

**RAISING FUNDS FOR THE SUSTAINABILITY
OF THE PRESTOUNGRANGE ARTS FESTIVAL
PROGRAMME**

by
Sylvia Burgess

28 July 2006

*Assignment 3 and 4 as part fulfilment of the Diploma in Arts
Tourism Programme.*

C O N T E N T S

1.	Introduction	Page 3
2.	Role of the Applicator	Page 5
2.1	Experiences reported by our Applicator	
3.	Learning from the funding applications submitted so far	Page 9
3.1	Successes	
3.2	Failures	
3.3	Table of other applications which have been successful	
3.4	Match funding	
3.5	Tulsa Project	
3.6	Not to be deterred by Rejections: On-going Projects	
4.	Learning from our colleagues around the world	Page 12
4.1	Responses	
5.	Generating income into the Barons Courts of Prestoungrange & Dolphinstoun Charity	Page 16
6.	Conclusion	Page 17
7.	References and Acknowledgements	Page 18

1. INTRODUCTION

One of my tasks within the role as Baron Sergeant to the Barons Courts of Prestoungrange & Dolphinstoun is to assist in finding external funding for the Prestoungrange Arts Festival with Gillian Hart as Applicator and Andrew Crummy as Convenor of the Murals Action Group.

The initial funding for the Barons Courts of Prestoungrange & Dolphinstoun came from family Trusts in 1998 when the Barons of Prestoungrange and Dolphinstoun purchased their baronial lands from the Grant Sutties. This initial funding has carried the Baron Courts Arts Festival through to 2006 with a few small grants from outside bodies under the leadership of Andrew Crummy and Gillian Hart.

In 1998 the Baron Courts set up offices in Cockenzie operating out of the Cockenzie Business Centre with two members of staff. Their main objective was to commission the researching and writing of historical booklets and tutors guides.

An opportunity then arose to acquire The Gothenburg in High Street, Prestonpans, which fortuitously was opposite the Baron of Prestoungrange's baronial foreshore land.

The first mural on the sea wall was commission to Kate Hunter entitled *Morrison's Haven* and following around the sea wall was another mural by Kate called *Soap and Salters*. Whilst painting this mural the townsfolk became inquisitive as to what was happening and many people would stop and talk to Kate and share with her their family stories and bring memorabilia, which added to our knowledge of the history of Prestonpans. One particular person who stopped to talk to Kate was Andrew Crummy, who is now our Convenor for the Murals Action Group. Andrew, a renowned muralist himself, and living locally in Cockenzie, asked how he too could get involved with the murals project. Gradually other muralists joined the team as the word spread of the murals project.

The Gothenburg began to be renovated and proved an excellent place to store the muralists' paint and scaffolding in amongst the building works! After the full renovation of The Gothenburg their materials were taken back to the Cockenzie Business Centre or kept in a storage unit locally.

As time went by so the murals grew in number, some on the sea wall and some on boards to be hung on walls in the town as walls became available. One particular mural, by Kate Hunter called the *Soap and Salt Mural*, caused a problem as it was painted on a board inside the Gothenburg as no wall was available and then when a location was found on the wall of the coffee shop in the High Street, there were objections by a neighbour. It would have meant that if anyone wanted to view the mural they would have to go onto the neighbour's land. Rather than upset the neighbour the mural was kept in storage until a suitable place could be found, which turned out to be on the wall of the Co-Operative Society. Also we could not get planning permission to hang it on the coffee shop wall because of the neighbour's objections. But, for Gothenburg Day we did hang the mural on the coffee shop wall. We were naturally reported to the local authority who came to see the mural but by

the time they came to put an Order on us to remove it, we had already taken it down! This mural was then known as a phantom mural – here today, gone tomorrow!

Under the leadership of Andrew and Kate the Community became more involved in the project, especially with the children of the local Preston Lodge School painting an historical pottery themed mural on the sea wall. The whole philosophy behind the Barons Courts is economic regeneration for the benefit of the community and involves them personally in the regeneration process. . We were told that the murals would be vandalised but to date very few have been vandalised. As we have learnt from our colleagues around the world, if they get vandalised just repair them and evidence is that it works. Also by involving the Community they took ownership and the children policed their own work of art.

