

# **DIPLOMA IN ARTS TOURISM**

## **SET 1**

### **ASSIGNMENT 3 & 4**

#### ***“ONE THING LEADS TO ANOTHER”***

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Why Network?

## ***Introduction***

This assignment explains how I developed my network using leads and information gathered during the early days when I joined the organisation. I will discuss background information on how I started to build a framework using comments and information gathered on a daily basis, developing relationships with local people, capturing ideas and knowledge and improving the effectiveness of the individuals we have the pleasure to work with.

## ***Starting Out***

I began working for the Internet Research and Development Company, the administration arm of the Baron Courts in March 2001. My responsibilities were to act as Administrator/Receptionist while the Project Officer spent time out of the office.

Initially there were only two staff: the Project Officer Jane and myself. I was keen to become involved with the various projects, which seemed like an exciting opportunity to be in at the start of something new in the area.

While Jane, the Project Officer, was developing a bank of historical material on the town of Prestonpans and commissioning a series of murals to reflect the long and fascinating history of the town, it was my responsibility to assist Jane by fielding enquiries about the historical material. This was done by developing a database of local contacts and creating an appropriate environment for the records of the Scottish Tartan Society as well as other works of the Baron Courts.

## ***Cockenzie Developing Local Contacts at a Distance***

Cockenzie Business Centre was to be our new premises, situated a mile from Prestonpans, and my first challenge was to renovate and set up an reception area, library, computer, internet and telephone systems, using my previous contacts and networks gathered over the years.

The initial plan was that the Baron Courts premises would provide a library of print and computer based information open to the general public with an interest in genealogy. The Hall as it was named was also the base for The Prestoungrange Arts Festival Society formed to create extensive historical studies in print, putting them on the web and then painting murals on the seawalls to tell the story in pictures.

All carpets, furniture and technical systems were in place. In addition I took delivery of a large archive of material relating to Scottish History, which I logged and organised into an accessible resource, including physically placing the items on the shelves!

Visitors did find their way to the centre and a Visitors Book allowed me to keep track of people who might be interested in developing a relationship. Some came through word of mouth, others were casual passers by curious about what was happening and

others came across our details through the website which was at this time in the early stages of development.

Our major means of communication was the 'Brushstrokes' newsletters, distributed to every home in Prestonpans and generated a lot of interest informing local households what was happening in our Prestoungrange Arts Festival. The newsletter provides an interesting example of how local contacts can be more useful than others.

***A tip off from a couple of local neighbours warned us that the agents we hired, working on behalf of a major Distribution Company were binning our leaflets in their green wheelie refuse bins. The same neighbours told me of a reliable local called Elaine who already delivered for local businesses would be a reliable alternative. She was and still works for us now at a fraction of the cost. Elaine also gave us background information on new premises that were built in and around the area, enabling us to capture a new niche.***

The Cockenzie Business Centre itself created certain obstacles: a local Printer used most of the premises and access was not available without appointment due to the security system. Also, the building was not in target area for the Project Officer's historical sources – Cockenzie was located a mile from Prestonpans. Local people with useful information, especially the elderly, found it difficult to access. It was not easy either to support our newly commissioned original Muralists Kate Hunter and Jim Cursitor from such a distance; since they required bulky equipment such as scaffolding that we had to house in rented storage containers in Prestonpans for easy access.

### ***Development of Relationships***

However the work done by Kate and Jim generated early interest in the community and the group of artists expanded to include others, including Andrew Crummy an International Artist who happened to be walking past Kate with his daughter in a pushchair. It was Kate that encouraged Andrew to pop along to the Cockenzie Business Centre to find out more about the Prestoungrange Arts programme. Kate found that basing the murals on the town's heritage stimulated great interest from local passers- by which also led to visitors taking photos of Kate at work. Many stopped to chat, share memories and passed on their precious photographs of the past. One was so stunning that she incorporated it into her second Morison's Haven Mural - Fishwives work. Suddenly a 'buzz' was developing as local folk responded to what they saw was happening in the town and people wanted more information of what else was about to happen.

