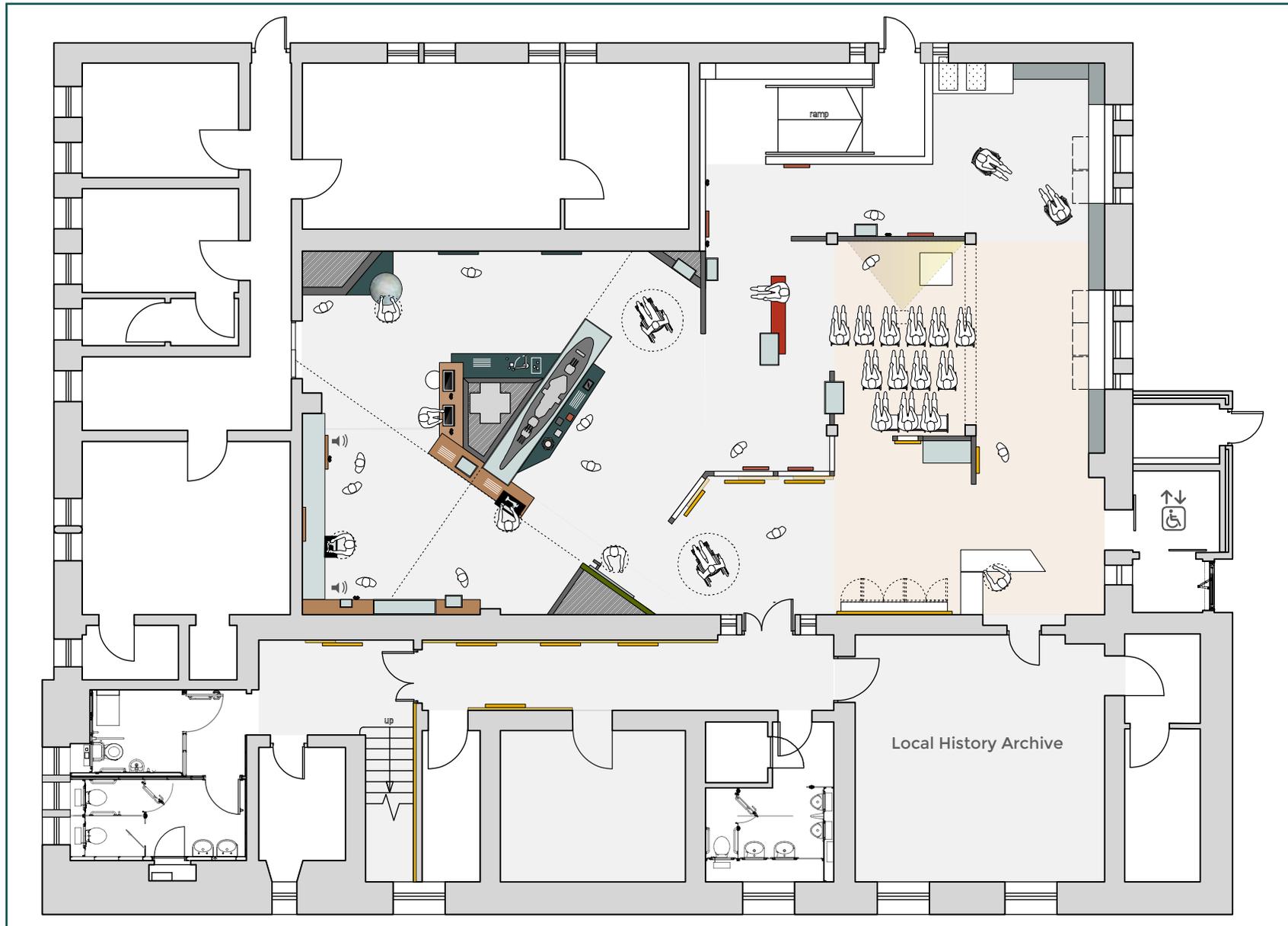
“ You found new friends,  
some to be lifelong friends . . .  
They called it a big family  
and you can imagine why. ”

