

## **THE ECONOMIC 'REGENERATIVE' BENEFITS OF ART & THE GLOBAL ARTS PROGRAM**

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*"... he is almost ruthless in insisting on the secondary importance of his activities as an arts/ tourism promoter. What he wants to be is a promoter of regional economic regeneration and expansion. That is his ultimate single starting point... his strongest central point and he presents it with great force and open-ness."*

I begin with this quotation which I received as feedback on an assignment I submitted recently for my Arts Tourism Diploma at Revans University where Dr Karl Schutz, the grandfather of the Murals Are Good For Every 'Struggling' Town movement, is the Faculty Member supervising our action learning program. The particular action learning assignment in question was an evaluative assessment of what I felt I had learned during my one week field visit a year ago to Lindsay California.

Emboldened by that feedback, I wish to crave your indulgence, most especially the many distinguished murals artists at this Conference, whilst I take 'Art as an engine for economic regeneration' by the scruff of its neck and once again demonstrate what we all truly know: that whilst 'many roads lead to Rome' actually 'crossing the Rubicon' without constructing a bridge must remain a dream.

In making my case I wish to establish from the outset that although we are the only member of the Global Association from Europe we have like good Europeans travelled far and wide, both physically and in cyberspace. The observations and theorising offered are based on no less than 12 evaluative field visits, two international conferences, comprehensive online searching and a literature review of some 600 articles - of which 10 per cent have been abstracted and critically reviewed. Such deliberate thoroughness is in part due to my lifelong conditioning as an academic but also due to the absolute determination we have in Scotland to seek an effective, measurable return on the \$US 2.5 million to be invested by 2006 in our Scottish endeavours. We are clearly not hobbyists or volunteers *per se* though we do like to believe we have as much fun doing what we are doing as any other member of the Global Association. Nor do we for one moment think we have all the answers because we have made umpteen mistakes in our first 5 years all of which we are deliberately open about.

## I. GROUNDED THEORY *or* MAKING GLORIOUS MISTAKES

We often, speaking as academics of course, describe our approach as iterative, grounded or heuristic. We describe our strategies as emergent or pragmatic. But we also know our approach can be just as elegantly described by the phrase: "Do something, make mistakes, and try to learn from them." And its corollary: "Try not to make precisely the same mistake twice".

**Our first big mistake**, which we studiously seek to avoid making twice, was in believing that we were in a unique situation. It was a strength because we just got on with doing something but we spent a considerable time making the same mistakes as most other members of the Association. We sought to work initially with the very people who were in roles as leaders in the community who were actually responsible for the situation in which we found ourselves and which we felt required most considerable change. We challenged both their thinking and their situational authority. Our major protagonist was the extremely able individual responsible for Cultural Services in our community. Her reaction was to invite us to contribute to a Feasibility Study at a cost that could, on an action-frame as we later learned, create 10 murals and the opportunity to evaluate what impact they had.

**Our second big mistake** was writing historical research studies as resources for use in schools locally. We should have known better because the world is strewn with such resources that never get used by their intended beneficiaries, and in my career I had created more than a few before. But historical studies matched the positioning of a Scottish feudal barony elegantly. To date nearly \$US 150,000 has been spent on historical research and its publication in 18 volumes rising to 24 by 2006.

But it was these historical studies that enabled our luck to turn. The Damascus road incident is into the folklore now, but my wife had always wanted to see *Midsummer Night's Dream* on the eve. And I had always failed her. So I asked my sister when I was visiting her in Victoria BC if she could help, and she found a small Arts Theatre up island that was offering it. She knew the island well since she had been a Manager with Bank of Montreal in Duncan as my brother had been in Nanaimo with ScotiaBank. She said: "Let's go early and stroll around the quaint little town which is a tourist resort and has lots of murals". So we did, and being curious we asked the local storekeeper who the genius was behind the idea. He said Karl Schutz. So we phoned the genius and talked. And then we invited him to come to Prestonpans and tell the story there ... all because it seemed we could leverage that mistaken educational history resource for schools into something else altogether. And importantly for our community we wanted an outsider to tell the tale, giving it credibility no prophet can ever hope to achieve in their own community. We were not unlike another 50 communities around the globe!

