

# Notice of meeting and agenda

## Culture and Communities Committee

**2.00pm Tuesday 20 March 2018**

Dean of Guild Court Room, City Chambers, High Street, Edinburgh

This is a public meeting and members of the public are welcome to attend

### Contacts

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Tel: 0131 529 4246 / 0131 553 8242

## **1. Order of business**

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- 1.1 Including any notices of motion and any other items of business submitted as urgent for consideration at the meeting.

## **2. Declaration of interests**

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- 2.1 Members should declare any financial and non-financial interests they have in the items of business for consideration, identifying the relevant agenda item and the nature of their interest.

## **3. Deputations**

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- 3.1 None.

## **4. Minutes**

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- 4.1 Culture and Communities Committee of 30 January 2018 (circulated) – submitted for approval as a correct record.

## **5. Forward Planning**

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- 5.1 Culture and Communities Committee Key Decisions Forward Plan (circulated)
- 5.2 Rolling Actions Log (circulated)

## **6. Business Bulletin**

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- 6.1 Culture and Communities Committee Business Bulletin (circulated)

## **7. Presentations**

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- 7.1 Project to link up schoolchildren with senior citizens in the community – presentation by the Pilmeny Development Project

## **8. Executive Decisions**

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- 8.1 Culture Service Third Party Grants Funding 2018/19 – report by the Executive Director of Place (circulated)
- 8.2 Festival and Events Programme 2018/19 – report by the Executive Director of Place (circulated)
- 8.3 Museums and Galleries – Alternative Opening Hours – report by the Executive Director of Place (circulated)
- 8.4 Tourism and Communities Working Group – report by the Executive Director of Place (circulated)
- 8.5 West Princes Street Gardens and the Ross Bandstand Project Update – report by the Executive Director of Place (circulated)
- 8.6 Code of Practice on the Use of Volunteers at Festivals and Events – Update Report – report by the Executive Director of Place (circulated)
- 8.7 The Platforms for Creative Excellence (PLACE) Programme – Design and Outcomes – report by the Executive Director of Place (circulated)

- 8.8 Graffiti Working Group – report by the Executive Director of Place (circulated)
- 8.9 Service Payment to Edinburgh Leisure – 2018/19 – report by the Executive Director for Communities and Families (circulated)
- 8.10 Makars' Court: Proposed Additional Inscription – report by the Executive Director of Place (circulated)

## **9. Routine Decisions**

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- 9.1 Citywide Culture Plan Update 2017/18 – report by the Executive Director of Place (circulated)
- 9.2 Museums and Galleries Edinburgh: Collections Development Policy 2018-2022 – report by the Executive Director of Place (circulated)
- 9.3 Museums and Galleries Edinburgh: Temporary Exhibitions Policy 2018-2022 – report by the Executive Director of Place (circulated)

## **10. Motions**

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- 10.1 Motion by Councillor Osler – Sport

“Committee Notes:

- 1) That since the formation of the newly formed Culture and Communities Committee there have been no reports presented to Committee regarding its responsibilities for Sport.

Committee agrees:

- 2) That Sport is a vital component of this Committee's business that needs to be considered.

Committee therefore resolves:

- 3) To receive a report within two cycles which will:
  - 3.1 Explain the Council's current commitments towards sport provision and support within the City, other than provided through schools or Edinburgh Leisure;
  - 3.2 Identify the funding provision made by the Council in respect of such commitments;
  - 3.3 Provide the information requested under 3.1 and 3.2 above, separately for each of the four localities in our City."

## **Laurence Rockey**

Head of Strategy and Insight

## **Committee Members**

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Councillors Wilson (Convener), Ian Campbell (Vice Convener), Brown, Kate Campbell, Doran, Graczyk, McNeese-Mechan, Miller, Mitchell, Osler, Staniforth

## **Information about the Culture and Communities Committee**

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The Culture and Communities Committee consists of 11 Councillors and is appointed by the City of Edinburgh Council. The Culture and Communities Committee usually meets every eight weeks.