Many of the contacts I developed at this time were essentially by chance without directly targeting specific individuals. A Reverend Robert Simpson of Prestongrange Church, for example came to me initially looking for funds for roof repairs, left his contact details in the Reception Visitors Diary hoping I would be able to help him raise funds. Around the same time Kate Hunter had completed her first two murals and we were about to launch a photo shoot with the local Newspapers with a small celebration encouraging local children to gather offering a Punch and Judy Show on the beach and refreshments. However the beach is used sometimes as a dumping ground for the odd fridge, sofa and general rubbish and required a good clean up to

promote the murals so I contacted Reverend Robert Simpson and offered him the opportunity to beach clean with a bunch of Girl Guides and Boy Scouts and in return we would sponsor some of the cost of the roof repair. Reverend Robert Simpson has been a great source of information during the past three years and I have turned to him on several occasions for his expertise and knowledge. He has also in the past blessed some of our art works around the town.

Robert Benn, another invaluable team member, was recruited after he dropped a leaflet under our door advertising his skills as a 'hands on' and that is exactly what I needed - someone that was happy to turn his hand to just anything. Robert was recruited to help move stock and equipment up and down stairs, build more bookshelves and just about anything that I could not do manually. Both of these people had their own networks of support and, through them, I was able to extend my network even further.

***Local people were more useful than more professional organisations, putting artists out into the community drew in new artists, new material for murals and generated interest from locals, keeping people informed via the newsletter on a regular basis gave a sense that this was for and by them***

### ***New Principles***

Because of the difficulties when based at the Cockenzie Business Centre, when the owners of the Gothenburg Tavern in Prestonpans were considering selling the property, it was again thanks to some of our newly made contacts that had been built up, that the Baron Courts successfully bid for the purchase of the property.

The Goth, as locals named it was an undeveloped former public house. It was a 1908 Arts and Crafts building in desperate need of restoration and renovation, and it was just up from the foreshore's murals that Kate Hunter had completed.

Timing was perfect. We had already stirred up curiosity amongst the locals and now we owned a precious part of their past. It was first thought that we should create a museum displaying artefacts and a shop front to promote our Prestoungrange Arts Festival.

But no, it was decided that the Goth should remain a hub to the community. Staying true to its arts and crafts heritage it should concentrate on the Gothenburg Principles where all surplus above the 5% return to investors would be used to create and fund other recreational activities in the community through the arts.

My first step was to expand the network developing relationships with local Council Planning Department, solicitors tradesmen and national agencies such as Historic Scotland in order to get the necessary permissions for restoration of a listed building and possibly some funding (no funding was ever assigned to the project). It was an immense task to co-ordinate all the different experts and develop any timescale especially with the disadvantage of our main Architect based some 300 miles south.

## ***Lord Mayor comes to Town***

The deadline for promoting the project was the visit of the Lord Mayor of Goteborg, Sweden, who had agreed to visit the town after Gordon Prestoungrange and wife Avril visited him in his City Hall and told him our story and dreams of the future.

Jorgen Linder the Mayor of Goteborg would be unveiling our seventh mural during his visit, which captures our historical trading links with his city in Sweden.

This deadline did not allow enough time for completion of the project. However, this was a great opportunity for the community to see first hand what our plans for the Goth were as well as speaking to the people working in and around the Gothenburg.

It was therefore essential to recruit local people to make the ground floor safe, clean and welcoming and to create an interim office on the first floor.

## ***Bridging the Gaps***

This target was successfully achieved. The presence of the Prestoungrange Arts Festival was firmly established in the minds of the locals and there was a great deal of interest and expectation while the remaining refurbishments were carried out. We therefore already had a significant client base before the Gothenburg even opened its doors in July 2004. This success was, in many ways thanks to the networking that had taken place before this point. This is not to say that things did not go wrong from time to time.

Council Planning Departments are always awkward to deal with and caused significantly delays. A further example is our relationship with council officials. We did have economic support and the support of the Community Council as well as the local Provost.

***However, arts and cultural services were more difficult to deal with. Our determination to work swiftly and productively meant that we stepped on people's toes by not seeking permissions. This created an uncomfortable atmosphere with the council unwilling to be supportive.***

It has taken a number of years to develop trust and now we can work productively together. There have been lessons learned on both sides. Another example of early discord, which has since been successfully resolved, is the publication of a piece of work by Jeanette Burriss a local artist, now deceased.

***This offers an example of how a well-meaning attempt to support local talent made in good faith can be jeopardised by local issues we were not, at the time, aware of.***

The material was supplied by her sister, who came to the office at the Goth hoping the organisation could help provide some recognition for her sister's work. She also gave background information on her sister's life and it was not until the book was published that we discovered some of the information was incorrect. This upset others members of the family and we were forced to add an erratum slip to the book and print an apology.

