



Figure 1: Workers through the centuries at Prestonpans Labour Club, painted by Michael Jessing.

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

by **ARRAN JOHNSTON AND
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THE BACKGROUND

Prestonpans, with a population of 8000, lost 3000 town-based jobs in just ten devastating years in the middle of the last century. Both of its coal mines closed, the brewery closed, and the brickworks closed. The only new arrival was Cockenzie Power Station, in 1962. As a result the community of Prestonpans, which for a thousand years had been a significant industrial locus (fig 1), entered its post-industrial phase along with many other communities across Scotland. Economies of scale, changing tastes, lower access costs and labour market rigidities were amongst the causes, but even if not wholly blameless it was the individuals who stayed in Prestonpans – affectionately known to them as ‘The Pans’ – who were the main casualties. They now faced harsh personal choices, mitigated in several respects by the proximity of Edinburgh which at least meant that jobs, although of a quite different nature, were often available. Many younger people managed to secure such work, allowing the family to continue to live in The Pans by a daily commute to the capital. But for the older generation of workers alternative employment was far harder to find, and migration was not a realistic choice.

Institutional assistance was of course very much to hand, and appreciated, with unemployment and housing benefits, health and social care. With good intention the virtues of rebuilding the environment with new housing were extolled, along with the wholesale demolition of the past’s industrial structures: the salt pans and brick works went; the remains of Belfield’s pottery and Fowler’s brewery were demolished; the coal mines were in-filled along with the community’s harbour at Morrison’s Haven. David Spence, the last area manager of the National Coal Board, managed somehow to preserve steam engines, artefacts and three fine industrial buildings at Prestongrange Pit, which became the foundations for the Heritage Museum. It has since remained little changed for almost fifty years, although for several years the ‘steamies’ proudly and publicly enjoyed their engines (Boyd, 2003). A new Community Centre was built, spacious but acoustically disadvantaged, whilst the old nineteenth-century Town Hall has been left neglected. Later, a fine swimming pool and an extension to the Carnegie Library were added, and with generous EU funding the eco-friendly Pennypit Centre was developed beside the town’s rugby and football fields, on lands reclaimed from the old Northfield or ‘Penny’ Pit.

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

As was common in such circumstances, dependency on others became the macro-profile of the community and replaced the proud identity which The Pans had carried as late as the 1950s. It was a dependency on benefits and grants and on commuter jobs in Edinburgh. The town's reputation as hard working and tough thinking, earned from its days in coal mining and brick making, deteriorated to that of an often troubled place on account of the economic deprivation more than a few families had to face. It mattered of course. Such decline could never be accepted as the long-term future of a community so aware of its proud heritage, but the challenge was how to find a way out and up again. How could community self-esteem and spontaneous enterprise be recovered? A renewed built environment that destroyed the proud industrial heritage of Prestonpans, linked to employment opportunities in Edinburgh, was never likely to be good enough. Suburbia beckoned, but not an espoused goal.

COMMUNITY HISTORY PRESENTS AN OPPORTUNITY

It was in this community context that the Grant-Suttie family (Baker, 2003), holders of the ancient feudal baronies of Prestoungrange and of Dolphinstoun since 1745, decided finally to dispose of their lands. They had not lived in the community since the death of Lady Susan in 1909. In 1997 the Wills family became infert, with origins from Musselburgh and ancestral links to the Willie Park golfing dynasty. There was no clear notion as to how two nouveau feudal barons might make any contribution whatever across their ancient lands, which had originally covered 10,000 acres, including much of the western half of the town. When it was light-heartedly commented that the new barons could best 'live in the past', the joke set in train what has become an extraordinary case history of community-based socio-economic regeneration. The feudal Barons Courts¹ were resuscitated and became a charity, with the declared commitment that each aspect of the community's past should be researched, interpreted, and honoured through the arts. Crucially, it was to be the community itself that would do the research and become the artists.

Fifteen years later, the evidence now is that community self-esteem has been substantially restored and the town is on the cusp of an improving economic future. Creative Scotland short-listed the town as a Creative Place in 2012, and the community's horizons today stretch right across the world as it embroiders the stories of the Scottish diaspora in 25 countries from Sweden to China, Italy to New Zealand. More than 150,000 visitors have already visited the *Prestonpans Tapestry* which tells the story of Bonnie Prince Charlie's victory there in September 1745 and which goes to Bayeux in 2013 to be exhibited alongside that most famous of embroidered artworks.