Raymond Cross, ex-welder  
for John Brown & Co's shipyard



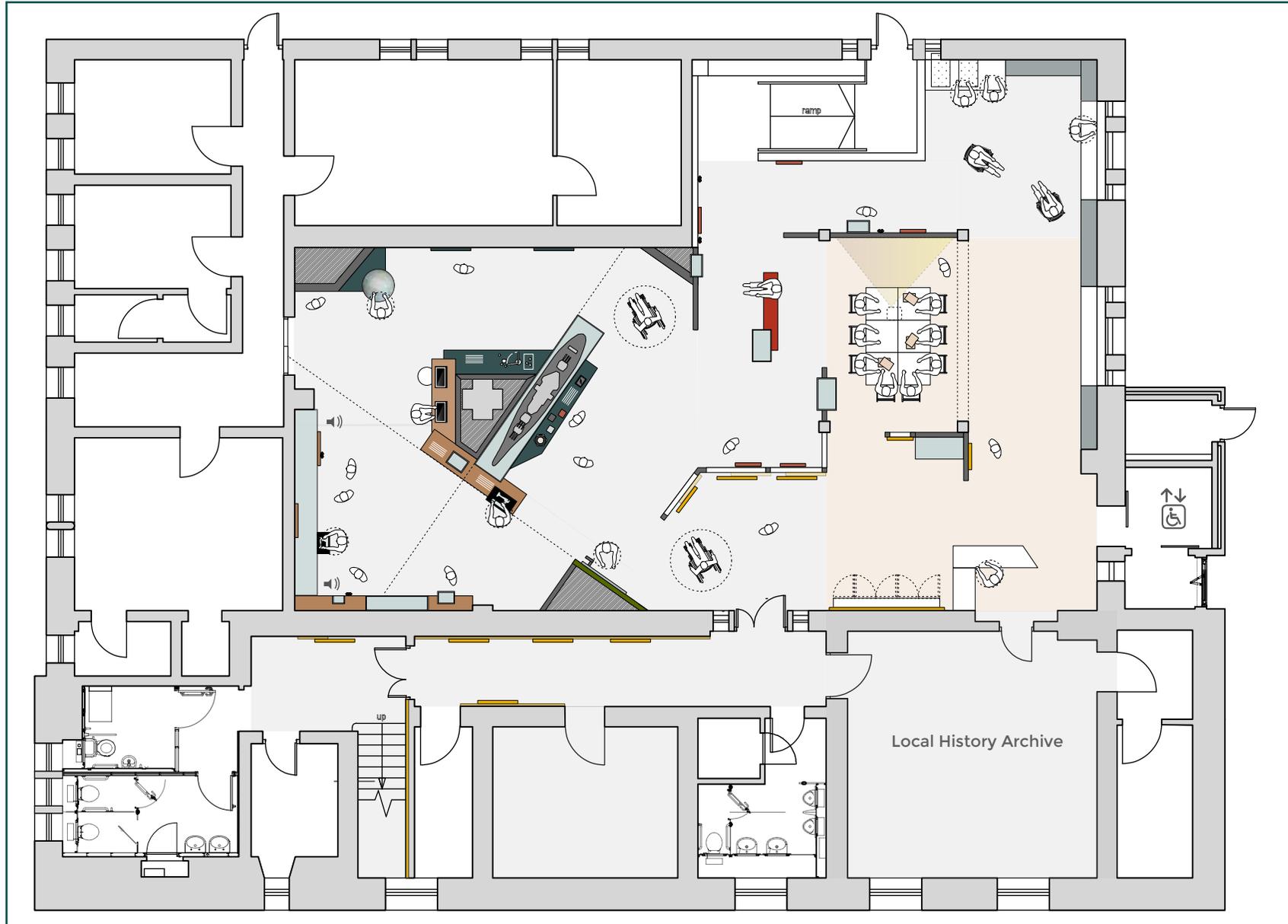
# CLYDEBANK MUSEUM | TALKS & EVENTS

Set up with projector for a talk or event, accommodating about 15 people.