Of course all of this activity had to be funded and as mentioned above the Barons of Prestoungrange & Dolphinstoun family Trusts were used for this purpose, but in time it was evident that outside funding had to be sort in order to progress the project and ensure sustainability. The project, of course, grew very quickly due to the local enthusiasm to want more murals and arts activities to enhance their Town.

As the historical booklets had been researched and written so the murals began to emerge based on the themes of the historical booklets. The initial idea of the historical series being used by the schools as teaching guides on the history of Prestonpans, was not taken up by the schools and incorporated into the curriculum. Therefore the historical booklets were used for themes for further murals.

In due course The Prestoungrange Gothenburg began to take shape and it was necessary to position it correctly in the market place.

The positioning of The Prestoungrange Gothenburg and the Barons Courts of Prestoungrange & Dolphinstoun's Arts Festival.

The earlier reputation of The Prestoungrange Gothenburg had been very sinister and by renovating the building it was certainly not our intention to recreate the same reputation.

Our aim was to create an establishment which the local Community would be proud of and feel comfortable to visit with friends and family at all times. Now 2 years on from opening the doors the evident use of the building tells us that we have positioned The Gothenburg correctly, catering for casual drinkers, those interested in Real Ale and its brewing processes, lovers of music, the arts, fine dining and bistro fare, and larger groups for functions.

By getting the marketing mix right we are beginning to head towards the targets to pay the investors in the Prestoungrange Gothenburg the 5% return on their investment and any surplus being fed into the future progress of the Arts Festival, by way of more murals, art classes, music, theatrical events e.g. re-enactments of murals and plays. This being the basic Gothenburg principles.

2. ROLE OF THE APPLICATOR

Following the Scotland UnLtd experience, explained below, we decided it was necessary to employ someone who was able to give the time to researching the funding bodies and their criteria and to filling in the forms. Although a tedious task it is very important to understand the funding bodies requirements and write the applications to those requirements. We have found over the recent months that there are, in all applications, standard questions to which they require answers so these can be found and entered on the forms quickly. A target of 2 applications per month is envisaged and not seen as too onerous as there are so many funding bodies out there. Other applications are more complicated and need time and a concerted effort by us all to help the Applicator answer the questions.

In the early days we had thought of using specialist consultants but after an initial meeting we found that they were not the right vehicle to use to help us with funding applications. From the initial meeting we found that they were Edinburgh focused and not Prestonpans, which is an important aspect of our work that everything we do has to be Prestonpans focused and for the benefit of the Prestonpans community.

Although Andrew Crummy, our Convenor, has been able to secure a few small amounts from outside funding organisations, it is becoming apparent that those smaller amounts of up to £5,000 are required but also attempts at the larger funds available are essential. Andrew in liaison with Gillian Hart, our Applicator, is now seeking the larger amounts together with others in the fund raising team.

Future Awards

As time goes on we are gaining in experience but we need some more successes to gain confidence. We need to find the best way of “packaging” ourselves and keep going and not lose heart when we lose an application. We are convinced that the investment in the role of an Applicator was the right decision, as did Invergordon. As you will see from the Table of applications our Applicator has worked very hard to get funds. I know she has learnt a great deal from her experiences.

2.1 Experiences reported by our Applicator

I am told by our Applicator, Gillian Hart, that from her experience the following are key funding pointers to take into consideration:

1. The Internet is a good place to start searching for funding opportunities, there are many sites available. Some charge large subscriptions although there are many voluntary sector sites, which have useful information and links to funds available. These sites usually have a free monthly/weekly e- news letter which gives up-to-date funding information and definitely worth subscribing to.
2. There are a host of publications available too. Again, some of these are very expensive whilst others are reasonably priced for the information they give. It really depends on the size of your organisation and the amount of funding you need to raise as to whether you want to invest in hundreds of pounds worth of publications.