The process thus far, it can be seen, was *ad hoc* and serendipitous. History – Murals ... but then what? And here it was that Karl Schutz first

exclaimed: "Wow Factor", swiftly followed by "Arts and Cultural Tourism". [This was before the 'Age of The Cultural Highway' of course.] And like the rest of us in the Global Association, we were easily convinced. After all Chemainus was indeed an outstandingly successful tourist resort and there was a lot of Art around - and an unused Artisan Village portico. And a flourishing Tattoo Parlour.

But I am no artist or tattooist; by training I am a political economist who went into marketing research and logistics as a profession, and then moved into university teaching and academic publishing for my career. To me it all spelt 'economic re-generation', and most of all it posed the question of 'economic takeoff' for communities to whatever was their desired destination. The first of these, **re-generation**, implies that there has previously been a vibrant economy in place. The second implies that the re-generative activities can become self-sustaining and accumulative both in their economic and their allied leadership dimensions. The distinction that is of greatest importance to us in the Global Association is that we are *not* undeveloped economies, *we are collapsed economies*. It means we often have baggage from the past glory-days but we also have a crucial legacy which is clearly much much greater than simply attracting tourists to gongoozle [English canal folk verb for the inactivity of those who stand on bridges and locks and watch the narrow boats pass *hence noun 'gongoozler'*]. our town through the murals we paint for a quick interpretational fix and a restorative Devo [Australian and New Zealand noun for a Devonshire afternoon 'cream tea' in its original English incarnation being a pot of freshly brewed tea, freshly baked scones, double cream and strawberry jam, but also served DownUnder with coffee in the mornings. Always available in Kati Kati, Foxton, Sheffield, Mendoran, Kyogle and Bowen as well as in Scotland].

## **II. OUR UN-REGENERATED SOCIO-ECONOMY**

Our vibrant economy of yesterday was as the first coal mine in Scotland with its associated brickworks, four potteries, several breweries, leading salt panning industries, soap making and market gardening. Quite an economy. The great majority of townfolk could work locally until the 1960s, some 3000 of them. By the mid-sixties every single industry was gone. Brewing could have survived the demise of the coal mine but it lost out to technologically driven integration and merged mega-breweries. The whole community became a Special Area for European Union Assistance Programs and myriad more and so it remained for 40 years. Unemployment was and remains widespread. The resident community is aged, and our youngsters necessarily go the 10 miles to Edinburgh by the excellent train and bus services or out of the country altogether for their careers.

**There are almost no social opportunities locally.** To have an enjoyable day or night out in any style at all is virtually impossible in Prestonpans. Just as we found it was in Lindsay California. There are 4 Chinese takeaways and a fish and chip shop, but there is no restaurant in the town. A substantial wedding reception or major anniversary celebration is not possible. As such, what discretionary income is earned by the townfolk or received as social benefits is most frequently spent

outwith the community meaning a loss of the 'economic multiplier' effect. [Economists' expression for the circulation of money initially spent with the provider of the product on purchasing further supplies and services again and again. If this can stay within the same community \$1 spent will generate much further activity e.g. ideally Pandores oysters will use no 'imported' materials or services, be farmed by folk living in the Pans, and prepared and served and sold at a profit in the Pans by staff living in the Pans to visitors from outside the Pans. Such a cycle gives no economic leakages.]

**Other-directedness and Nostalgia prevail.** Those who earn good discretionary incomes look elsewhere to spend them just as they look elsewhere for employment. The two need not go hand in hand, but in our community they do. Those with little or no discretionary income have great pride in their town, we pay great attention to our gardens, we live in rebuilt housing for low income families, our public toilets in town rightly win regional awards for their excellence. But we are nostalgic. We remember the glory-days, we enthuse about the history of the town. Such visions as we have for its future are of the catch-up variety not the go-ahead ilk that would delight and surprise others who might visit the town, and ourselves. There is no Wow.