HISTORY BROUGHT UP TO DATE

It was fortunate that the history of Prestonpans, from the granting of the baronial lands to the monks of Newbattle Abbey in the twelfth century up to the

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

end of the nineteenth century, had already been written up by Peter McNeill (1902). The more recent history, however, was patchy in the extreme². So the very first task to which the artists turned their hand was to research the last hundred years, which had seen significant population growth and the peak of the town's industrial activity. Under the editorial guidance of Jane Bonnar and Annemarie Allan, more than a score of well-researched monographs were penned and published (2006). They developed what McNeill had already documented, and added everything that had happened since. Coal mining was an excellent example, since little of consequence had been possible at sea level, where The Pans stands, until the arrival of a Cornish beam engine for pumping water from the pit in 1874 (Wilson, 2006). The struggles to exclude women and children from having to work down the pits, and for better and safer working conditions for the men (Black 2006), also saw considerable success, culminating in the construction of the Miners' Bath House at Prestongrange just a decade before the pit itself closed in the early 1960s. Both the baths and the beam engine still stand, testament to the town's mining heritage.

The extraordinary history of the town's salt pans, from which the name of Priest-Town's-(salt)-Pans is derived, and of its pandores oysters (derived from 'pan doors' because they were to be found near the salt pans), which were long owned and managed by the feudal barons, was also captured, along with the equally fascinating story of glass and pottery making in the community. During the eighteenth and nineteenth centuries Prestonpans was one of the major centres of pottery manufacture in Scotland. The first major book on Prestonpans pottery, together with an accompanying exhibition, was created by Graeme Cruickshank (2007). The local coal mines had found ideal clays for domestic pottery as well as ample fuels to fire brick kilns - the fine Hoffman kiln remains today at Prestongrange. But the town also pioneered and manufactured jointed sewerage pipes for rapidly expanding Victorian cities. To carry these industrial products, and the coal, to ever widening markets, Morrison's Haven was soon connected to the North British Railway (Aitken 2006).

All this hard work inevitably made workers thirsty, so it was not surprising that a fine brewery, Fowlers, prospered in Prestonpans and became renowned across the Central Lowlands with some 300+ public houses and its legendary 'Wee Heavie' ale (Anderson, 2006). There were more than a few public houses in Prestonpans itself, with none better regarded from 1908 than The Trust Tavern, at the foot of Redburn Road, run strictly on Gothenburg Principles, by which profits above 5% were returned 'in trust' to the community for social purposes. These Principles were now, in their turn, most thoroughly researched, not least to discover why they had come to Prestonpans. In 2002 the Barons' Courts was able to acquire the former tavern, an outstanding 'Arts and Crafts' building, and, by working with community artists, the restoration was completed sufficiently well for CAMRA to recognise it as the Outstanding/Best Pub Restoration project in the whole of the United Kingdom. Now known as The Prestoungrange Gothenburg, it has gone on to win countless community and good food awards, the most recent in 2012 (Prestoungrange, 2006). It also provided the basis for the first international

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

adventure of the community's artists, who resurrected the Swedish connections that had been unearthed in their research. Since then there have been no fewer than three visits by Gothenburg's Lord Provost, including for its centenary celebrations. The year 2012 also saw Scotland's diaspora impact in Sweden being embroidered there as part of Prestonpans' latest international tapestry project. The Prestoungrange Gothenburg also hosted the official twinning of the local community with Barga, in Tuscany, in 2006, with which reciprocal arts links had already been developed and which have since grown considerably. Barga is also contributing to the Prestonpans-based *Scottish Diaspora Tapestry*.

MURAL ART FOLLOWS LITERATURE

Conducting comprehensive historical research on the community had been the inevitable starting point if the goals of the Barons' Courts were to be addressed (see note 1). But there was initial disappointment. It had been naively assumed that the newly minted historical studies would prove irresistible to teachers and schools at large. But in an already crowded curriculum there were few takers, and so other methods would be needed if the town's heritage was to reach out beyond the history books. The next phase was triggered by an extraordinary coincidence when the Barons were visiting family on Vancouver Island in Canada. By chance they travelled to a place called Chemainus and saw there 50 historical outdoor murals, and immediately met with the local inspiration, Karl Schutz. Although at 1500 souls Chemainus was considerably smaller than The Pans, it was similarly post-industrial. The community had lost its saw mill and extinction beckoned. But whilst holidaying in Romania, Schultz had seen nuns conducting tourists around churches and explaining the frescoes and wall paintings: he took away inspiration. If Chemainus painted its history on the walls of its town then it could attract tourists and provide the community with a new future. By the time of the Barons' visit, Chemainus was attracting 400,000 tourists a year (Dash, 2008).