3. It is always worth doing your homework before applying for funding. Many organisations have a large list of funding priorities and if your project does not match many of these priorities then you do not stand a chance and you are wasting your time. It is worth checking out the history of the funder to see where their interests lie. Most will publish successful projects which will give you an insight into what they fund and what average grants they have available.
4. It is often assumed that all applications ask the same questions. This is not the case. Preparation is the key. Make sure you have read the application form, gathered as much information as possible on your project and requested the information you need to enable you to complete the forms in plenty of time before starting to complete an application form. Otherwise, your application could be delayed and in some cases the deadline could be missed and a missed opportunity for funding.
5. Planning is important. Some application forms can take months to complete because of their complexity and then a decision on this can take another three months. Make sure you have a timescale for your project and give yourself enough time to complete a grant application and if necessary be able to apply to another organisation if you are unsuccessful.
6. Trusts and foundations do not usually have an application form to fill out – they ask for your own words on 2 sides of A4. It is really difficult to get across what your project is about and how their money will benefit your project. Make a list of the important factors involved and write a concise account of the overall project. Do not send more than they ask for as your application will not be given a second look.
7. Many organisations ask for match or partnership funding. These need to be in place before applying to organisations for further money.
8. Always prepare a realistic budget and include a 10% contingency – you can never predict what extras might be needed for the project.
9. It is important not to get disheartened. The more applications you put in the easier it becomes and the chances of being successful are higher. When you are unsuccessful it is worth trying to contact the funding to find out why. Depending on the funding bodies, some are willing to give you reasons and other do not.

3. LEARNING FROM THE APPLICATIONS FOR FUNDING SUBMITTED SO FAR.

I give below the applications submitted and their status and our learning along the way:

3.1 Successes:

The Heritage Lottery Fund

This was our greatest success where we were awarded £14,500 for our Witches of Prestonpans mural in April 2005. These funds provided funds for a mural and a full “Witches Experience” for all visitors to Prestonpans and the local community. The “Witches Experience” is a guided tour which tells the serious side to the story of how witches were wrongfully put to death when in fact most of them were herbalists. We pardoned them, and their cats! They have created a dedicated mural for all 81 witches, re-enacted plays of their trial and hung cameos of torture instruments and press cuttings on the rear staircase of the Gothenburg.

Awards for All

Our first application was to Awards for All in July 2002 for a mural on the beach. We were successful with this individual award being granted to our Convenor for £3,750.

Another success from Awards for All was for the Totem Pole project of £4,000.

Awards for All primarily give awards to individuals and have been consistently forthcoming with funds. (*Ref:1*) They were the only ones to give funds for the Totem Pole project whereas 6 other funding bodies rejected us. It would be interesting to get feedback from these 6 bodies and to possibly get feedback from Awards for All as to why they thought our Totem Pole project was worth funding. The answer to this would need further investigation and time is not available within this assignment.

Scottish Community Foundation

Scottish Community Foundation was another success for us in April 2003 for our Drawing and Painting classes, again awarded to an individual, our Convenor for £1,800.

But they did reject our application in October 2004 for £4,300 for a Battle of Prestonpans mural due to volume of applications. Therefore, I do not class that as a rejection. As you will see elsewhere in the document we are now going for a big £5 million application for The Battle of Prestonpans project. The Cruden Foundation, however did give us £250 towards a Battle of Prestonpans mural in due course against a request for £4,650. This has helped towards administrative/feasibility costs as we go forward towards the big application.

Scotland UnLtd

Although, as you will see from the failures below, Scotland UnLtd rejected our application for the Microbrewery of £45,000, they have awarded us smaller amounts of £2,000 for the Power Station mural in 2003 and on resubmission awarded £2,500 to Tom Ewing in September 2005 against a request of £5,000. This resubmission was for the Prestonpans and Cockenzie & Port Seton 'Three Harbours Arts Festival'.