40 years after our economic Armageddon, we are proud, standing upright, wholly lacking in excitement and vibrancy, without appeal to youth. We are not defeatist; we are acceptive of our lot.

**Righteous democrats stalk the land.** Because most of the funding is government or quasi-government derived, it is spent in a risk-averse manner with disproportionate sums devoted to social inclusion and disadvantaged minorities [God Bless Them All]. Social enterprise is indeed a new watchword, but any glimmer of an understanding of what that means instantly creates its own opposing force-field; and all public officials scatter to avoid any remote possibility of unintended consequential fallout from making glorious mistakes. Mediocrity, security and risk aversion are omnipresent outcomes of democracy; 'public squalor' as Galbraith dubbed it. Worse still, however, any entrepreneurship in the bailiwick of such democratic guardians is instinctively perceived as a challenge to their democratically derived authority and on-costed off-the-park before start up and/or regulated to the point of suicidal frustration then choked to death before puberty.

This is no better demonstrated in our community than by the monumental neglect of our Industrial Heritage Museum at the old coalmine, lately the Scottish Mining Museum created by the charismatic David Spence. Today it spends more on remedying damage on site by vandals than making anything happen. The Beam Engine and the local Steam Engine Society has been allowed to fail and new initiatives proposed have been brushed aside. ["Some of your ideas have merit, but never take our support for granted."]

**High Street Retailing is the Mirror of our Souls.** We have already mentioned four Chinese takeaways. There's an example of what can be done! Incomers to the community; determined to achieve. Not dependent; self-reliant. As for the rest, there are two other 'destination' retailers which also give pause for thought. First the finest Scrap/ Junk

yard east of Edinburgh managed by Sam Burns and Family. It probably attracts more incoming dollars than any other retailer in town. Secondly, Bernard's trophy shop. His trophy shop, with erratic opening hours, also serves the area rather than just the township itself.

As for the rest of the retail mix it contains one locally owned 1960s style garage and gas station, five time-warp pubs, three corner shops, two self-serve midi-markets [one most importantly being the Co-operative and including the town Post Office and a Drugstore], two bakers, a butcher, a fishmonger, three hairdressers, a bank, two financial/ legal services agencies, a local government office, a substantial betting shop and a coffee shop.

**Human Assets and Physical Infrastructure are in a state of Aestivation.** That's the truth of it. All that has been said could sound like bad news [my brother on his first visit to the Museum, being Canadian educated into expectations of 'interpretation' described it as a 'dump'... maybe ...], but it truly is not bad news. All you need are a new set of rose tinted spectacles and the sun shining on the Firth of Forth by which the town stands with its grand 12 mile view across to the Kingdom of Fife and Arthur's Seat. It is immediately clear that if nature can re-generate itself each Spring from the roots and leafless branches that weathered the Winter, so can our community. The human assets are there and the infrastructure is there. Observe the Chinese in town; observe Sam Burns and Bernard; and the Coffee Shop. And the lately modernised Co-operative. Can do.

**Our Community has an income of at least \$US 50 million per annum. It has savings that must be conservatively estimated at \$US 30 million and fixed assets including housing and automobiles of some \$350 million [although undoubtedly with a goodly measure of borrowing secured thereto].** It has everyone educated at least to age 16 in the Scottish traditions and then skilled in trades and professions beyond that. It has unused time on its hands. It can just like any other community instinctively respond to a shared crisis. It can enjoy itself together on Gala Day, mobilise itself for Gala Week. It can cheer its football, rugby and cricket teams along, and its bowling club, and it can proudly boast the Royal Musselburgh Golf Club in its town borders. We can frankly do almost anything we set our minds to provided we combust. And what is more we have within our confines the economic resources, if the right opportunities are crafted, to fund it ourselves.