The success of Chemainus was already well known in North America, Australia and New Zealand. A Global Association of mural towns, with 50+ member communities, already existed. Prestonpans became the 51st and today proudly holds the presidency of that Association in succession to Karl Schutz. In 2006 the member communities sent 138 delegates to Prestonpans as it hosted the Global Association's 6th Biennial Conference. To honour the occasion the community's artists (indispensably assisted by Canadian First Nations) carved a 32-foot totem pole in recognition of the predominant art form around Chemainus (fig 2). That town gifted the red cedar tree which was thus carved and shipped to The Pans. With the assistance of local school children, who submitted designs, Prestonpans community history was retold on the town's new cultural landmark (Prestoungrange, 2006).

But it was of course the murals of Chemainus that provided the greatest fillip for community art and self-esteem (Sneddon *et al*, 2006; Lindsay *et al*, 2008). By 2012 there were some 60+ murals across the community, and maintaining them is as big a challenge as creating anew. As had initially been the case in Chemainus,

HISTORY IN THE MAKING:
COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS



Figure 2: The Prestoungrange Totem Pole, designed by local school children and carved in Prestonpans into a gifted Chemainus red cedar by First Nations Canadians in 2006 to celebrate the Global Murals Conference held in Prestonpans.

HISTORY IN THE MAKING:
COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS



Figure 3: Summerlee Homes, painted by Tom Ewing.



Figure 4: Prestonpans images at the railway station, painted by Adele Conn with support of young and disabled Panners.

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

the naysayers were plentiful: 'It might work there but not here'; 'Vandals will wreck them'. Schutz was invited to Prestonpans and hosted by the Royal Musselburgh Golf Club and the Barons' Courts. His advice was simply to start painting and see what reaction emerged.

And so it was. Planning knock-backs came at first, but once it was clarified legally that a mural is a memorial not an advertisement, these disappeared. A sequence of five large-scale murals appeared on the town's sea wall using paints intended to resist all weathers, although storms and winter gales on the Forth get the better of the art from time to time. Then murals came to walls along the High Street, on the Co-operative Store, at the Bowling Club and Sam Burns' Yard, at Cockenzie Power Station, the Heritage Museum, the Primary School, the Burns Shelter, Summerlee and Prestonpans Railway Station (figs 3 & 4). The historical research which had been so carefully collated began to appear all over the town, significantly supplemented by depictions of recent ancestors. As the artists painted the history, Panners passing by added the specifics that connected with today's families. There was no vandalism. Murals, as they say in *bislama*, *blong yumi* ('belong to you and me').

IT ALL STARTS WITH MURALS

It must be remembered that Prestonpans was a late comer to the Global Murals Association. As such there was potentially much to learn from what others had achieved and how they had done it. Twenty communities across North America and Australasia were visited, and from 2002 Prestonpans attended each and every conference and symposium. At Ely Nevada's Conference in 2004 a survey was undertaken³ which revealed amongst its conclusions that the murals become the starting point for wider engagement. What happens next is the arrival of visitors, adding to the local economy as they explore the murals, just so long as there is somewhere for them to take a coffee or a meal and maybe buy a souvenir. In other words the retail environment had to develop and adjust to accommodate visitors. The Prestoungrange Gothenburg was restored and reopened just in time to fulfil this role and become the ideal arts 'hub', with its 'Arts and Crafts' status and historical origins making it a perfect ambassador. It also created new local employment.

The 'big hitters' in the Global Murals Association had sailed way past such beginnings of course. Their goal, when green shoots of economic regeneration started to appear, was to build and secure destination status and repeat visits. Chemainus had the inspired idea of building a 300-seat repertory theatre and restaurant; Moosejaw, in Saskatchewan, Canada, had reopened its hot mineral spa and hotel; Sheffield, Tasmania, held an Annual Murals 'Fest' where artists painted competitively to a theme. This Sheffield-style 'Fest' has since been recreated on a regular basis in Prestonpans' Cuthill Park, led by local artist Tom Ewing.

In Prestonpans a group of artists got together in 2006, outwith the Barons' Courts and its deliberate history focus, but with its enduring support, to create an immediately successful community-based '3 Harbours Arts Festival'⁴ lasting

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

two weeks each summer. (The three harbours are the old Morrison's Haven and its neighbours, Cockenzie and Port Seton.) The festival now brings thousands of visitors to the area each year, enjoying and buying works of art, and spending across the retail community. It was just the start of myriad additional artistic endeavours in theatre, music, singing, pottery, painting and drawing classes, and storytelling. A Poet Laureate, John Lindsay, also won widespread acclaim⁵. In partnership with Preston Lodge School, Prestonpans Salt is remade each year, and Newbattle 'Cistercian monks' have started walking to Prestonpans each year to collect it, as they did many centuries ago (fig 5)⁶. A micro-brewery at the Prestoungrange Gothenburg makes Fowler's Ales once more; they include the occasional 'Wee Heavie' and the ever-popular 'Gothenburg Porter'. The Arts Festival's minibus appears in the livery of the original local Wiles bus and coach company.