3.2 Failures:

Scotland UnLtd

We had put a lot of effort into the application to Scotland UnLtd and this was based on a Marketing Plan including comprehensive financial data for the MicroBrewery. They had called for 'sustainable projects', and that was how we positioned our application. This was the largest application we had attempted at £45,000 and were led to believe that we had a good chance in securing it. The business plans were highly commended. Unfortunately, the Micro Brewery was seemingly the wrong arm of our organisation to have led with. Although no formal feedback was received we believe the mindset of those judging the application felt that Micro Brewing would not really help the Community or the disadvantaged, which were major criteria for them to issue the funds.

We were obviously very disappointed and also felt that those on the panel were basically community services people and not looking at our project from a business perspective. We felt that had no real understanding of the concept of sustainability, and that if it was going to be viable, then it did not need funding! We also believe we did not hit the right buttons of the Trustees. Also we had not created a dialogue to help them understand our project. They wanted to hear success stories and we had not been operational long enough to give that.

We have since heard that the award winners have progressed their business well and made good use of the funds to benefit the community. And we have been advised to apply again but this time we will look closely at which one of our projects would be more suitable.

The application to Scotland UnLtd was in the very early days of our operation and we now have projects which are clearly sustainable and deeply involve the Community. Definitely a lot of lessons learned from this experience.

3.3. Table of other applications which have been unsuccessful:

Submission	Organisation	Project	Amount	Status
Oct 2004	Coalfields Regeneration Foundation	Burns Shelter	£3,100	Lack of funds
Oct 2004	Scottish Community Foundation	Battle of Prestonpans Mural	£4,300	Volume of applications
May 2005	Robertson Trust	Totem Pole	£4,500	No feedback
May 2005	Garfield Weston Foundation	Totem Pole	£4,500	Volume of applications
June 2005	Scotland UnLtd	Creative Writing Classes	£3,700	No feedback
Aug 2005	Scotland UnLtd	Railway Station Mural	£3,127.50	No feedback
Aug 2005	WM Mann Foundation	Totem Pole	£3,000	Volume of applications
Aug 2005	PF Charitable Foundation	Totem Pole	£4,500	No feedback
Aug 2005	Morton Charitable Trust	Totem Pole	£4,500	No feedback
Aug 2005	GC Gibson Charitable Trust	Totem Pole	£4,500	No feedback
Sept 2005	Scotland UnLtd	Advanced Art Classes	£4,340	No feedback
Sept 2005	Scotland UnLtd	Convenor's 2 nd Level Application	£10,000	No feedback
Jan 2006	Scottish Arts Council	Global Mural Conference 2006	£10,000	No feedback

From the above Table it is interesting to see that it has proved difficult to get feedback from the organisations as to why they turned down funding. Unless we are given feedback we cannot learn by our mistakes and can waste a lot of time and energy and precious limited funds on failed applications. Feedback also being important to learn how to succeed in future.

3.4 Match funding

Even with match funding from the Baron Courts Charity of more than the requested amounts, the applications have still not been successful. One of our theories is that if we are going to match fund, we have money and therefore are seen as a less worthy or needy cause to give funds to.

3.5 Tulsa project

This was a very ambitious project - to stage the first Bagpipe Opera, but its estimated budget of £50,000 was not a viable proposition to take forward. The essential costs of venue, security, performers, directors and other related costs far outweighed the return that could be received on ticket sales. No funding bodies were available for this size of project. With everything considered the project had to be abandoned.

We learnt from this not to bite off more than we can chew! At that time we were inexperienced in raising funds too. But we still have a major Campaign for the Battle of Prestonpans in our sights.

3.6 Not to be deterred by Rejections: On-going Projects

Pottery Exhibition 2007

For the Pottery Exhibition in 2007 we are not only seeking financial funding. Our Applicator is liaising with the East Lothian Council Museums Service. They have:

1. A scheme "Museums on the Move" which loans equipment for short periods to community groups. It contains touring cabinets and lights which we could use at our selected venues.
2. Technical assistance: video recording and production of DVDs for collection of oral history. They can also help with a computer generated virtual tour of the exhibition which would help with reaching a wider audience.
3. Publicity
4. Loan of archive material.