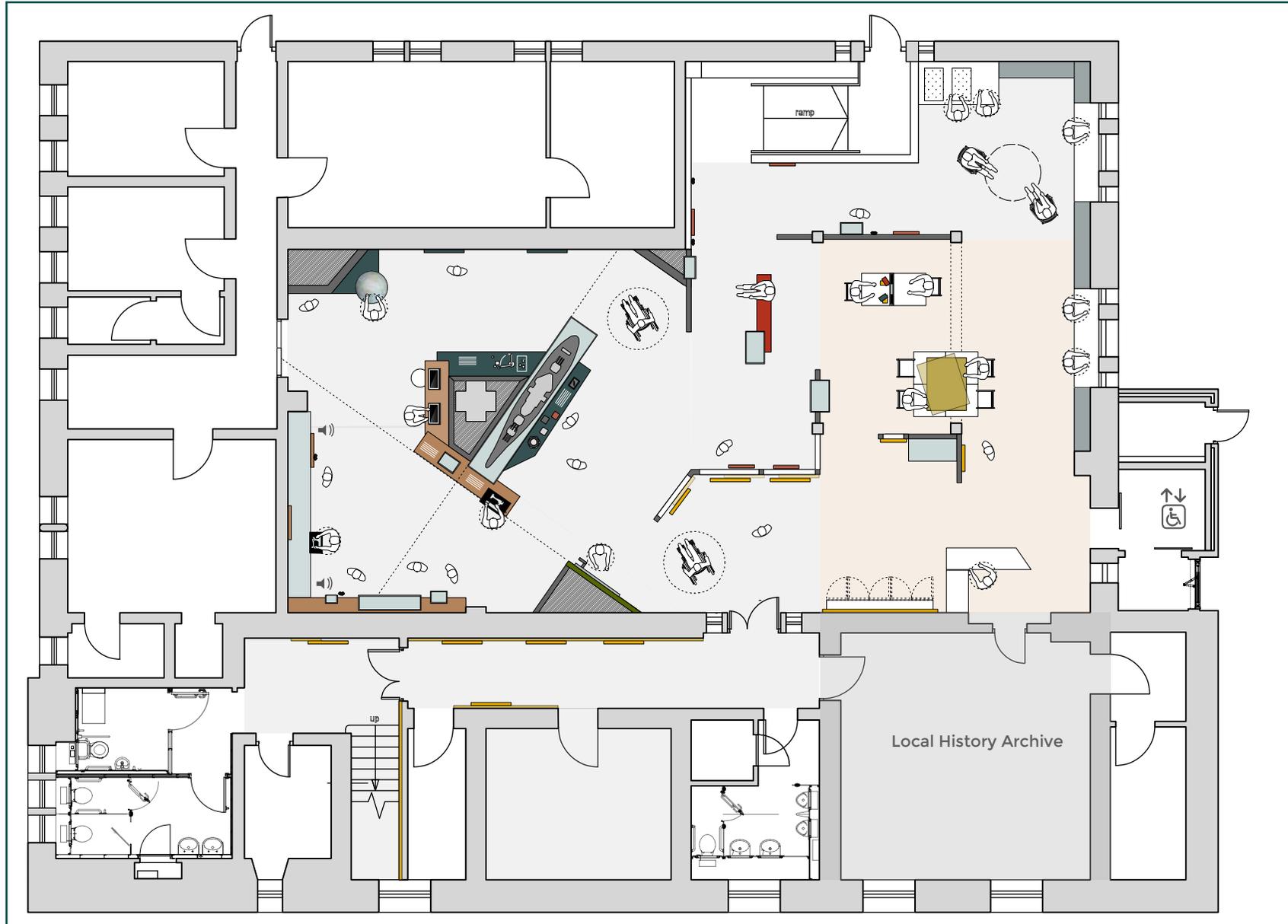
# CLYDEBANK MUSEUM | WORKSHOPS

Set up for a workshop group of approximately 8-10 people.



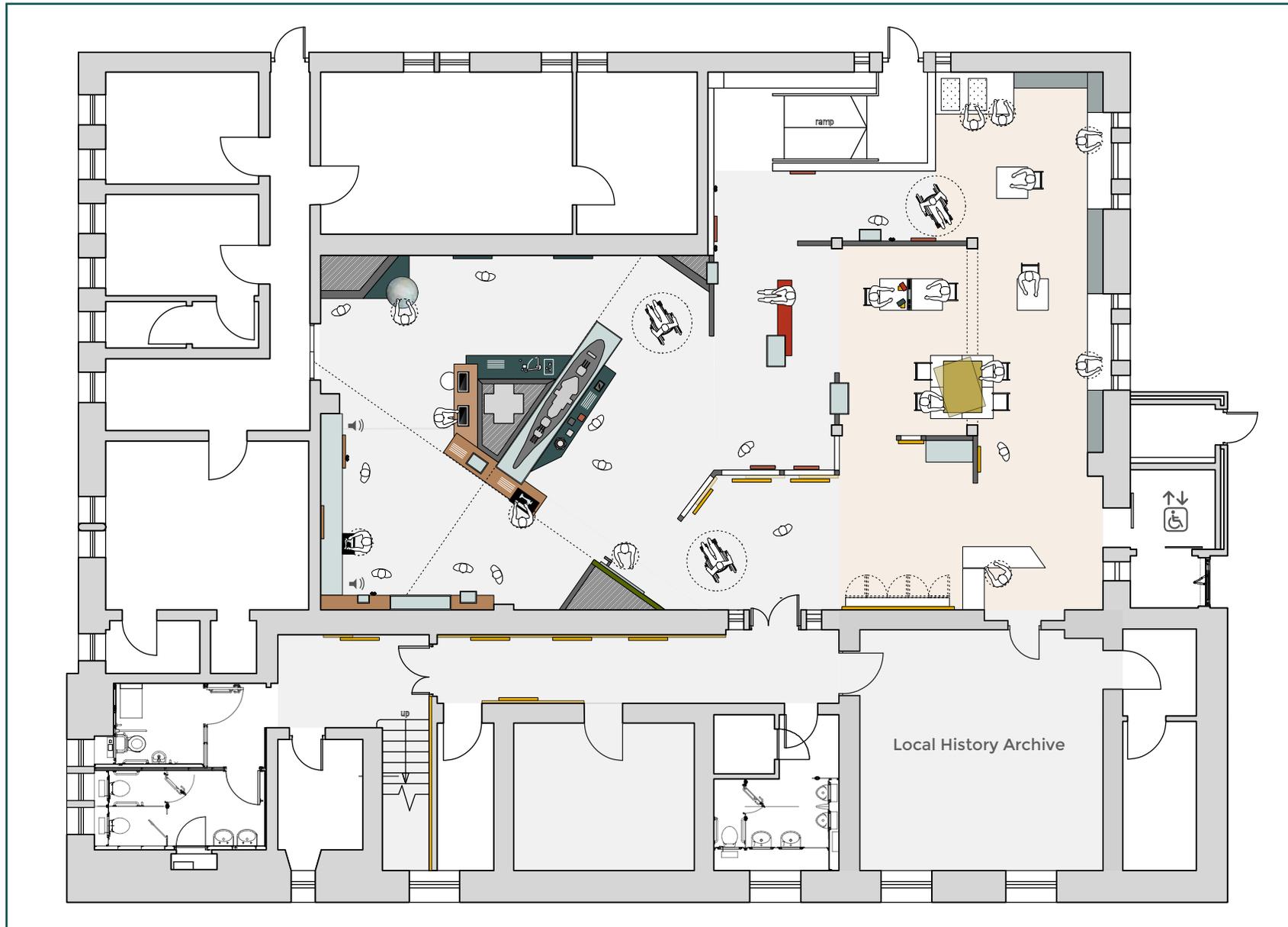
# CLYDEBANK MUSEUM | TABLE TOP MAPS

Set up showing a combination of museum resource area with self-study accommodating map users. Further soft seating and desk areas within the window bays accommodate more users with the microfiche readers located at the rear of the space.