The Culture and Communities Committee usually meets in the Dean of Guild Court Room in the City Chambers on the High Street in Edinburgh. There is a seated public gallery and the meeting is open to all members of the public.

## **Further information**

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If you have any questions about the agenda or meeting arrangements, please contact Allan McCartney/Jamie Macrae, Committee Services, City of Edinburgh Council, Business Centre 2.1, Waverley Court, 4 East Market Street, Edinburgh EH8 8BG, Tel 0131 529 4246 / 0131 553 8242 email [allan.mccartney@edinburgh.gov.uk](mailto:allan.mccartney@edinburgh.gov.uk) / [jamie.macrae@edinburgh.gov.uk](mailto:jamie.macrae@edinburgh.gov.uk).

A copy of the agenda and papers for this meeting will be available for inspection prior to the meeting at the main reception office, City Chambers, High Street, Edinburgh.

The agenda, minutes and public reports for this meeting and all the main Council committees can be viewed online by going to [www.edinburgh.gov.uk/cpol](http://www.edinburgh.gov.uk/cpol).

## **Webcasting of Council meetings**

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Please note this meeting may be filmed for live and subsequent broadcast via the Council's internet site – at the start of the meeting the Convener will confirm if all or part of the meeting is being filmed.

You should be aware that the Council is a Data Controller under the Data Protection Act 1998. Data collected during this webcast will be retained in accordance with the Council's published policy including, but not limited to, for the purpose of keeping historical records and making those records available via the Council's internet site.

Generally the public seating areas will not be filmed. However, by entering the Council Chamber and using the public seating area, you are consenting to being filmed and to the use and storage of those images and sound recordings and any information pertaining to you contained in them for web casting and training purposes and for the purpose of keeping historical records and making those records available to the public.

Any information presented by you to the Council at a meeting, in a deputation or otherwise, in addition to forming part of a webcast that will be held as a historical record, will also be held and used by the Council in connection with the relevant matter until that matter is decided or otherwise resolved (including any potential

appeals and other connected processes). Thereafter, that information will continue to be held as part of the historical record in accordance with the paragraphs above.

If you have any queries regarding this, and, in particular, if you believe that use and/or storage of any particular information would cause, or be likely to cause, substantial damage or distress to any individual, please contact Committee Services on 0131 529 4106 or [committee.services@edinburgh.gov.uk](mailto:committee.services@edinburgh.gov.uk).

# Item 4.1 – Minutes

## Culture and Communities Committee

10.00am, Tuesday 30 January 2018

### Present

Councillors Wilson (Convener), Ian Campbell (Vice-Convener), Bird (substituting for Councillor Kate Campbell), Brown, Doran, Graczyk, McNeese-Mechan, Miller, Mitchell, Mowat (item 1 only), Osler and Staniforth.

### 1. Tourism in Edinburgh

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Details of the Edinburgh Tourism Strategy 2020 and actions of the Edinburgh Tourism in Action Group (ETAG) in relation to ensuring a positive visitor and resident experience were presented in response to a motion by Councillor Mowat, approved by Full Council on 24 August 2017.

Councillor Mowat spoke to the Committee under special interest. She highlighted that the actions highlighted in the report had not to date addressed the concerns of several groups in the city who were concerned about the impact of tourism in the city. It would be necessary to engage with these groups to create a proper strategy.

### Decision

- 1) To note the contents of the report by the Executive Director of Place.
- 2) To note that the current city tourism strategy, Edinburgh 2020, was developed by the Edinburgh Tourism Action Group (ETAG), and that implementation of the strategy was overseen by a Strategy Implementation Group.
- 3) The note that the theme of the ETAG 2018 Conference was to be “Managing Success”.
- 4) To note that the Council and ETAG would work together to develop and produce a new Edinburgh Tourism Strategy by 2020.
- 5) To refer the report by the Executive Director of Place to the Housing and Economy Committee for information.
- 6) To agree that proposals to establish a joint elected member working group (including members from Culture and Communities, Housing and Economy and Transport and Environment Committees) be reported back to the March 2018 meeting of the Committee.
- 7) To agree that the Council would recommend greater resident representation on the Edinburgh Tourism Action Group.