Further suggestions are:

1. To engage a local potter to work with school children.
2. Invite local teachers to discuss the educational aspect in relation to the schools curriculum
3. Involve the East Lothian Young Archaeology Group.

Efforts are being made to also seek financial funding from East Lothian Council, Hugh Stenhouse Foundation and the James Wood Bequest Fund.

Salt Manufacturing

We commissioned consultants to undertake a Feasibility Study for the production of Prestonpans Salt but without substantial funding the project cannot move forward in a major way but we are in discussion with the science teacher of the local Preston Lodge High School to produce small amounts of salt for them to learn the scientific processes necessary to produce salt. They also look at alternative energy sources for heating the seawater.

The Coalfields Regeneration Trust has been earmarked for our application for part funding. We plan to make samples of salt but without a funding and a distribution source the project cannot move forward.

The major initiative required £650,000 and an EIS Launch scheme is hoped for once distribution has been identified for 55 tonnes each year

Prestoungrange Arts Festival Building

With the growth over the last two years of the Prestoungrange Arts Festival it has been agreed that a dedicated premises is desirable and there are funds identified which deal specifically with funding buildings termed “Growing Community Assets” e.g. Big Lottery Fund. This particular Fund includes revenue as well as capital costs from between £10,000 and £1 million. From the building we can expand our arts festival activities by moving out of the Cockenzie Business Centre and save on the cost of rent to a third party. We would concentrate all the Arts Festival activities in one building and offer more arts and crafts classes, an art gallery, coffee shop and a great attraction to locals and visitors alike.

The building would give the Family Trustees a capital asset and the Arts Festival would then pay rent to the Family Trustees rather than to an outside organisation.

“New” Battle of Prestonpans Project

Our biggest challenge ahead is the “New” Battle of Prestonpans Project. For this we are approaching the Heritage Lottery Fund which offers Heritage Grants of £50,000 plus.

This project, as mentioned below, is a “Dream” at the moment with our own interpretation being presented publicly in September 2006. A series of meetings with members of the Community Council and other members of the Community, Biodiversity and Archaeology Societies have been held over the last few months to ensure everyone’s “dreams” are included in the project before submission of the big applications. Suggested other Funders are:

- **Big Lottery Fund ‘Investing in Ideas’** (Ref:4)
This funds feasibility studies, business planning etc up to £10,000
- **Big Lottery Fund ‘Growing Community Assets’**
This is a larger fund for between £10,000 and £1million

- **EU Funding ‘Regional Development Fund’**
- **Historic Scotland**
- **National Trust for Scotland**
- **VisitScotland**
- **Scottish Executive**

As other Groups, e.g. Biodiversity, Archaeology, Community Groups, become involved in the Bigger Plan after the “Dream” further funding bodies may emerge who can be approached for the larger value funds.

*

From here I decided to widen my assignment by asking our colleagues from around the world to tell of their fund raising experiences.

4. LEARNING FROM THE EXPERIENCES OF OUR COLLEAGUES AROUND THE WORLD.

For this assignment I decided to send an e-mail to gather information on the experiences of our colleagues around the world and also to see how we can learn from their experiences. We know that things vary from country to country but I was interested to learn if there are similarities between us.

I asked four basic questions:

- “1. What is your most recent success at raising funds? How much? What for? Why were you successful?”
2. What was your most recent failure? What for? How much? Why do you think you failed?”
3. Do you have a single person who takes the lead in raising funds? If yes, can you put me in touch with them by e-mail please?”
4. If you have any interesting articles on funding, I would be grateful if you could let me have a reference or a copy.”

4.1 Responses:

Chemainus

I understand from Karl that in Canada and possibly other countries, there are professionals called Financial Recourse Development Officers, (FRDO’s) who do nothing except to raise funding. For Chemainus they did not go down this route because the Financial Recourse Development Officers require a large amount of money “up front”, which is regardless of the success of their efforts. Also Karl tells me that he had not found anyone who would agree to work on a percentage of what they were able to raise.