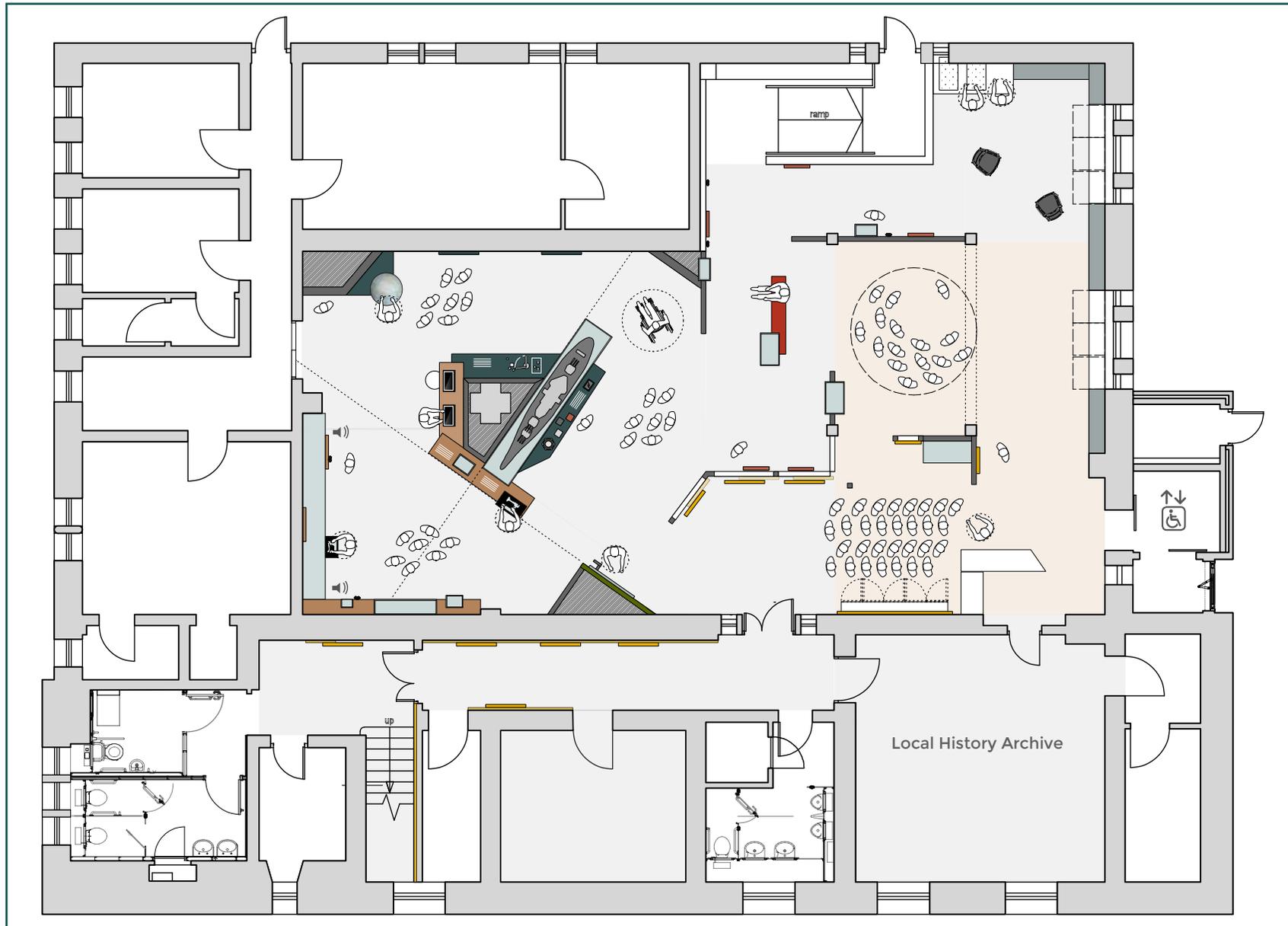
# CLYDEBANK MUSEUM | VOLUNTEERS & RESEARCHERS

Set up showing a combination of museum resource area with individual self-study desks. Further desk areas within the window bays provide additional study space with two microfiche readers located at the rear of the space.



# CLYDEBANK MUSEUM | LEARNING VISITS

Set up showing a school group with 30 people within the introductory area. This group would then be split into two: fifteen accommodated in the resource area and 15 throughout the museum.



# CLYDEBANK MUSEUM | BUDGET COSTS

Ref	Item	Budget Cost
	<b>Ground / Basement Floor</b>	
<b>1.0</b>	<b>Entrance</b>	
1.1	Museum grade case in existing entrance cabinet	£5,000
1.2	Case object mounts / labels	£150
1.3	Updatable wall graphic	£300
1.4	Display lighting	£2,000
1.5	Display case lighting	£1,000
1.6	Basement corridor - wall lightpanels	£12,000
1.7	Basement corridor - wallpaper treatment	£2,000
	<b>Sub Total</b>	<b>£22,450</b>
<b>2.0</b>	<b>Clydebank - An Industrious Community</b>	
2.1	Rear wall partition structure	£8,000
2.2	Projection screen surfaces	£2,000
2.3	Clydebank intro film - projectors, audio player, speakers	£8,000
2.4	Media production	£12,000
2.5	Map wall partition exhibition structure	£5,000
2.6	Map interactive	£5,000
2.7	Graphic treatments	£1,000
2.8	Display lighting	£1,500
	<b>Sub Total</b>	<b>£42,500</b>