**Community Can-do depends on Focus, Wow and Inner Energy.** It requires initial bravado but thereafter in a community so rich in human resources and infrastructure the situational leadership is readily available. It occurs serendipitously provided the framework is responsive and facilitative, and certainly provided it is not judgemental. Which of course is where democratic authorities normally fail us. They take on leadership as a sacred trust, even as a burden. We make them inhumanly accountable. There is no such accountability for the Can-doers. They are accountable to one another and to their self-chosen audience or customers. Chinese food is Chinese; the trophy shop is for trophy

winners; Sam Burns' yard is for those who admire his junk. They are not inclusive. They are themselves. Take them or leave them. They are the extra-ordinary Pans. Each one is a niche player in the language of marketors. They have unique focus. But it has to be said by any objective standards none of them can be said to have Wow. Each could have, but none does.

So what is Wow? And how can Wow re-generate our economy? And how since we are Arts promoters for Wow, how can Arts be Wow for us? Should we simply mimic the Chemainus model, or can we educe the generalisation from Chemainus and others in our Global Association and create all sorts of Wow that can re-generate our economies, with or without Art? Even go the next step beyond the initial Chemainus model.

### **III. 'IDEAL' ACTIVITY TO FACILITATE REGENERATION**

In seeking to provide economic re-generation and take-off via the Arts it seems sensible to seek to postulate the 'ideal' activity to seek to encourage. This is not to suggest we all should start from there, in fact few if any have or will. We all start with spontaneous combustion somehow, with a group of people faced with a challenge or crisis and a prime moving linker or leader amongst them. But once we are moving, the ideal will give us a reference point to approach.

Three essential elements seem to be:

- seek out and find and employ/ deploy local talent in the locality so that the \$ spent **multiplies** within the community
- serve the locality in such a way that it no longer needs to go outside itself to acquire what is offered being **import saving**
- act as magnet or destination for those outwith the community so that they will come into the community to spend their \$ defined as **exporting**

It can clearly be seen that to maximise economic re-generation via answers to these questions requires planned initiatives which can be logically thought through and invested in. Using these three elements we can evaluate some typical activities which we often initiate around the Global Association.

[a] **Painting a Mural** – do we employ a local or an external artist? To what extent do they get their materials and support from local sources i.e. the multiplier effect? To what extent do murals act as a magnet for outsiders to visit and to what extent do such as are attracted spend their \$ in the community and/ or pay a fee to view the murals or acquire a guidebook i.e. exporting? To what extent do local people remain in the community and spend their \$ there rather than outside because the murals painting makes the town a more acceptable location for such spending i.e. import saving. [All Global Association members seemingly do some or all of this.]

[b] **Events and re-enactments** - do these have an appeal that brings new people to the community i.e. export generation, as well as having the ability to create interest and excitement in the local community. What sources of revenue for future arts are being generated by such activities? Is the local community the prime mover in the event or re-creation or are outsiders used extensively leading to a leakage from the community's economy. Is the opportunity of the major event or re-enactment to trail the 'next or new initiative' professionally used as a least cost promotional activity? Is a fine yet cost effective database being built of the incoming customers for future use? [Ely, Nevada exemplifies the re-enactment process.]

[c] **Coffee shops/ bistros** - these will seldom be a destination or magnet in their own right to attract exports, but how well do they meet the needs of the incoming i.e. export, market? Is the produce used locally produced and the staffing local, so that the multiplier effect is present? Is the offering well suited to the target audience, well located and unmistakably interceptive or even integrated, so that incomers spend at an optimum level? [In Bowen, Queensland, for instance visitors are given a complimentary cuppa which draws them in towards cakes and other merchandise.]

[d] **Arts colonies** - do the artists concerned draw resources from and live amongst the community i.e. the multiplier effect? Does their presence act as a magnet making the town a destination i.e. exporting, or make it unbalanced and acceptable to a minority audience only? What style or art is it e.g. tattooing, batik or photography? Do the colonies sell their works outwith the town i.e. exporting, as well as import saving by selling to local people? [We have achieved this in Prestonpans through Arts and Batik workshops and an annual Burriss Scholarship for new local talent.]

[e] **Arts and dance and music and theatre** - again, how do the artists concerned integrate and draw on the community itself? Does the repertoire appeal to the town itself this giving import saving benefits or is the benefit only with exports i.e. outsiders? What other ancillary services are produced locally e.g. program printing, scenery construction, costumes, giving a multiplier effect? Does the repertoire bring outsiders in again and again through the changing program so that the 'been there, done that' of a murals expedition alone is overcome? [Chemainus exemplifies this facet.]