Figure 5: Salt made today from the waters of the Forth by students at Preston Lodge for the annual walk from Newbattle Abbey.

OF GROTESQUE ART AND WITCHES

The ancestral home of the feudal Barons of Prestoungrange and of Dolphinstoun - the Morrisons, Grants and Grant-Sutties - was Prestoungrange House. In the mid-nineteenth century that building, today the home of the Royal Musselburgh Golf Club, had been remodelled by the famous Scottish architect William Playfair (see Baker 2006). By that time, Scotland's oldest surviving painted wooden ceiling, using Grotesque Art and dated 1581, was hidden from view. It only re-emerged in the 1950s when it was removed to its present Edinburgh location at Merchiston Tower (Allan 2006). It is truly magnificent, and whilst it has been carefully preserved there, its great loss to the community of Prestonpans is often seen today as somewhat unforgivable. Yet perhaps all is not totally lost, for the ceiling of the James Fewell Bar at the Prestoungrange Gothenburg was designed in the same style, and painted in what would have been the great ceiling's original colourings. Painted in 2004 by local artist Andrew Crummy, the ceiling is a constant source of conversation, as well as a perpetual reminder of the loss from Prestoungrange House (fig 6).

HISTORY IN THE MAKING:
COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS



Figure 6: Grotesque Art Ceiling at The Prestoungrange Gothenburg, painted by Andrew Crummy.

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTOUNGRANGE

The ceiling was the first of the interior murals at The Prestoungrange Gothenburg. Kate Hunter then captured the tavern's original manager, James Fewell, and his family in 1908, and combined sitting-room portraits of many famous Panners (Hopkins 2006). Paintings were commissioned to celebrate the first visit by the Lord Provost of Goteborg from Tom Ewing, and Michael MacVeigh captured Morrison's Haven and the Chapmens' Fair at the town's ancient Mercat Cross.

One area of the town's history has, however, been quite deliberately understated in its modes of remembrance. This is the local persecution and execution of witches at the turn of the seventeenth century using the laws enacted earlier under Queen Mary (Allan 2006). The evidence suggests some 81 persons were put to death, for witchcraft and also, in several cases, for the treason of creating storms that imperilled James VI's new bride as she travelled by sea from Denmark. Certainly, the Barons' Courts had every intention of addressing this fascinating history but it was important to approach the issue sensitively.

It was decided to consult one of the world's most successful 'witch tourism' destinations, Salem, Massachusetts, USA. Their advice was simple and straightforward: it was best to commemorate the injustice and suffering perpetuated by the episode rather than to trivialise or sensationalise it. This particular historical research coincided with the legal ending of feudal land tenure in Scotland, on 28 November 2004. It was, therefore, resolved to capitalise on the opportunity presented just prior to the abolition and exercise the remaining legal powers of the Baronial Courts. The Courts were formally fenced, and were to be the last such Proceedings in the nation⁷. All 81 witches were formally pardoned and their names



Figure 7: Miscreant in the Barons' Stocks, July 2004, being the last occasion stocks were legally used for punishment in Scotland by order of the Barons Courts of Prestoungrange and of Dolphinstoun.

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

recorded on individual tiles set against a mural design by Andrew Crummy in the south-facing garden at The Prestoungrange Gothenburg. More light-heartedly, sentence was then passed on several prominent community members who spent two minutes in the specially-created stocks (fig 7), whilst fines of 40/- were also levied. As Salem had forewarned, the remembrance of the 81 witches turned out to be international news, reported on the BBC, CNN, Reuters and reaching as far afield as New Zealand. Whilst such publicity would in other circumstances have been welcomed and harnessed to advance economic goals, in The Pans there was relief that a commemorative rather than sensationalist approach had been taken. A cycle of three plays was written by Roy Pugh (2004, 2005 & 2006), a historian of witchcraft in East Lothian (Pugh 2001), which traced real cases of horrific persecution, trials and executions.