Chemainus' greatest success was with publishing the 10th Anniversary Mural Book, selling 20,000 books and realizing \$120,000 clear profit. Also the additional 7 mural books published by Karl were also a great success. That is quite an achievement and look forward to the launch of Karl's new book and we hope we have the same success with our two books in Prestonpans. One is a coffee table book entitled *The Murals Trail and Art Treasures of Prestonpans* and the other one which is a combination of all the Historical Series Booklets entitled *Prestonpans: A Social & Economic History Across 1000 years*. These two books are to be launched at the Global Mural Conference in August 2006. The publication of books is obvious an excellent way of raising funds for any Arts Tourism Programme as has been proved here. The secret to the success, says Karl is "he is always careful to evaluate his fundraising efforts before going ahead with a product"

With successes there are usually failures from which we can learn. One such disappointment in sales was an inferior looking Chemainus coin which no one was interested in purchasing. Perhaps to produce a coin which may have cost a few dollars more might have been more successful. It has been suggested that the coin idea had not been carefully evaluated before going ahead. But where the coin did not work in Chemainus it may work elsewhere.

Strong advice from Karl is to pay more attention to creating Financial Partnerships, selling public relations and advertising to corporate clients, who like to have high profile by supporting and being in partnership with a winning team.

29 Palms – Action 29's

From 29 Palms they say their best fund raising event is the Desert Moon Dinner Gala held in Joshua Tree National Park. It is a formal, black tie dinner and dance held in an unusual location (in the National Park). It is elegant with many amenities. The cost is \$125 per person. They have an auction, into which all their muralists contribute as well as donations from others. Also at the Dessert Moon Dinner Gala they have Platinum, Gold and Silver tables at higher ticket costs and extra benefits are given to those who sponsor those tables.

In 29 Palms they also sell numbered, signed prints of each mural for \$125. They are limited edition prints of 150 and they are signed by the artists. Although the sale of these prints worked well for the first few murals, sales have now dropped as more murals are being printed. Could this be because the same sales effort has not been put into the sale of prints for the new murals. It would be interesting to know why the prints are not so popular now.

Sandy, Oregon

Thanks are given to Roger Cooke who gave a very comprehensive list of fundraising ideas, which he gave to the participants at the Bishop California Global Mural Conference in 2005. I summarise the points I feel most relevant to us in Prestonpans and ideas we can pursue for our future, but attach the full list: (Ref:2)

1. Donations from business members of the Chamber of Commerce every alternate year Roger says but wonder why not each year. As far as I am aware there

isn't a Chamber of Commerce established in Prestonpans so would suggest we approach businesses ourselves and ask for annual or biannual donations. Also for the businesses to commit for say 5 years and then review. We would then be secured a flow of funds. We would then devise a package of benefits to the businesses for their donations e.g. Annual Reception, either cheese and wine or a more formal dinner where the businesses would buy a table of say 8-10. This event would benefit the donators by getting together for their own networking purposes and ours. The Reception to include an Art Auction of paintings and other arts created by our own Art Classes. Annually may be too long so quarterly or 6 monthly may be considered. I think it is important to keep a rapport with the local businesses and keep them as supporters of the cause both for the benefits of the Gothenburg, where they would use the facilities for their own meetings and functions and for the Prestoungrange Arts Festival. When donations are given to our Charity, we award grants to the Prestoungrange Arts Festival to further the activities of the murals, arts and tourism activities.

2. Roger has also suggested non-art auctions which can be profitable, auctioning donated merchandise, weekend hotel packages, tickets to special events, gift vouchers either for restaurants, stores etc.

3. Roger says form a Mural Society. I suppose you could say we already have a mural society in the establishment of Prestoungrange Arts Festival (2006) Limited, which is a company Limited by Guarantee, where we have Members who pay a Guarantee Fee of £10 to become a Member and then they pay an annual Subscription of £10. To date we have 14 Members and we are actively trying to recruit more members, mainly by word of mouth via the local community, to join the Prestoungrange Arts Festival.

4. We hold Craft Fairs, which includes not only our own Prestoungrange Arts Festival arts and crafts but also other local small enterprises e.g. potters, silk painting, quilting etc.