[f] **Antiques shops** - are normally required in some critical mass of three or more to be a magnet, although when attained it will certainly stimulate exports. To what extent can just a single such shop act to generate benefit by re-selling locally sourced antiques i.e. the multiplier effect? Are they locally owned and staffed? [Exeter, California and KatiKati exemplify this critical mass.]

[g] **Souvenir and gift shops and museums** - how well is the merchandise presented for the incoming visitor and for the town's own use e.g. sending cards to friends outwith the town thus optimising the export \$ and saving imports. Is the museum much more than an end in itself? How many of the gifts are locally sourced and in particular the

Murals Trail brochures and literature i.e the multiplier effect? [All members have this phenomenon but how well do we all accomplish it?]

[h] **Guided Tours** – to what extent does the town organise proactive guided tours to optimise understanding and interpretation, with well thought through approaches to maximising exposure to revenue generating opportunities i.e. export maximisation. [Sheffield, Tasmania exemplifies this.] This area also to include arranging for wholesaling of incoming tours through tour bus companies and social groups.

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Four other aspects of our initiatives should also be highlighted in our analysis of the 'ideal' activity.

[i] **Eschew Fashionability** – how can the town avoid being a 'fashion' spot, like a restaurant so often is or a holiday destination? What the community seeks is a multifaceted image, unable to be typecast completely but known as always a fine experience. Different events, new mural launches, differing repertoire, the annual wow occasion- all these help to sustain the export market and involve and inspire the community itself. This implies critical mass of a varied offering for visitors and for local participation. Elitist, separatist or exclusive arts groups can well backfire.

[j] **Leverage the Principles of Interception** - it is of course grand to be a magnet and a destination, but never overlook the principles of interception. Many of the best stores in retailing succeed from their co-location with others. [29 Palms lies next to the Joshua Tree National Park with millions of visitors each year.] Once identified, maximise the cross marketing potential deliberately and be willing to act reciprocally. [The Lavender farms of Sheffield Tasmania are a prime example.] Whilst Prestonpans stands like many others off the main freeway to Edinburgh, it sits astride the coastal drive route of many local residents which can with care be appropriately intercepted.

[k] **Design Loyalty Systems and Rewards** – there are good reasons why major stores perfect their database collections and incentivisation of customer loyalty systems. The inescapable fact is that once a customer the 'probability' of repeat purchase is far higher if only ... we know what to offer next and how to reach that original customer. [Prestoungrange Arts Festival *GothPoints* seek to exploit this.]

[l] **Community Synergy** - left to last but the aspect we most pray for is where we see non-Arts activists in the community with a spring in their step, whistling as they go .. to reopen the Moosejaw Spa and build the new Casino in Saskatchewan perhaps. We all absolutely believe that the arts activities do and will continue to bring greater self-esteem to the community's members and to its potential investors and entrepreneurs. They might expand their motels or build new suites to optimise the benefits of the town that is once again vibrant rather than drab and passé. Such initiatives will give economic lift-off through local employment in

construction and operational aspects i.e. the multiplier effect as well as import saving and export inducing benefits.

#### **IV. ON BECOMING 'PRINCES' OF SERENDIP**

The Three Princes of Serendip, characterised by Horace Walpole, were never much for such an analytical approach from the outset. They believed and practised serendipity, the art of speculation, lateral thinking and contemplation as the way to great notions and understanding. They accomplished it from a horizontal position what's more. And frankly so did we in Prestoungrange. It has recently led us to what might to some sound like an astonishing [even outrageous] proposition. But to many it will already be obvious at least once we have laid it out. Let's see:

**"Economic re-generation through the Arts is best accomplished by putting all one's energies into designing an idealised self-financing, continuing, not-fashionable economic venture that will involve and enliven the community at large and generate a sufficient surplus to fund the Arts program. The Arts program in its turn will heighten self-esteem, beautifying as it does so, and reignite the town's human assets to redeploy and renew its physical infrastructure".**