BONNIE PRINCE CHARLIE AND JOHNNIE COPE

At the same time as Barons Courts was exploring how best to commemorate the town's witches, it turned its attention to the iconic battle fought outside the town on 21 September 1745. Of all the moments in its rich history, the Battle of Prestonpans is the most unique and replete with myriad dimensions to explore. A Royal Society for the Arts Coffee House Challenge workshop was convened in the Prestoungrange Gothenburg, and strong local support emerged for action to be taken to interpret and promote the famous battle. A discrete charitable trust was established in 2006 and modern representatives for both Jacobite and Government commanders, including numerous clan chiefs, were invited to join a Committee of High Patronage. All who were invited agreed. Then, as fortune would have it, an American human rights lawyer, Martin Margulies, chose that same year to publish the only book thus far dedicated solely to the battle itself (2006). He had chanced upon the story and subsequently developed a great fascination with it from his holiday home on South Uist, just an island away from where the Prince had landed in the summer of 1745.

From the outset the trustees pledged themselves to ensure the conservation, interpretation and presentation of the battle in a permanent 'living history' context. As well as capturing the history, an economic benefit would be deliberately sought and secured for Prestonpans as it hosted visitors wishing to learn of the battle. Confidence in this purpose was boosted by an early economic feasibility study by the respected Edinburgh forecaster, Max Gaunt. He concluded such a living history centre could be self sustaining provided it was world class, largely due to Prestonpans' proximity to, and easy access from, the nation's capital. The analysis has since been repeated a second time with the same conclusions. East Lothian is an attractive and readily accessible destination for 'single day' visitors.

It would obviously be some time before a campaign for the living history centre could be accomplished. Momentum had first to be established as well as the most thorough harnessing of the arts to the campaign. The Battle of Prestonpans is extremely significant in that it left a major cultural legacy and has long been considered worthy of remembrance. An impressive pyramidal coal bing had

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

previously been landscaped as a vantage point to view the entire battle sequence, with interpretation boards at its summit. A cairn and a small sculpture close by commemorated the battle. Bankton House, where the important Government officer, Colonel Gardiner, had lived before his death at the battle, had been preserved on the south side of Prestonpans and its dovecot set aside for some modest interpretation. A considerable nineteenth-century obelisk also stands outside the house, erected by public subscription in Gardiner's honour.

But there was more to the Battle of Prestonpans than just the physical memorials. Walter Scott had made it internationally famous through his best-selling novel *Waverley*. The Prince had been accompanied at Prestonpans by the great Gaelic poet Alasdair MacMhaigstir Alasdair, and Adam Skirving had been on hand there too to write his poems, including the famous *Hey Johnnie Cope*. In London news of the defeat triggered a new plea for salvation to be penned, *God Save Great George Our King*, which continues to this day as the British National Anthem (Johnston 2008). This literary legacy provided rich fruit for those wishing to expand appreciation of the battle's significance.

Perhaps the most obvious way for the Battle's new campaigners to raise awareness and develop momentum was by arranging annual re-enactments. The battle's first anniversary, 21 September 1746, was marked only by a visit from Captain James Johnstone, a Jacobite veteran still on the run. Subsequently, however, the *Haddington Courier*/*East Lothian Courier* has carried records of the 100th, 150th, 200th and 250th anniversaries⁸. The last of these, in 1995, had been a grand affair with the involvement of one of the present trustees, Pat O'Brien, a former provost of East Lothian. But there had been no continuity since, and the Trust resolved to ensure that would not be so in the future. Help was fortuitously at hand from Derby, England, which over the course of 20 years had built a tradition of continuous annual re-enactments to commemorate the Jacobite army's arrival in that town in December 1745. Derby also proudly displays a statue of Bonnie Prince Charlie.

One of Derby's event organisers was Arran Johnston, joint-author here, who was studying at Edinburgh University at the time of the Trust's formation in Prestonpans and fortuitously encountered the trustees as they stood atop the battle bing on 21 September 2006. In Derby he had already role-played the Prince, and he was immediately invited to reprise that role, and to become a trustee, for Prestonpans. Trustees attended the Derby re-enactments that year, and in the Exeter Room, where the mostly Highland army had originally resolved to return to Scotland, against their Prince's wishes, the trustees now resolved to go straight on! The Trust formed its own 'Alan Breck Prestonpans Volunteer Regiment' with Martin Margulies inducted as colonel-in-chief, and the pipes and drums of the Royal British Legion mustered with them. Generous support from the countless re-enactment regiments across the United Kingdom, and from as far afield as the 77th Montgomeries, in the Czech Republic, ensure annual re-enactments at Prestonpans have grown these past six years, to become the largest Jacobite event in Britain with thousands attending across the two-day event.