(References – Act of Council No 23 of 24 August 2017; report by the Executive Director of Place, submitted.)

## 2. Minutes

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### Decision

- 1) To approve the minute of the Culture and Communities Committee of 14 November 2017 as a correct record.
- 2) To approve the minute of the Culture and Communities Committee of 5 December 2017 as a correct record.

## 3. Key Decisions Forward Plan

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The Culture and Communities Committee Key Decisions Forward Plan was presented.

### Decision

To note the Key Decisions Forward Plan for January 2018.

(Reference – Key Decisions Forward Plan January 2018, submitted.)

## 4. Rolling Actions Log

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The Culture and Communities Committee Rolling Actions Log for January 2018 was presented.

### Decision

- 1) To approve the closure of actions 2 and 4.
- 2) To otherwise note the remaining outstanding actions.

(Reference – Rolling Actions Log January 2018, submitted.)

## 5. Business Bulletin

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The Culture and Communities Committee Business Bulletin for January 2018 was presented.

### Decision

To note the information set out in the Business Bulletin.

(Reference – Business Bulletin 30 January 2018, submitted)

## 6. Ross Bandstand – Presentation

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Andy Neal and David Ellis, Ross Development Trust, provided an overview of the development of the Ross Bandstand in Princes Street Gardens.

### Decision

- 1) To thank Andy Neal and David Ellis for their presentation.
- 2) To agree that the Outline Business Case would be presented to the March 2018 meeting of the Committee for information, before going to Finance and Resources Committee for approval.

## 7. Managing Our Festival City – Report and Scorecard

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An overview of visitor and resident experience in Edinburgh including a summer performance scorecard was submitted.

### Decision

- 1) To note continuing work by relevant partners, to address specific challenges noted around festival times.
- 2) To note that lessons learned from summer festival period in 2017 had been shared with relevant services, partners and partnerships, to improve approaches in 2018.
- 3) To agree to continue to work with citizens, relevant services, partners and ward councillors to further develop an annual combined Festival City performance scorecard and Festivals highlight report, including values, status/trend benchmarks and management actions and to investigate the feasibility of establishing a citizens' panel to consider these issues.
- 4) To agree that a report would be brought back to Committee outlining the work of the Festivals to support employment and encourage skills development.

(References – Culture and Communities Committee 25 October 2016 (item 8); report by the Executive Director of Place, submitted.)

## 8. Update on Museums and Galleries Transformation – Opening Hours

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A review of changes implemented by the Museums and Galleries Service to opening hours of six museums and galleries in response to the Council's Transformation Programme were submitted. The impact on visitor numbers, income and visitor experience was included.

### Decision

- 1) To note the findings of the review and the impact the new hours have had on visitor numbers, income and the visitor experience.
- 2) To convene two review meetings with Councillor and officer representation to consider options for the future opening hours across the museums and galleries service.
- 3) To request a report to the 20 March 2018 Culture and Communities Committee on the proposed future opening hours for museums and galleries.

(References – Culture and Sport Committee 23 August 2016 (item 5); report by the Executive Director of Place, submitted.)

## 9. CCTV Working Group

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A proposal to create a CCTV Working Group to develop a strategy for the upgrade and integration of services in Edinburgh was submitted.



## **Decision**

- 1) To approve the establishment of a multi-agency CCTV Working Group to develop a strategy for the upgrade and integration of CCTV services in Edinburgh.
- 2) To appoint the membership of the CCTV Working Group as detailed in Appendix 1 to the report by the Acting Head of Safer and Stronger Communities.
- 3) To request an update on the CCTV Working Group progress in six months' time.