Ref	Item	Budget Cost
<b>3.0</b>	<b>Workshop of the World 1871 - 1980</b>	
3.1	Intro Engineering Excellence panel	£300
3.2	Central section - display unit	£4,000
3.3	Central section - display case & object mounts	£3,000
3.4	Perimeter wall partition exhibition build structure	£15,000
3.5	Inset object display case	£6,000
3.6	Case object mounts / labels	£1,000
3.6	Sewing machine interactive including hardware	£6,500
3.7	Media production	£8,000
3.8	Singer display case	£30,000
3.9	Case object mounts / labels / dressing	£5,000
3.10	Central section - Sew with Singer display unit	£4,000
3.11	Sew with Singer - interactive and consumables	£6,000
3.12	Play / Work audio handsets	£2,000
3.13	Media production	£2,000
3.14	Central section - touchscreen unit	£4,000
3.15	Touchscreens	£6,000
3.16	Media production	£12,000
3.17	Graphic treatments	£5,000
3.18	Display case lighting	£12,000
3.19	Display lighting	£8,000
3.20	Loose furniture	£500
	<b>Sub Total</b>	<b>£140,300</b>

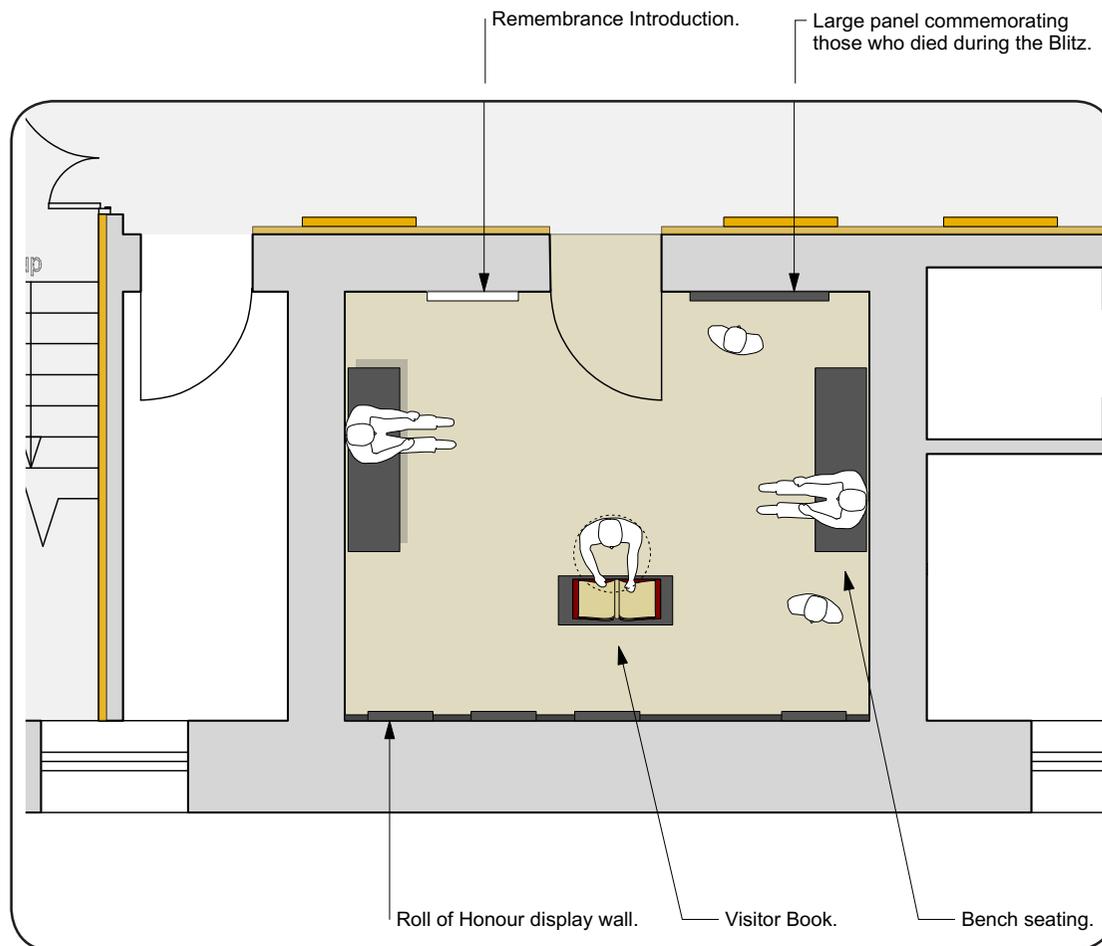
Ref	Item	Budget Cost
<b>4.0</b>	<b>Going Global</b>	
4.0	Rear corner wall partition structure	£6,000
4.2	Globe display interactive	£6,000
4.3	Perimeter wall partition exhibition structure	£6,000
4.4	Shipbuilding interactive	£3,000
4.5	Central section - Titan Crane display unit	£4,000
4.6	Titan Crane interactive	£6,000
4.7	Vanguard display unit	£6,000
4.8	Vanguard display case	£40,000
4.9	Vanguard lectern with interactives	£6,000
4.10	Rear corner war machine wall partition structure	£4,000
4.11	Display case	£4,000
4.12	Case object mounts / labels	£200
4.13	Vanguard audio handsets and tablet	£1,000
4.14	Media production	£4,000
4.15	Graphic treatments	£5,000
4.16	Display case lighting	£12,000
4.17	Display lighting	£12,000
	<b>Sub Total</b>	<b>£125,200</b>
<b>5.0</b>	<b>Resistance, Resilience &amp; Regeneration 1911 - Present day</b>	
5.1	Intro wall partition build structure	£2,000
5.2	Intro display	£2,000
5.3	Display case and object mounts	£6,000
5.4	Central Clydebank Blitz unit	£4,000
5.5	Display case and object mounts	£6,000
5.6	Seating unit	£1,000
5.7	Blitz audio handsets	£1,000