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

One of the challenges of the re-enactments and the trust's determination to be authentic was that there had been no thorough archaeological study of the battlefield. With support from the Heritage Lottery Fund, the trust therefore invited Tony Pollard's well-respected team from Glasgow University to undertake that task, and they reached a firm conclusion, namely that initial contact had taken place in the fields east of Prestonpans, close to the site of Seton village, but as the Government forces fought and fled they fell back westwards to the walls of Preston House and Bankton House. The actual battle itself was over quickly, perhaps lasting no more than 15 minutes. However, as is so often the case in battle studies, the manoeuvres and dispositions prior to actual combat are of equal, if not greater, interest. And this is precisely the case at Prestonpans, where the hazards of the Tranent marshes were penetrated by a local guide who brought the Jacobite army by night along the Riggonhead defile and to the east of Sir John Cope's positions. That march has become a signature commemoration each year, with re-enactors leaving Tranent at 5am just as the Jacobites did, arriving on the battlefield at dawn (see back cover).

Further scope for re-enactments was found in the final stages of the battle. Colonel Gardiner was mortally wounded beneath a thorn tree which had survived for two centuries (Hannah 1930). He was later taken to Tranent Manse where he died later that day. Meanwhile, Cope's baggage train and treasury were captured at Cockenzie House, which still stands today. Both these incidents have been re-enacted as part of our commemorations, as also have wider aspects of the engagement dealing with the Prince's capture of Edinburgh excepting the Castle and Cope's landing at Dunbar, the march to Prestonpans and the events there on the day before the battle.

The re-enactments have helped provide inspiration and exposure to other art-forms used to commemorate the battle. Andrew Hillhouse has created a series of fine paintings showing its key phases, including the Camerons' taking of the Redcoats' cannons. Kate Hunter has created timely new portraits of Sir John Cope and Prince Charles Edward, about both of whom there had been much discussion. Ronald Elliot has captured the Prince with his Gaelic tutor, Alasdair MacMaghistir Alasdair, in the immediate aftermath of victory. BAFTA award-winning playwright, Andrew Dallmeyer, working with the Prestoungrange Players and The Laverocks, wrote and directed the musical play *The Battle of Pots and Pans* (see Lindsay et al., 2008), which toured East Lothian and went to the Edinburgh Fringe. He later followed with *Colonel Gardiner: Vice and Virtue*⁹.

Great interest was aroused amongst youngsters and a programme of school visits was instituted as a result. Gordon Veitch, twice European war-games champion, created a large-scale gaming board for schools which not only enables the youngsters to replay the battle on the roll of a die but also shows them how the landscape and buildings of Prestonpans and Tranent appeared in 1745. Sometimes, Johnnie Cope can win! School visits are especially relevant since the primary curriculum now specifically includes the Jacobites (fig 8).

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

The programme of publications which had already begun for the arts has since been greatly extended in the wake of the establishment of the Battle of Prestonpans (1745) Heritage Trust. An in-depth evaluation of the Prince during 1745-6 was published by Arran Johnston (2010), whilst Roy Pugh (2008) and Sharon Dabell (2008 and 2010) crafted historical novels. Johnston has since written further on all the battlefields of East Lothian, covering the county's military heritage from before Roman times through to the twentieth century (2013). Gordon Prestoungrange has ghosted an autobiographical *Baron's Tale* (2009) as from the pen of the then Baron, William Grant, Lord Advocate.

FINDING INSPIRATION IN BAYEUX

Just as the Baron's meeting with Karl Schutz at Chemainus was a defining moment in the restoration of community self-esteem in The Pans, so too was a chance visit to Bayeux by Prestoungrange. Here he saw in the famous Tapestry parallels between the story of William of Normandy's campaign to overthrow a perceived usurper in 1066 and the story of Bonnie Prince Charlie. On returning to Prestonpans the Arts Festival debated whether such an embroidery might be created to recall the Battle of Prestonpans - and one metre longer than its inspiration too!



Figure 8: The first public exhibition of the Prestonpans Tapestry was in July 2010 at Eriskay where the Prince landed in 1745. Local children provide a brilliant re-enactment in the Village Hall there.