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As we indicated at the outset we did not begin there, we began by making mistakes. We then painted murals based on the history of our town after the chance visit to Chemainus, and everyone admired them. But at each stage we had to pause for breath and ponder the next source of our funding. Was it to be philanthropy? Another raffle or penny sale Bowen style? An application for government support? All were most acceptable and at this time we have in post an Applicator who specialises in asking others for funds and is a genius at filling in their forms and formulating erudite phrases to complete their criteria boxes and provide progress reports in their formats. [We learned that from Bromley-by-Bow in London, an Arts Community started 20 years ago in an old church hall by a young minister as an approach to youth development in a poor community that is a breathtaking example of what can be done.]

We took Karl Schutz' advice based on the experiences of he and his colleagues in Chemainus. And as my own work took me around the globe I took the opportunity over four years to visit more than a dozen member towns in the Global Association, several two or three times. And in 2002 in Moosejaw at the 4<sup>th</sup> Global Conference we persuaded the Global Association to invite us in Scotland to convene the 6<sup>th</sup> Conference outside North America. Those travels and that invitation gave us comparative perspective and it gave us a single point focus in time to achieve something that the rest of the Association would hopefully think was Wow. And we did not mean by that what we have in store *inter alia* i.e. a great golf tournament, our excellent lowland whiskey or the Edinburgh Military Tattoo. We wanted to come up with a robust solution to the challenge of continuous funding.

**A Swedish Model** - Like so many good things we seek in life, there are answers out there already if only we know where to look and if, when we see them, we can see them for what they might also be. Our solution begins with the problems of excessive vodka consumption in Sweden in the mid- 19th Century. And in particular in Goteborg [Gothenburg to most of us]. The solution that the burgers of that city - whose Lord Mayor came to visit us in July 2003 to tell us all about the contribution the Scots had made to his city including teaching Swedes how to play football – came up with is the proposition we put to you from Serendip [which you will all know was in Sri Lanka anyway].

The burgers of Goteborg resolved that all vodka sales should be controlled by the City but franchisees, which included themselves, should be allowed to make only up to 5% return on their capital employed. All surpluses above that point must be used to create alternative recreational facilities in the community that would keep the citizenry out of the drinking houses. Furthermore, no manager could ever be incentivised for selling alcohol, only for soft drinks and food.

Just as serendipitous as our visit to Chemainus was the chance existence just up from our foreshore where we were painting those early murals in Prestonpans of a derelict, disused 'Scottish' Gothenburg public house, known locally as The Goth. How come Goteborg got to Scotland? To cut a long story short coal miners living in isolated pit areas in the late 19<sup>th</sup> Century colluded with their mine owners to use the same principles which the sailors across the North Sea and the Scottish colonists in Goteborg had learned over there. At its height after World War I some 60+ public houses in Scotland ran on these co-operative lines.

**Arts and Crafts** - But The Goth just up from the foreshore's murals was not just any Goth. It happened to have been founded not by coal miners but for coal miners by men of great repute who were social reformers. One headed Scotland's largest publishing house, Thomas Nelson III, and another went on to be Governor General of Australia and later Secretary of State for Scotland, Lord Novar. They built a Goth of some very considerable artistic merit in its own right. It was an excellent example of the arts and crafts movement at the turn of the 20<sup>th</sup> century and many of the features were still intact. Should we now create a museum to the Gothenburg Principles or should they live again and in place of the bowling greens and the street lamps and the ambulances and cinemas past surpluses had created should we not fund our Arts Festival for ever and a day?

We pondered for just a moment, and rejected the notion of a museum. Rather we resolved to restore and extend The Goth to exemplify the Arts themselves in its very own nature as an arts and crafts venue, and more than that to use it as the caput or headstone of all our programs. In restoring The Goth we were bringing back to our community one of its finest historical icons. By extending it to include 21<sup>st</sup> Century facilities that honoured the traditional style but provided functions and events space and an outstanding 'locally' recruited fulltime staff committed to The

Gothenburg Principles we had something very exciting indeed in hand. Just as the burgers of Goteborg managed, and the Scottish investors, to get their 5% first and generate a major surplus thereafter, so we believe can we, and it is that which led to the investment budget already mentioned of \$US 2.5 million secured against the property itself and the business as a going concern.