The lesson learned here was always to check your sources. It was decided that a Burriss Bursary would be sponsored by the Prestoungrange Arts Festival and is open annually to any student or non-professional artist living in and around Prestonpans. The award was in honour of Jeanette Burriss and gave great pleasure to all her family whom attending the first award dinner recipient's dinner in the Autumn of 2004.

### ***New Kids on the Block***

At this point, there were significant changes in staff. The Project Officer moved on, leaving me in the interim with a much wider area of responsibility. This was not ideal but drawing on local expertise I bridged the gap and developed a support system of volunteers. From my point of view, the advantage was that I expanded my contacts into other areas, such as local history and made contact with Jim Forster a founder member of the Prestonpans Historical Society. Jim I'm sure must have been in his late seventies when we first met and had lived most of his working life in the Town. He had a mass of information and artefacts to offer. Jim was one of my rocks when we lost our Project Officer and offered me massive support during the transition.

I was now direct first contact for any one with an interest in the activities of the Baron Courts. Examples of such contacts included local community artist Tom Ewing, Madge Henderson, sister of a deceased local artist, Julie Aitkin Manager of the Harlawhill old people's Day Centre, a real find in terms of local knowledge, Adele Conn now working as our Montjoy/Marketing Manager, who had had a small part to play in the mural unveiled during the Lord Mayor's visit. Adele was born in the Pans but lived most of her life in South Africa. After moving back to the Pans some years ago she was between jobs and popped in to ask if she could use my photocopier and fax machine, as she was sending her CV for various job applications. I mentioned why not drop one off here at the Goth as sooner or later we would need someone with her skills. Adele now works closely with Andrew Crummy our Arts Convenor (the chap that casually walked past our first mural and introduced himself to Kate Hunter) on all the projects and initiatives of the Prestoungrange Arts Festival as well as linking in with the Goth on all marketing and publicity aspects.

The Lord Mayor's Day celebration was highly productive in terms of contacts - many people expressed an interest in getting involved and it was at this event that I first made contact with Julie Aitken another acquaintance of Jane our ex Project Officer. Julie as well as bringing an audience of 30/35 on a weekly basis to the Goth for lunches and special occasions as Manager of the old folks home, also supplied me with wonderful tip offs of names and telephone numbers of local musicians, leaders of Mother Toddler Groups, School Secretaries and important contacts within the local Council Office. She also gets first hand information and stories from all the retired

senior locals that are in her care. Once you mentioned Julie's name doors seemed to open.

### ***Change of Direction and Local Flair***

By this stage, my work was radically different from what I had started with and therefore the change in my role was recognised by a new contract of employment. I became Chief Executive Officer with responsibility for managing the various workers on site, maintaining contracts with local people in terms of history and arts as the public face of the Goth and subsequently managing the staff that came on board to run the Goth and support the administration work.

Again, local contacts played their part. Adele Conn suggested we contact a Chantal Graham another South African who had landed in Scotland was looking for work and was a wiz with IT and a real expert with web site design.

Local Prestonpans lass Lynn Drummond was working 350 miles south near Buckingham and had decided she wanted to return back to Scotland. Lynn's family and friends who kept her informed of anything local forwarded her a local vacancy advert for the position of a full-time Accountant/ Bookkeeper at the newly restored Goth in Prestonpans. Lynn moved back to Prestonpans two years ago and still works in our busy Accounts Office.

Steve Cross, a neighbour living directly opposite read the Brushstrokes Newsletter that had dropped through his letterbox. Steve was employed locally in hospitality and was extremely interested in what we were planning at the Goth. That week he popped a letter into to the Goth asking if we were looking to employ Hospitality Staff with experience. Steve popped across and was interviewed amongst the building rubble and was offered a position of Events/Function Manager once he agreed to remove his ear-ring and we discovered his skills and became aware of his links with all of the sport clubs in and around the Prestonpans our network grew again. Steve still offers us a wealth of personal contacts as a local born and bred lad, bringing his family, extended friends and sport colleague into our establishment.