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

Andrew Crummy, who had been Convenor of the Arts Festival almost since its inception, considered it possible, and his 'embroidery-savvy' wife agreed. So the die was cast. Margulies and Johnston willingly became the designated historians, Gareth Bryn-Jones, a trustee and architect, advised on how buildings looked in 1745, and Andrew Crummy became the tapestry's designer. The tale was to be told from the time the Prince left his father in Rome until he marched out from Edinburgh to invade England. Crummy resolved to use a cartoon-strip format based on an original contemporary cartoon of Cope announcing his defeat at Berwick-upon-Tweed to Lord Kerr in 1745. Dorie Wilkie and Gillian Hart became the Lead Stitcher and Stitching Co-ordinator/Photographer, and volunteers across Scotland and beyond stepped forward to embroider the artwork. It was completed in less than a year.

Today the Prestonpans Tapestry, at 105 metres long and 50cm high, has been marvelled at by more than 150,000 visitors in its first two years since completion (fig 9). It has celebrity status wherever it goes. It has toured along the routes of the Prince's campaigns, and visited Pornichet/St Nazaire, whence the Prince embarked for Scotland. The cartoon format has proved to be an absolute winner with visitors, whether youngsters, casual visitors, serious historians or embroiderers. Crummy's official guide to the Tapestry (2010) includes the stories not only of the Prince but also of all those who created it and why they wanted to do it. It holds attention throughout, and a range of attractive souvenir merchandise and English/French/Gaelic publications, music CD, documentary DVD, and an outstanding animated English/French DVD have all added to the appreciation¹⁰. Donations for its future permanent home¹¹ have been generously made. And next year, the Prestonpans Tapestry makes its way to Bayeux for a two-month exhibition alongside the source of its inspiration. What finer compliment could one ask?

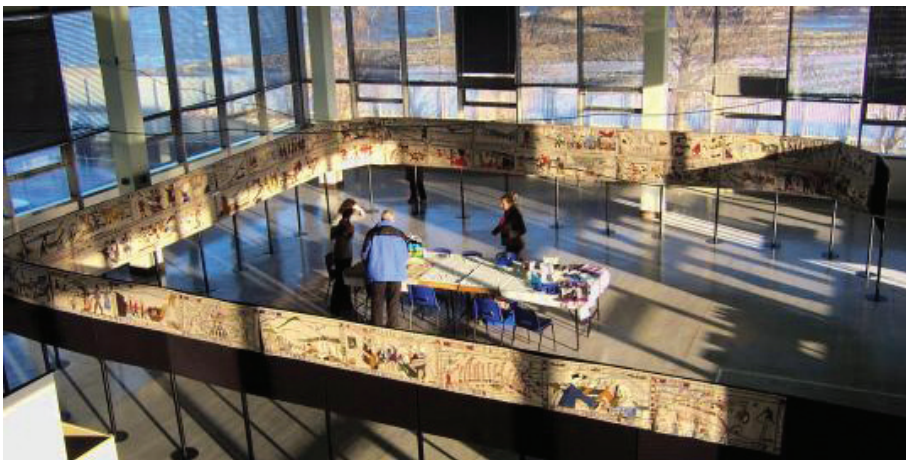


Figure 9: The Prestonpans Tapestry gets nearest to the battlefield – the closest indoor display thus far was at Cockenzie Power Station, less than half a mile from the scene of conflict.

HISTORY IN THE MAKING:
COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

HISTORY HAS BEEN THE KEY THROUGHOUT

Karl Schutz and Chemainus, and the other members of the Global Murals Association, showed the power of community history when told out loud through the arts: its healing power; its potential to restore self-esteem; its dynamic for socio-economic regeneration. Prestonpans has since experienced that sought-after linkage between that recovering esteem and the community's socio-economic regeneration. There is always a time lag for the retail trades to invest and evolve, but the direction of travel is irresistible. And it is infectious. Others visiting The Pans, whether as sporting opponents of Preston Lodge or Athletic, for the '3 Harbours Festival', for the Murals trail, the John Muir Way, or the Edinburgh Marathon, to enjoy the services of the Prestoungrange Gothenburg with its food and real ales, music, song, theatre and storytelling, for the 1745 Battle Re-enactments, as potential imitators (as from Invergordon or Dalkeith), or sharing in the myriad other activities, can all feel it in the air. Those moving into the new homes being built to the south of the town also realise it and soon seek to share in the renewed sense of place which has developed in Prestonpans. The resurrection of Cuthill Park from its abandonment to its Friends' Big Lunches, Murals Fest, community gardens and play areas exemplifies how the town is being restored to life by its own community.