And everything we have done since and are yet to do will seek where it can to [i] exploit the economic multiplier; [ii] create import savings; and [iii] promote exports. Our clarity of purpose in this way arises from our total commitment to economic re-generation of course, rather than art for its own sake. Which is secondary.

**Time for a Drink** - Yet further serendipity was clearly going to be required since annual sales needed to reach US\$ 1.5 million very quickly if this sustainability model was to be effective. Thus far the town had recovered its original Goth and had the potential to be a destination for arts and crafts aficionados, which was contemporaneously assisted by the current revival of all things from that late 19<sup>th</sup> / early 20<sup>th</sup> century era i.e. arts and crafts, art nouveau and art deco. So once again we turned to our historical studies for inspiration and quickly found the tales of our town's breweries, most especially the 1745/ 1962 story of John Fowler & Company. Whilst the company itself was long gone, memories of its ales and indeed some few staff who had worked there, lived on. We took the decision to retain the services of a local Head Brewer with most considerable experience and establish a microbrewery on site at the Goth to make local real ales again. And so we added another destination activity, a venue for real ale aficionados which had the major advantage also of comprehensive identification with the town's people, young and old. We have the immediate capacity to brew 200,000 + pints of ale a year at the Goth, for sale through our own two bars and also of course to pubs and clubs nearby, and for special occasions too. And to foster the aficionado's loyalties we have launched 'BrewSets' or brewer induction programs for certificated Fowler's Fellowships and Companionships where sets of three join with the Head Brewer to create their own 100 gallons for their own later use or for sale as a Special ale at the Goth.

**1753 Impost of 2d Scots per Pint** - Much to our delight, historical research indicated that in 1753 an Impost of 2d Scots per pint of ale brewed in Prestonpans was payable to the poorhouse. At a recent meeting of the feudal Baronial Courts this 2d was diverted from the poorhouse which no longer exists to our Arts Festival, where of course every contribution is welcomed.

**Ideas from Around the Globe** - The extensive travelling we had made around member towns in the Global Association has provided many an additional fillip. Many identified how magnificent one off spectacular events were for their towns. Given our always to hand facilities, crying out for extensive utilisation, we resolved to proact vigorously and as artistically as might be to present import saving and export inducing activity. We have made not one, not two but three fulltime self financing appointments as Events and Functions Managers - their activities all

taking place in addition to reactive events and functions for Rotary, for Weddings, for Anniversaries and Clubs.

The facilities available to be used proactively are as follows:

- James Fewell Bar, named after the first manager 1908-1927 [immortalised in an indoor mural], with capacity for 80 people with seating for 40 with bar snacks/ lunches; and a Jug Bar for off-sales [all beneath a 'grotesque' Scottish ceiling derived from 1581 in the old baronial hall but brought up to date by our muralist.]
- James Park Bistro, named after my own grandfather who worked in the local coal pits, with seating for 45, serves coffee/ lunch and supper menus and uses local Farmers' Market produce and local fish
- Lord Mayor's Bar [of Goteborg] for receptions or exhibitions of 70 + or corporate meetings, with Fowler's ales, Glenkinchie whiskey and Bramle Liqueur as the commended brands plus Scottish oak leaf wines! [The historic visit commemorated in a fine painting by a local artist.]
- Thomas Nelson Suite, named after the founder who lent the funds to build The Goth in 1908, served by an elevator from the ground floor and a service hoist from the kitchen, with conference seating for 150 and exhibitions/ functions for 100 with dance floor and band stage, adjoining the Lord Mayor's Bar which can be used simultaneously.[Two new fine original paintings of Morison's Haven and the Chapmen's Fair and a new portrait of Thomas Nelson III – all by local Scottish artists.]
- Goth in the Garden, being the east and south paved garden area that can accommodate 100 standing and 50 seated weather permitting [with sculpture by local mason Gardiner Malloy.]