Ref	Item	Budget Cost
5.8	Media production	£1,000
5.9	Perimeter wall structure / display	£4,000
5.10	After the Factory - wall partition build structure	£6,000
5.11	Display case	£3,000
5.12	Case object mounts / labels	£200
5.13	Community wall partition build structure	£6,000
5.14	Object display case - object mounts	£6,000
5.15	Graphic treatments	£5,000
5.16	Display case lighting	£2,000
5.11	Display lighting	£10,000
	<b>Sub Total</b>	<b>£65,200</b>
<b>6.0</b>	<b>Reception / Community Hub</b>	
6.1	Reception desk	£10,000
6.2	School storage unit	£8,000
6.3	Visitor Feedback wall unit	£3,000
6.4	Tables	£4,000
6.5	Chairs	£2,000
6.6	Soft seating x 2no	£1,000
6.7	Dedicated window study area units	£3,000
6.8	Microfiche unit	£1,000
6.9	Projector / suspended projection screen	£5,000
6.10	Graphic treatments	£2,000
6.11	Display lighting	£5,000
	<b>Sub Total</b>	<b>£44,000</b>

Ref	Item	Budget Cost
<b>7.0</b>	<b>Installation and Miscellaneous Costs</b>	
7.1	Museum installation	£20,000
7.2	AV install and commission AV systems	£10,000
7.3	AV consultancy	£6,000
7.4	Lighting consultancy	£4,000
7.5	Image hire / reproduction fees, film licences and assets	£10,000
7.6	Commissioned illustration	£4,000
7.7	Prelims	£5,000
	<b>Sub Total</b>	<b>£59,000</b>
	<b>TOTAL EXHIBITION ex VAT</b>	<b>£498,650</b>
	Contingency @ 5%	£25,000
	Inflation	TBC
	<b>Exclusions</b>	
	Professional fees	
	Artefacts	
	Conservation, object handling	
	Mechanical / Electrical power & containment	
	Builderwork & structural works	
	Floors, walls & ceiling finishes	
	Doors & windows treatments	
	Control & alarm systems	
	Emergency & general lighting	

## ROOM OF REMEMBRANCE

## CLYDEBANK MUSEUM



Plan Layout

It is proposed that the Room of Remembrance, which commemorates those who lost their lives or were honoured in the Clydebank Blitz of 1941, is relocated from Clydebank Town Hall to the new museum in Clydebank Library. This will be located in a small room in the basement, accessed from the main corridor leading to the museum and local history archives.

Graphics within the corridor will highlight the story of the Clydebank Blitz providing context to the Room of Remembrance. The room itself has no windows, allowing light levels to be carefully controlled and lighting to be directed to atmospheric effect. It is proposed that the room has a simple but elegant treatment, using natural materials including timber to provide a calm space for remembrance and contemplation.

Panels bearing the names of those honoured would be displayed on the walls. It is proposed that the current glossy black panels are replaced with an elegant and more sympathetic treatment. Seating would be provided and a central plinth would house the visitor book where visitors can leave comments.



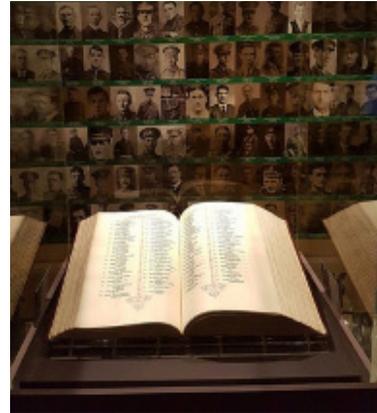
Simple seating in hard-wearing natural timber



Directional lighting to create focus



Light washes can be used to add ambience



The visitor book would sit on a plinth



Example of different panel treatments which bring a sense of quality and longevity

## Budget Costs

2 no. upholstered benches with arms	£4,000
Plinth for visitor book	£1,000
Roll of Honour panels	£2,500
Introduction panel	£250
Commemoration panel	£250
Lighting	£5,000
<b>Total ex VAT</b>	<b>£13,000</b>

## Excludes

- Flooring
- Decorations
- Power/data and heating control
- General and emergency lighting

**WEST DUNBARTONSHIRE COUNCIL****Report by Strategic Lead – Communications, Culture, Communities & Facilities****Cultural Committee: 25 November 2019**

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**Subject: Creating a destination gallery space in Dalmuir****1. Purpose**

- 1.1** This report presents a proposal to progress developed designs to transform the existing gallery space in Dalmuir Library, with the aim of raising its profile and establishing a destination venue in the heart of Dalmuir.

**2. Recommendations**

- 2.1** The Committee is invited to:
- note the outcome of the scoping exercise undertaken to inform the future operation of the Backdoor Gallery in Dalmuir;
  - approve the proposal to allocate a budget of up to £15,000 from the Cultural Capital Fund for this purpose;
  - approve the proposal to relaunch the Backdoor Gallery as The Dalmuir Gallery; and
  - agree that a further report will return to the Cultural Committee making recommendations on how the existing gallery space in Dalmuir Library could be transformed into a destination gallery.