5. We also sell memorabilia of key rings, coasters, CD's, paperweights, horse brasses, prints, umbrellas, pottery, historical booklets, Calendars specific to Prestonpans.

These are to give just a few of the ideas both from Roger Cooke and things we have done ourselves to raise funds. There are too many to list here so have attached the full list from Roger Cooke for us to follow up as appropriate to us.

Invergordon, Scotland

Marion Rhind of Invergordon and her Committee have been very successful in raising large value sums from Funders. In answer to my questions these were her answers to the numbered questions at the beginning of this chapter:

1. What is your most recent success?

Her most recent success for funding was from Highland Year of Culture 2007 (*Ref: 3*) and her local enterprise company for the funding of a mural at their local working railway station and a festival on the completion of the mural trail Stage1. They were awarded £20,000 and up to £15,000 respectively, which is a great achievement. Marion gives credit to their Project Manager who pushed the parameters of the application to the limits underlining all potential benefits which would arise for tourism, community cohesion and skills building and establishing a rapport with the potential funder. With this extensive effort Invergordon were successful in obtaining the highest offer of funding in Ross and Cromarty. This highlights the importance of investing in a dedicated Applicator/Project Manager, for the raising of funds.

In comparison our largest success was £14,500 towards our Witches of Prestonpans project and our Applicator is putting the same such effort in securing the higher funding for us. Our largest target at the moment is at least £5 million for the interpretation of the Battle of Prestonpans site. This involves a full community effort with everyone's ideas going into a "Dream" plan before the application is completed. Culloden were successful in getting £8 million for their recreation of the Interpretation Centre at Culloden, and Scotland lost that battle so we feel there should be an Interpretation Centre to celebrate not only the Battle of Prestonpans, where Bonnie Prince Charlie won the Battle in 9 minutes but also for Scotland as a whole not just Prestonpans. This being a major historical achievement for Scotland.

Invergordon's Festival coincided with the anniversary of the mutiny in Invergordon, so will be centred on a fleet theme and will conclude with setting off boat lanterns into the water.

This is something we can consider when organising next year's 3 Harbours Arts Festival and when we seek funding for it.

The funding sought by Marion gave them an opportunity to start up craft type workshops at the railway station as a trial for more sustainable art and craft based income for the mural group. They see the Festival as the icing on the cake and the means to sell it to other funders and are, of course, flagrantly exploiting their own history in the process. This roots the event in the town of Invergordon and ensures community involvement.

This exactly compares with our own focus of keeping our roots in the town of Prestonpans, community involvement and exploiting our history. This in turn creates economic regeneration for Prestonpans.

2. What was your most recent failure?:

Invergordon also had failures from individual trust funds for individual murals. They were also turned down by Crown Estates, although they had funds available, because they proposed to create an educational mural depicting the natural history of the Firth and not the work of the Crown Estates.

A lesson learnt from this was that they had not established any rapport with them. Therefore, had not got an understanding of what "buttons to push" with the funders to

know what answers they were looking for and giving the funders what they wanted to hear. We ourselves have experienced this but as we put in more applications our Applicator is gaining more expertise in knowing what the funders are looking for. Again building a rapport with funders. Some funders, we have found, it is difficult to do this as they will not agree to any face-to-face meetings in the initial stages of an application. So we have to get over the first hurdle before we can build any relationship with them.

3. Do you have a single person who takes the lead in raising funds?

Marion used to do all the fund raising work herself but their Project Manager now takes on the role.

Summary

On reading the contribution from Marion, I have learnt how important it is to have a Project Manager, or in our case we have an Applicator, to build a relationship with funders and to not give up at the failures but to keep a flow of applications being submitted. We have had successes for smaller amounts to individuals for individual murals whereas Invergordon where not so successful, yet we have not yet had the success of larger amounts of over £15,000. With the learning from all our Mural Town colleagues we are very optimistic of getting the jackpot one day!