It did not take long before our Head Chef Andrew Laurie joined us and it was quite some time later we discovered he was brother-in-law to Steven who had encouraged a reluctant Andrew to apply for the position. The Goth re-opened its doors for business on June 19<sup>th</sup> 2004 and all the residents of Prestonpans were invited personally in our Brushstrokes newsletter to come and join us to see the restoration and facilities now offered. This coincide with the town's annual Gala Day celebrations. However we had now established strong links with the Community Council and we informed them of our events and agreed to give the Gala Day free editorial in our Brushstrokes Newsletter, thus keeping everyone happy.

Once the Goth was open for business, local people quickly took advantage of the new local resource. Local groups have been sponsored. The pub has provided a venue for music, exhibitions, meetings, plays, family events and conferences. We also jumped on the bandwagon like so some many businesses do and offered Loyalty Benefits or Goth Cards as we call them. Here each person must donation at least a £1 to the to



the Baron Courts Charity and thereby become a member. Details such as email addresses, and basic consumer information are gathered and kept on a database. Everyone and anyone can join the party and we now have captured an invaluable source of information so we can target specific niche audience when putting on events.

### ***Shared Vision***

Having developed a range of contacts, the next stage was to use those contacts to successfully host a mutli-national event: the Global Mural Conference in August 2006. We now had an opportunity to share our achievements, highlighting our arts initiatives, with an unrivalled schedule of tours and events. This has involved extensive co-ordination of contributions from the following:

- Community Bands – Local musicians who have used the Goth as a venue are happy to participate in this event. Including Monktonhall Colliery Band established in the 1920's and still a very popular and successful Silver and Brass Band.
- East Lothian Council – Now keen to provide support for what they see as a vital resource and are now footing the bill to a Champagne and Canapés Reception at the Civic Reception as well as letting us use Council grounds and buildings to host such an event.
- Mural Artists – This group has expanded to include several new members and the conference has attracted local and international artists who will be working as volunteers and teachers as well as participating as delegates.
- Local Actors – this is a new development, still in its early stages. The Actors working as a 'living mural' during the conference hope to attract enough local interest to develop a local drama group.
- Schools – work with local schools has been built up from the earliest days. They are now keen to take advantage of the networks crafted by the Goth and are offering their premises for part of the Global Arts Conference programme: 'The Mural in a Day'
- Local Clubs – The local Bowling Club has offered space for us to use during the conference for the art classes or seminars.
- A gift of trees from the mural town of Chemaninus has triggered the totem pole project, which has involved schools, sports clubs and many local residents. It has also drawn on national resources to create a symbol for Prestonpans, which will be unveiled during the conference week.

### ***Lessons Learnt***

My own role and that of the organisation itself has changed beyond recognition from the earliest days and a number of valuable lessons have been learned and are now part of our operational strategy and our strengths as an organisation. The resignation of the Project Manager Jane Bonnar in the early stages left a significant gap in expertise. This was partially filled by her efforts to find someone to take over her work, but it is certainly clear that if projects are initiated, it is important that these are followed through either by the person who sets them up or by an efficient handover to another expert.

With regard to the difficulties with the local Council, it is clearly important to maintain awareness of other people's agendas. They have protocols to follow which are not ours. This gives us a great deal of freedom to operate, but it is vital to keep them on side, so a degree of sensitivity is important.

Working with experts such as Architects from a distance did give us headaches trying to schedule meetings with the Planning Departments, Builders and outside Agencies became difficult. On reflection I personally think that although Steven Larcombe's plans for the Goth were outstanding, a local Architect would have known the pitfalls and hiccups that the notoriously awkward Planning Officers were about to throw at us. Local Architects and Builders also build relationships with Council employees over the years and don't always do things from the book.

***Lessons learnt regarding experts and builders especially is to find out more about their background and limitations. While always prioritising local workers, who have backgrounds and knowledge and a commitment to the community which usually means greater knowledge and reliability, as we discovered with the distribution of Brushstrokes, it is still important to ask the question:, are some jobs just too big?***

***With respect to the issues regarding the work of Jeanette Burriss, it is clearly important to make every effort to check sources. However it is also clear from this episode that there will be times it will not be possible to get things completely right and all one can do is accept responsibility and minimise damage.***

### ***As Others See Us***

From here, the future is encouraging but there are certain issues which will need to be faced. There is so much enthusiasm from many different sources that there is a danger of overextending. The original brief was the town of Prestonpans, but there is now a danger that expanding initiatives will widen the geographical area.