(Reference – report by the Acting Head of Safer and Stronger Communities, submitted.)

## **10. Lauriston Castle Lodge House and Garden – Proposed Lease**

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Approval was sought for a 25 year lease of Lauriston Castle Lodge House to the Edinburgh Forget-Me-Not-Garden Trust to create a community sensory garden and 'drop in' centre for people with dementia, and their carers.

### **Decision**

- 1) To approve the location of the Edinburgh Forget-Me-Not sensory garden and 'drop in' centre within Lauriston Castle Lodge House and garden.
- 2) To recommend the approval of a 25 year lease to Edinburgh Forget-Me-Not-Garden Trust (EFMNGT) of Lauriston Castle Lodge House and its garden on the terms outlined in the report by the Executive Director of Place.
- 3) To refer the report by the Executive Director of Place to the Finance and Resources Committee for approval.

(Reference – report by the Executive Director of Place, submitted.)

## **11. New Meadowbank Update**

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An update on the Meadowbank sports centre project including financial overview was submitted.

The existing sports centre's last day of operation was 3 December 2017. Alternative arrangements had been put in place for user groups and the building had been handed back to the Council by Edinburgh Leisure.

### **Decision**

- 1) To note the update on progress with the project to deliver a new Meadowbank sports centre and the wider regeneration of the area.
- 2) To note the update on current estimated costs for the sports centre.
- 3) To note the main construction contract for the sports centre would also include delivery of key infrastructure for the wider regeneration site.
- 4) To note the update on the proposed funding package and that a further update to Committee would be provided to the Finance and Resources Committee before the main construction contract was awarded.

## **Declarations of Interest**

Councillors Osler, Staniforth and Wilson declared a non-financial interest in this item as Directors of Edinburgh Leisure.

(References – Act of Council No 2 of 9 February 2017; report by the Executive Director of Communities and Families, submitted.)

## **12. Code of Best Practice for Volunteers and Volunteering – Motion by Councillor Staniforth**

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The following motion by Councillor Staniforth was submitted in terms of Standing Order 16:

“Committee notes:

- 1) That there has been a recent controversy surrounding Underbelly’s use of volunteers during the Hogmanay celebrations.
- 2) That there is currently no Code of Best Practice for volunteers and volunteering which is applied to council procurement contracts.

Committee agrees:

- 3) That the introduction of a Code of Best Practice for volunteers and volunteering would act to prevent such controversies in future and would ensure that the rights of volunteers are protected and no paid jobs would be lost to volunteering.

Committee therefore resolves:

- 4) To receive a report within one cycle which will:
  - 4.1) Propose a Code of Best Practice for Volunteers and Volunteering.
  - 4.2) Investigate how best to incorporate the code into all future procurement contracts.
- 5) That the report’s consultation should include, but not necessarily be limited to, the relevant unions, Better Than Zero, Volunteer Scotland and the Fair Fringe. It should also be developed in tandem with the forthcoming Fringe guidelines as much as possible.”

- moved by Councillor Staniforth, seconded by Councillor Wilson.

## **Decision**

To approve the motion by Councillor Staniforth.

## Culture and Communities Committee – 20 March 2018 June 2018

| Item | Key decisions                                 | Expected date of decision | Wards affected | Director and lead officer   | Council Commitments |
|------|---|---------------------------|----------------|---|---------------------|
| 1.   | Partnership Performance Framework             | 19 June 2018              |                | Head of Safer and Stronger Communities<br>Lead Officer: Harry Robertson<br><a href="mailto:harry.robertson@edinburgh.gov.uk">harry.robertson@edinburgh.gov.uk</a> |                     |
| 2.   | Community Payback Order Annual Report 2016/17 | 19 June 2018              |                | Head of Safer and Stronger Communities<br>Lead Officer: Harry Robertson<br><a href="mailto:harry.robertson@edinburgh.gov.uk">harry.robertson@edinburgh.gov.uk</a> |                     |
| 3.   | Antisocial Behaviour Strategy 2016-2019       | 19 June 2018              |                | Head of Safer and Stronger Communities<br>Lead Officer: Harry Robertson<br><a href="mailto:harry.robertson@edinburgh.gov.uk">harry.robertson@edinburgh.gov.uk</a> |                     |