**3. Background**

- 3.1** In March 2018 the Council agreed to create a £4m Cultural Capital Fund to invest in West Dunbartonshire's cultural and heritage infrastructure in order to unlock regeneration, increase tourism and raise the reputation of the area. The 2018/19 Budget Document pointed to the transformation of the waterfront at Clydebank and the perfect opportunity this created to undertake bold and exciting projects that revitalise Council assets and change the way people look at our area. Officers were asked to develop detailed proposals and bring reports as appropriate to future Cultural Committees, with a view to realising the ambitions of the Fund.
- 3.2** In February 2019 a report was presented to the Cultural Committee detailing proposals to undertake a scoping exercise to inform the future operation of the Backdoor Gallery in Dalmuir, including branding and marketing. This report gave background information on the establishment of the Backdoor Gallery in 2004 and an overview of its programme since. The report also described the Backdoor Gallery in relation to the existing Clydebank Museum and Art Gallery and in the wider context of the establishment of the Cultural Committee in 2017 and Cultural Capital Fund in 2018.

- 3.3** The February 2019 report acknowledged the potential of the Backdoor Gallery to become a destination venue, hosting an enhanced exhibition programme as part of a wider West Dunbartonshire cultural programme. To inform recommendations on the future operation of the Backdoor Gallery a scoping exercise was carried out that included activity to:
- canvas existing users of the building (exhibitors and visitors) in order to understand future needs, aspirations and expectations
  - engage with comparator venues, seeking input from professional colleagues to anticipate and understand possible challenges and/or opportunities associated with any model of future operation
  - engage with possible new partners, including cultural institutions; further and higher education institutions; artist collectives; and individual artists in order to anticipate future exhibitor needs
  - engage with relevant sector bodies to ensure compliance with any relevant professional standards
  - liaison with professional colleagues within the Council to inform costings around any physical improvement works
- 3.4** Officers also considered how rebranding the Backdoor Gallery and launching a renewed marketing campaign could raise the profile of the gallery. It was noted, in particular, that the current gallery name does not suggest its location and has potentially diminutive connotations that do not reflect the ambition and aspiration of the Cultural Committee and the Arts and Heritage Service.
- 3.5** The paper considered in February outlined the aspiration to make physical improvements to the gallery spaces to enhance the visitor experience, with a specific focus on the existing main entrance from the library car park; the visitor journey from main entrance to gallery entrance; the potential to extend the gallery space; and the possibility of introducing modular display elements to enliven and elevate future exhibitions whilst also creating a flexible events space. In approving the report, the Committee also asked officers to explore the possibility of repositioning the entrance to the gallery overall with a view to improved access and increased footfall.
- 3.6** Visitors to the Gallery currently enter via the main Dalmuir Library entrance. While the entrance doorway to the gallery is directly ahead of visitors upon entering the library building there is little to suggest the presence of an art gallery beyond. There is no line of sight from the entranceway to library staff and first time visitors must commit to entering the building fully in order to orientate themselves.
- 3.7** Within Dalmuir Library, the space currently occupied by the gallery is relatively small at 37 sqm, with 27m of linear hanging space. The overall size of the gallery space limits the nature of exhibitions that can potentially be shown, precluding inclusion of larger-scale 3D sculpture and limiting opportunities to introduce display cases and/or modular walls.
- 3.8** Currently the Backdoor Gallery attracts an average footfall of around 6,000 visitors per year. It hosts a changing exhibition programme - in a typical year eight exhibitions of work by local artists or community art groups are displayed.

New exhibitions generally launch with an artist or group-led Private View, supported by Arts and Heritage officers. Events take place in the gallery space relatively infrequently, but are generally well attended. Again, the available floor space limits the scope and nature of events that the gallery can currently accommodate.

#### **4. Main Issues**

- 4.1** Existing users of the building overwhelmingly reported a desire to see physical improvements undertaken to the gallery entrance, with a view to improving the visitor experience. This desire was similarly echoed by previous exhibitors in the gallery space. In terms of the function of the gallery, existing users are also keen to see a payment facility being made available on site for the purchase of artworks, and the possibility of expanding a small retail offer to include artist cards, for example. This proposal could easily be delivered in partnership with libraries colleagues and has the potential to increase the revenue income currently achieved at the gallery through the commission applied to the sale of artworks.
- 4.2** In terms of the facilities available to exhibitors, artists described a desire to see more support in key areas including profile raising; exhibition publicity; technical install/de-install assistance; and income generation. In terms of any proposal to apply an exhibitor fee to use of the gallery space, artists did not reject this possibility but cautioned that it should be balanced against any applicable commission. Officers are confident that enhanced support can be offered to exhibiting artists going forward within existing resources. However, to be able to offer enhanced support in the context of a physically improved space would make the prospect of exhibiting at the gallery much more attractive and would likely be of interest to a wider pool of practicing artists and, conversely, attract a wider audience to the gallery space.
- 4.3** In line with feedback received at the February 2019 Cultural Committee, options to improve the visitor experience through creation of an alternative entrance to the gallery space, allowing visitors to enter the gallery directly from Swindon Street, were explored. However, while this option is technically possible, a change to how the gallery is approached would require additional public realm works to ensure equality of access, and would impact on available parking on Swindon Street. A new entrance to the gallery, in addition to the existing fire exit, would also reduce the available linear metres of wall hanging space and disrupt the flow of any wall-based hang. As a result of these issues and associated additional costs, this option will not be progressed.
- 4.4** Instead, it is proposed that plans be developed to renew the existing library main entrance, including the entrance foyer, in consultation with colleagues in the library service. As part of this overall development, officers will also undertake a greening project with the aim of improving and better connecting immediately adjacent green spaces around the library building, enhancing the biodiversity of the area and capitalising on opportunities for positive environmental impact through growing and planting. Additionally, it is proposed that the existing

internal entrance to the gallery space be redesigned to include glazed doors that draw visitors into the space.