There have been events, which expanded beyond the town, such as the recent 'Three Harbours Festival' involving Prestonpans, Port Seton and Cockenzie. Therefore it seems that to keep Prestonpans central, the focus should be on development that is specific to the town, such as the creation of a large-scale visitor and interpretation centre on the site of the Battle of Prestonpans.

It's not the fact that you don't always get things right that matters – unless your perfect you'll make mistakes. The skill lies in recognising that mistakes have a positive side – they offer a chance to improve things!

## ***LEADING BY EXAMPLE***

The value of a network is the access to a whole range of ideas and skills. It provides a starting point for future development; therefore, in order to continue to be creative, it must change and grow. By taking a number of examples from the experience of developing the Baron Courts from an unknown, small scale enterprise into something which is widely recognised as an invaluable local initiative, it is possible to find examples of both reactive and proactive attempts to create such a dynamic resource. A number of such examples are examined below.

### ***‘A Postcard from Tom’***

Amongst my daily post I came across a vivid postcard with a sketch of Prestonpans and a note on the back asking if we were looking for any local artists. The sender was a Tom Ewing a local born and bred Panner (nickname for folk from Prestonpans) who was initially looking for paid work. However, the address sticker on the postcard was illegible but I was determined to track him down. Using my local contacts it was quite easy especially as he lived just behind the Goth.

Tom, a graduate of Edinburgh College of Art, was offered his first commission from the Baron Courts during the celebration of the Lord Mayor’s visit, a vision of Prestonpans and its links with Gothenburg, which now hangs in our newly restored 1<sup>st</sup> floor bar named The Lord Mayor’s Bar in the Goth; and a special second painting to travel with Tom to Sweden to personally gift Linden Jorgen with the piece of art.

This now was becoming a very productive two-way street; Tom initially was looking for paid work that was provided via the commissions from the Baron Courts but the true development was through his discovery of his talent not only as a painter, but also as a teacher and organiser. The art classes started by Andrew Crummy were given an added boost by the involvement of Tom as a voluntary teacher and since then, Tom has developed significantly thanks to encouragement and opportunities he has been given by the organisation. He has repaid this again and again by giving his time, encouragement and enthusiasm to projects initiated by the Baron Courts.

Tom a sensitive and quiet young man at the beginning has recently held a key position on the organising team as well being the co-founder to the first Three Harbours Arts Festival ever to be staged locally. Offering 125 Artists, more than 80 venues with around 600 artworks and various tours, talks and demonstrations were planned, as well as a Folk Festival, bringing in over 6,000 visitors during a week packed festival.

The Baron Courts have created a situation where Tom can follow the directions that suit him and have helped the local network. Tom will play an important part in our Global Mural Conference, taking part in the weekly Summer School as well as being involved in the highlight of the 2006 conference the Totem Pole project, personally bringing together local schools, people from the art classes and working with the First Nation Carvers.

***As a talented member of the local community, Tom has given a great deal to the Baron Courts but equally, has received a great deal in return.***

### ***'A Brother's Legacy'***

During our restoration building site development people walked across wooden planks and rubble to access the building, bringing photos, pottery and any useful bits of information they thought we might like to have.

One such person was June (Coull) Morgan. The initial impetus for her coming to the Baron Courts was to promote her late brother's work - Willie Coull, a well-known local artist who had worked down the mines and used art to pass the time during his short lunch breaks underground.

After several visits June became more curious about all our projects and especially the new Arts Classes held at the Cockenzie Business Centre. This relationship went off in an entirely unexpected direction when she was encouraged to take up painting for herself and discovered she too had a real talent and passion for art.

June will be the first to admit now in late 50's that she had never picked up a paintbrush until she joined the Art Classes. Her skill and confidence has grown considerably and during her second year painting became the first recipient of the Burriss Bursary sponsored by the Prestoungrange Arts Festival and received £2,000 to allow her to complete several works relevant to life in and around Prestonpans.

In July 2005, June opened her very successful one-man exhibition at the Goth and sold nine paintings. The Award of the bursary two years ago gave her not only financial assistance, but also the confidence that comes from recognition of her skill.

June still surprises us, working constant nightshift as a Nurse, she still finds time to volunteer her precious time to help on all projects, brings in droves of family and friends to all the exhibitions, uses all the facilities we offer at the Goth and is a great sales woman when promoting any of our recent publications. From a reactive casual encounter at the beginning I can now see June developing a proactive attitude.