Each and every one of these facilities, of course, has its reactive revenue stream and its proper stewardship is an operational responsibility. But each has down time and less than optimal performance. Here the Events and Functions Management team is expected to proact. Firstly, each year has its Anchor Main Event. For 2006 it will of course be our 6<sup>th</sup> Global Conference but for 2005 it is an event called Tulsa, the World Premiere of the World's 1<sup>st</sup> Bagpipe Opera sung in Scots. For 2008 it will be our centenary.

The whole endeavour is linked to a major public relations campaign to exploit the destination messages, and the town is informed by word-of-mouth and the quarterly *Brushstrokes*. Well above average success has been achieved because the manager concerned is a former Scottish Arts Council press officer with a most extensive network.

**The proactive approach** - Has to address days of the week and times of year, and can be demonstrated as follows:

- July 23<sup>rd</sup> is Gothenburg Day bringing Swedes, Swedish real ales and food specials and Swedish arts
- November 28<sup>th</sup> is Barons' Day with a nationwide invitation to Scotland's Barons
- The Pans Fringe in August takes spinout plays from the Edinburgh Festival for one night with linked theatre suppers and ales

- Greek Night celebrates the Olympic Games with rare TV coverage on the premises and plate throwing after Greek supper, ales and wines
- The Bagpipe Opera spins out 4 weeks of its own Fringe Events working with the artists
- Totem Pole carving for 2006 as an ongoing project celebrating totemic art forms from Chemainus and Cowichan native lands
- Jazz on Sundays attracts and extends Brunch/ Lunch and Teatime
- Scottish Folk Music sessions include the CD we recently published with local Greentrax to capture East Lothian songs
- Painting and Drawing Classes attract local talent and lead to Exhibitions, and fund a local Annual Burriss Scholarship
- Writers and Poetry Action Group meets and pens further Historical Volumes, and lately Pub Songs and Local Recipes
- Murals Action Group attracts not only artists but discussion groups
- Hallowe'en is a special remembrance of the town's 81 people put to death as witches before 1735 who were Pardoned by the Baronial Court in July 2004
- BrewSets, Beer and Wine Tastings, Cookery Classes - all as regular events on quiet days and nights
- Gardening as Art leads to an annual Open Day
- Celebration Days for Food & Wine around the world, Salters, Cricketers, Footballers, Potters, Campanologists and Town Criers
- Sponsorship of Prestonpans Pipes and Drums Band and local concerts
- Trainee Hospitality Week from Jewel & Esk College

**Retailing Own Souvenirs** - The Goth provides an ideal retail location for our own merchandise, whether it be the historical research, T-shirts, Fowler's memorabilia, horse brasses, or the reproduction tea sets used in the James Park Lounge from the old Belfield pottery which is now our car park.

**GothPoints to Build Loyalty and the Arts Festival Charity's Members** - To gain the Loyalty Benefits we offer each person must make a small donation to the Arts Festival and thereby become a 'Member' providing their email address and some basic marketplace intelligence about themselves. Each Tuesday evening a Members' Night has a Members' Rollover Draw for all who are present and have made a purchase that night. State of the Art EPOS systems are in place to track the benefits and Internet access is provided at home to know your credits and of course to catch upon the Day's Menus and the Events Programs at the Prestoungrange website [www.prestoungrange.org](http://www.prestoungrange.org)

## **V. RE-GENERATION IS THERE TO BE GRASPED**

We do not for one moment wish to suggest everything indicated above has been achieved. But we have taken the 6<sup>th</sup> Global Conference in 2006 as a target to see how well we have or have not done against these targets.

All three re-generative elements including the professional team recruited locally are in place, and early import saving and export derived sales results are excellent. There are all manner of issues out there to be addressed but its looking good.

So good in fact that we have our sights set on encouraging others proactively to join with us in restoring salt panning and oyster farming to Prestonpans after an absence of some 40 years. Under a framework known in Scotland as EIS [Enterprise Investment Scheme] tax breaks are given to start up investors. The detailed engineering and business plans for salt panning [which originally gave Prestonpans its name] are well in hand and will be ready by Spring 2005. If we can brew beer again, why not?