- 4.5** There is scope to extend the gallery space into the body of the library, reconfiguring the library layout at the same time. This would increase the overall floor space of the gallery area to more easily accommodate temporary partitions and more innovative approaches to curation and display. The increased floor space would also create opportunities to host events associated with exhibitions or to accommodate arts development activities which augment the cultural programme.
- 4.6** Officers have considered improvements to the existing Backdoor Gallery as a way to enhance and build upon the ambition held for Clydebank Museum and Art Gallery. Through a focus on contemporary, emerging artists and the stated aim of showcasing new and exciting work, officers would seek to build a programme that aligns to and grows from the offer at Clydebank Museum and Art Gallery. This would be supported by cross-marketing at each site to encourage citizens and visitors to the area alike to spend time visiting both exhibitions.
- 4.7** As outlined in the scoping detail above, a revised approach to branding and marketing of the Gallery was also considered. It is felt that a wholesale relaunch of the existing gallery space would be enhanced by renaming the space as The Dalmuir Gallery. This gives the gallery its own distinct identity as a visitor destination while also locating the gallery in the area. A new look and feel and associated brand guidelines for the gallery will be developed, launching the space with a new programme and refreshed ambition.
- 4.8** The anticipated outcomes of an improved gallery space in Dalmuir are:
- the creation of a visitor destination in an area of deprivation
  - a gallery space that meets the expectations of professional artists, attracting high quality exhibitions with wide appeal
  - a gallery space that is flexible and has the capacity to host a programme of events and activities to further engage citizens and visitors to the area with the exhibition programme
  - a 25% increase in footfall to the gallery, and associated positive impact on library footfall
  - establishing a venue that complements the changes taking place at Clydebank Town Hall
- 4.9** In order to move this project to the next stage Committee is asked to approve a budget of up to £15,000 from the Cultural Capital Fund. This would enable officers to commission developed designs that describe the redesign of the main entrance to Dalmuir Library; the redesign of the interior entrance to the gallery space; the expansion of the footprint of the gallery space within the library building; and visualise how a transformed exhibition space might look and feel. Ultimately, all such works would support the rebranding and relaunch of the Backdoor Gallery as the Dalmuir Gallery, including the expansion of the current exhibition programme. In addition to developed designs, indicative costs to

realise this transformation would also be sought, informing a further paper to this Committee.

## **5. People Implications**

**5.1** There are no direct people implications arising from this report.

## **6. Financial & Procurement Implications**

**6.1** It is the expectation of officers that this project can be delivered within a budget of £15,000, allocation of which is sought from the Cultural Capital Fund. Following a market research exercise, procurement will be progressed either via the Quick Quote process or in line with West Dunbartonshire Council's Best Value guidelines and a minimum of three quotes.

**6.2** Officers acknowledge that there could be a future impact with regards finance and procurement in light of recommendations informed by these developed designs and associated costings. Any such impact will be detailed in a future report to the Cultural Committee, with the proposal that recommendations be realised via the Cultural Capital Fund, following approval by the Committee.

## **7. Risk Analysis**

**7.1** There is a risk that the developed design work will not lead to a viable proposal and therefore to investment in a transformed gallery space within Dalmuir Library. This will be mitigated by a considered and detailed project brief, clear project milestones, and overall project management by Arts and Heritage officers.

**7.2** There is a risk that no external provider quotes for the developed design work are returned within the allocated budget. This will be mitigated by appropriate market research and a considered and detailed project brief.

**7.3** There is a risk that if investment is not made in the existing Backdoor Gallery space its attractiveness as an exhibiting venue will diminish, to the detriment of the cultural programme. There is a further risk to failing to realise the overarching ambition of the West Dunbartonshire cultural programme should the improvements not go ahead and the future programme for the gallery space fail to be aligned to that of Clydebank Museum and Art Gallery.

## **8. Equalities Impact Assessment (EIA)**

An Equality Impact Screening did not indicate any further action required in relation to any recommendations.

## **9. Consultation**

This proposal to create a transformed destination gallery space in Dalmuir has been developed by the Team Lead Arts & Heritage, with specialist input from officers across Libraries and Cultural Services, and from Asset Management.

Further input has been sought from current gallery users via activity undertaken as part of the aforementioned scoping exercise. This report has also been consulted on by Finance, Legal and Procurement.

## **10. Strategic Assessment**

The proposals within this report support the following strategic priorities:

- Meaningful community engagement with active empowered and informed citizens who feel safe and engaged
- Efficient and effective frontline services that improve the everyday lives of residents.

**Malcolm Bennie**

**Service Lead – Communication, Culture, Communities & Facilities**

**Date 24/10/2019**

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**Background Papers:** February 2019 Cultural Committee Report: Future Operation of the Backdoor Gallery

**Wards Affected:** All