### ***'A Friend in Need'***

It was when Jane Bonnar our Project Officer decided to move on that Annemarie Allan's name was mentioned. Annemarie, a friend of Jane's, seemed the perfect replacement for Jane, had all the right credentials, a degree in Literature, worked as a teacher, a librarian with a particular interest in education and worked as Information Resources Officer with the Scottish Arts Council, with a terrific knowledge of local Prestonpans. What more could we ask for? Probably someone that 'really wanted' the job. But it became apparent from early on that Annemarie did not want to take over from Jane.

However Annemarie did start determined to 'just help out' and it was her personal interest of recording the town's history before it disappeared that the needs of the Baron Courts and her own came together.

As the years have passed Annemarie will admit she probably does more than she ever expected, she is certainly not the type that won't say 'no'. So perhaps in pursuing to fill a gap in knowledge, she values the ideas and developments happening, or perhaps she is just curious!

For all that Annemarie insists she does not have the time for various projects, she attends meetings (she loves tea and biscuits), writes books for the Baron Courts and leads the Prestoungrange Arts Festival Editorial Team that is responsible for the conduct of local historic research for the Arts Festival which is regularly published in our Historical Booklet Series. Annemarie also has a role in our latest project in 2007 a major pottery exhibition, a woman of enormous charm and a steely resolve.

### ***'Oor Willie'***

Oor Willie - anyone under the age of 30 and not from these lands will not have heard of this character. A Scottish comic classic for over sixty years this cheeky scally was famous for keeping the native dialect alive, as well as entertaining families on a Sunday from the supplement of the Sunday Post.

We too have Oor Willie as a regular at the Goth from the first day we re-opened the doors.

Willie Edmonds is his name and as soon as the Goth Loyalty cards came out he joined up. A local single man in his mid 50s, Willie frequents the bar on a daily basis, a creature of habit stands in the same position and hardly ever crosses to the other side of the U shaped bar, drinks cider in the summer and lager in the winter, eats gammon steak and chips every second day.

Why do I use Willie as a case study you may well ask? Because Willie uses the Goth for all the right reasons, to eat, drink be entertained and engages with other locals including the staff, who are like his extended family. Just like we are led to believe that the Goth was traditionally a miners' meeting place, somewhere safe amongst friends. I suppose coming to the Goth is like coming home to Willie - a friendly smile, chat and a bit of a gossip, and a hot meal and fire blazing during the winter months. A place that brings old-fashioned principles into the modern world, where people feel secure.

Willie has a mind full of useful information and news and is a great springboard for ideas, and tales. Always ready to give a hand, the first one to roll up his sleeves, volunteers for just about anything and sometimes starts without us. For example one day we were upstairs in the Goth working out a planned strategic operation of how a couple of 40ft trees for our Totem Pole Projects were to be removed from the car park opposite and transported to another location. There we were planning cordoning off an area of the high street, informing local Police and Council noting down a Risk Assessment Document for Health and Safety and hey ho, looking out of the window Willie left his pint and lunch, liaised with the haulage chaps (offering a back hander, or cash reward to some) and the trees were removed in 30 minutes while we chatted. Then jumped in the cab and organised the offload at the other side. All he asked for was his dinner re-heated and a free pint of cider!

Determined to be involved Willie probably for the first time in his life takes leadership and takes the initiative to assist and shares his expertise without being asked.

A firm favourite character of the Goth, Willie receives birthday and Christmas cards from the staff, and when he does not show face for a while concerned staffs ask around the pub to find out if he is ok.

*I'm almost sure there was a Willie in 1908 standing in the same spot at the end of the bar.*

## **CONCLUSION**

### ***Why Network?***

The above examples all demonstrate the positive side of Networking. Without local connections, then the success of the projects initiated by the Baron Courts would have been significantly diminished. The contacts built up over the last few years are vital to my work and they continue to grow and change.

Its always difficult meeting the 'right people'. However over the years I have noticed that passion draws people, and success required relationships that offer help and advice.

Although the majority of the people involved with our projects initially began for their own personal interest; the challenging part for the organisation and for me was to maintain enthusiasm and to make sure that things go into directions that benefit both the individual and the organisation which has grown to mean a very great deal to the local community.

***'Quite frankly you can't get there alone'***