The Prestonpans Tapestry, as it tours the nation and exports the town's story at home and abroad, brings the ambition and determination of the community to a much wider consciousness. As Bayeux is so very well recognised for its tapestry, so increasingly is The Pans. One of these 'out-of-town' exhibitions in Edinburgh so impressed writer Alexander MacCall-Smith that he resolved to invite those who created the Prestonpans Tapestry to embroider the Great History of Scotland¹², set to hang in Scotland's Parliament. And as if that was not enough, the Barons' Courts has now sponsored the Prestoungrange Arts Festival to embroider

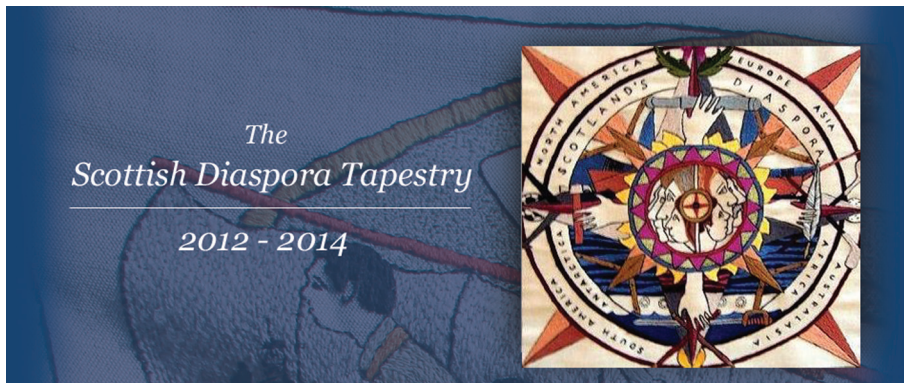


Figure 10: The signature panel of Scotland's Diaspora Tapestry, stitched by Gillian Hart and Yvonne Murphy. This second major embroidered community artwork is due to be ready in time for 'Homecoming 2014'.

HISTORY IN THE MAKING: COMMUNITY SELF-ESTEEM IN POST-INDUSTRIAL PRESTONPANS

the stories of emigrant Scots across the globe in the Scottish Diaspora Tapestry (fig 10)¹³. That is destined to become the largest community artwork yet for The Pans, with further support already received from the Scottish Government's International Division, CreativeScotland, EventScotland, and Bord na Gaidhlig. Prestonpans has audaciously invited Scotland's world to embroider their own stories, to bring them back to Prestonpans where they will be permanently exhibited and shared for generations to come, attracting thousands of visitors. Twenty-five countries around the world where Scots have made significant impacts are now telling their stories in readiness for the 2014 'Homecoming' at the request of The Pans – with the script in their own language, in Gaelic and in English.

Such ambitions reveal how far things have come for Prestonpans in the past decade or so. The town has become something of an exemplar for how much a proud community can aspire to - and achieve. Above all, Prestonpans is a striking demonstration of how history, heritage and community identity can be preserved, and then enhanced, for the considerable and measurable benefit of a post-industrial town.

NOTES

1. For details: <http://www.prestoungrange.org/prestoungrange/html/household/household.asp>
2. Volume 5 of the *The Fourth Statistical Account (East Lothian 1945-2000)*, covering the parish of Prestonpans, was published only in 2007.
3. See Prestoungrange, G 2004 *Why do we Love Doing Murals? The Ely Nevada Survey* @ http://www.globalartsandtourism.net/global/html/great_notions
4. See <http://www.3harbours.co.uk/about/>
5. See *New Poetry in The Pans* by John Lindsay @ http://www.prestoungrange.org/arts-festival/html/poetry/poetry_writing
6. See Hamilton, A 1982 Salt Pans Prestonpans @ http://www.prestoungrange.org/arts-festival/html/news/show_news.asp?newsid=2529&search=Prestonpans+Salt
7. See Barons' Courts of Prestoungrange & of Dolphinstoun, Proceedings: *Trinity Session Elizabeth II*, 53. 2004 – July & November
8. See http://www.battleofprestonpans1745.org/heritagetrust/html/news/show_news.asp?newsid=1971
9. See Dallmeyer, A [2009] Colonel Gardiner: Vice and Virtue – in Arts Arising @ http://www.prestoungrange.org/arts-festival/html/poetry/poetry_writing.htm
10. See: Unwin, J 2012 *The Battle of / La Bataille de Prestonpans 1745*; Greentrax 2010 *Battle of Prestonpans: Music and Songs of the Campaign*; Battle Trust 2010 *Stitches for Charlie*; Battle Trust/OREP 2012 *The Prestonpans Tapestry Animated/ La Tapisserie de Prestonpans Animée*
11. See http://www.prestonpanstapestry.org/tapestry/html/news/show_news.aspx?newsid=3117
12. See <http://www.scotlandstapestry.org>
13. See <http://www.scottishdiasporatapestry.org>

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