5. GENERATING INCOME INTO THE BARONS COURTS OF PRESTOUNGRANGE & DOLPHINSTOUN CHARITY

There are other ways in which we generate funds for the Prestoungrange Arts Festival, other than from funds from grant awarding bodies described above, and that is through the Barons Courts of Prestoungrange & Dolphinstoun Registered Charity.

1. By signing up members to our Gothenburg Loyalty Scheme. Those wishing to become Members of the scheme pay £1 minimum and are given a loyalty card on which they can gain Gothpoints for food and non-alcoholic drinks purchased at The Prestoungrange Gothenburg in Prestonpans. The scheme operates very similarly to other loyalty cards operated in larger departmental stores in the UK e.g. Boots the Chemist, Tesco's and other food chains and petrol companies, to name a few.

BUT.... all the £1's collected go into the Charity and we currently have a membership of over 500. We can then claim tax back on all amounts donated by UK taxpayers of 22%.

The points gained can then be redeemed at The Prestoungrange Gothenburg for the purchase of food or non-alcoholic drinks, registration to a Brew Set (this being a course run by the Micro-brewery to learn how to brew beer).

2. The Barons Courts of Prestoungrange & Dolphinstoun (not the Charity) have purchased a 17 seater minibus, which has been painted and sign written in the

Prestonpans Wiles Bus Company livery. The Wiles bus company used to operate in Prestonpans but ceased operating many years ago. We have revived the name and make bus tours in and around East Lothian. Anyone going on one of the Wiles bus trips, no charge is made for those who are Goth Members and all other passengers are asked for a donation to the Arts Festival and become GothMembers. Goth Members also sometimes contribute a little extra into the donation box on the bus.

3. The Prestoungrange Gothenburg has been mindful of the Arts Festival's needs throughout its activities. It provides free exhibition space in the Thomas Nelson Suite but most significantly has achieved two revenue earning deals with its beer suppliers. Fowler's Ales brand is owned by multinational InterBrew but after long negotiations they agreed their rightful royalty would be Gift Aid donated to the Barons Courts Charity.

More significant still, the main beer suppliers Scottish Courage, agreed to contribute 10p per pint to the Barons Court Charity [worth some £8,000 per annum].

Finally, by Court Declarator, the Barons Courts required payment of 2d per pint on all Fowler's Ales to the Charity under a 1753 Impost.

4. Trustees of the Charity and other Friends also make annual donations to the Charity which are disbursed.

Allocation of funds

The funds in the Charity are then considered for Grants to be allocated to

- The Arts Festival on submission of a proposal for the specific project to be undertaken.
- Bursaries
- Sponsorship of Groups e.g. local pipes and drum band

6. CONCLUSION

I have realised there are many commonalities in ways of raising funds the world over and am grateful to all who have contributed to this assignment. These commonalities I have identified throughout the assignment.

Our Applicator is now working on funding applications for 2007 and beyond with possible sources being those already used and Event Scotland, Foyle Foundation and Scottish Arts Council. One opportunity identified is a Sports Mural but we would only do this if it was relevant to Prestonpans and based on historical events.

This is the story through my eyes. Others in the Community and the Prestoungrange Arts Festival team will, I feel sure, have their own stories to tell.

I hope new ideas have come out of the exercise of writing this assignment to help us raise more funds for more murals and arts and craft activities with an aim to ensure the continuing sustainability of our Arts Festival Programme.

Onwards and upwards!

Sylvia Burgess
28 July 2006

7. REFERENCES

Ref:1. Luke FitzHerbert: *Effective Fundraising: An informal guide to getting donations and grants*. 2004

Ref:2. Roger Cooke Fine Arts: *Mural Fundraising Ideas*.

Ref:3. Highland 2007 Application Form

Ref:4 Big Lottery Fund Application Form and Presentation slides: July 2006

Other references are on several e-mails from colleagues around the world or from Members of our Arts Festival Team.

Acknowledgements

Gillian Hart – Applicator Port Seton/Prestonpans Scotland

Eva and Ray Kinsman – 29 Palms

Karl Schutz –Chemainus

Marion Rhind – Invergordon
Andrew Crummy – Convenor, Cockenzie/Prestonpans Scotland