| Item | Key decisions      | Expected date of decision | Wards affected | Director and lead officer   | Council Commitments |
|------|--------------------|---------------------------|----------------|---|---------------------|
| 4.   | CCTV working group | 19 June 2018              |                | Head of Safer and Stronger Communities<br>Lead Officer: Harry Robertson<br><a href="mailto:harry.robertson@edinburgh.gov.uk">harry.robertson@edinburgh.gov.uk</a> |                     |

# Item 5.2 - Rolling Actions Log

## Culture and Communities Committee

March 2018

| No | Date     | Report Title   | Action   | Action Owner                                    | Expected completion date | Comments  |
|----|----------|--|--|---|--------------------------|---|
| 1  | 31.05.16 | <a href="#">BT Sport Scottish Rugby Academy: proposed lease of pitches and a changing pavilion in Sighthill Park</a> | To request that full details of the lease were presented to the Culture and Sport Committee for consideration prior to the Finance and Resources Committee for approval of the leasing arrangements. | Executive Director for Communities and Families | Not specified            | September 2017 – Napier University are about to commence consultation on a range of options for the development of the BT Sport Rugby Academy at Sighthill Park. Local elected members along with community stakeholders will be consulted on the options that have been developed by Napier University and its partners. |
| 2  | 12.09.17 | <a href="#">Appointments to Working Groups – 2017/18</a>   | To agree that a report would be brought back to Committee with proposals to establish a Child Poverty Action Unit, in collaboration with relevant conveners and committees.                          | Executive Director of Place                     | Not specified            |   |

| No | Date     | Report Title  | Action   | Action Owner                           | Expected completion date | Comments   |
|----|----------|---|--|--|--------------------------|--|
| 3  | 14.11.17 | <a href="#">Festivals and events Core Programme 2017/18</a>           | To instruct the Executive Director of Place to provide a report on the 2018/19 events programme at the January 2018 meeting. | Executive Director of Place            | March 2018               | <b>Recommended for closure</b> – on the agenda for 20 March 2018 |
| 4  | 14.11.17 | <a href="#">Third Party Cultural Grants Funding – Review Update</a>   | To instruct the Executive Director of Place to provide a final update and report by mid-2018.                                | Executive Director of Place            | August 2018              |  |
| 5  | 14.11.17 | <a href="#">Antisocial Behaviour Strategy 2016-19 – Update Report</a> | To request a further update on the progress of the Antisocial Behaviour Strategy in six months' time.                        | Head of Safer and Stronger Communities | June 2018                |  |
| 6  | 14.11.17 | <a href="#">Partnership Performance Framework Update</a>              | To receive the first performance report under the Partnership Agreement 2017/18 for April to July 2017.                      | Head of Safer and Stronger Communities | Not specified            |  |
| 7  | 30.01.18 | <a href="#">Tourism in Edinburgh</a>                                  | To agree that proposals to establish a joint elected member working group (including members from Culture and Communities,   | Executive Director of Place            | March 2018               | <b>Recommended for closure</b> – on the agenda for 20 March 2018 |

| No | Date     | Report Title  | Action   | Action Owner                    | Expected completion date | Comments   |
|----|----------|---|--|---------------------------------|--------------------------|--|
|    |          |   | Housing and Economy and Transport and Environment Committees) be reported back to the March 2018 meeting of the Committee.   |                                 |                          |  |
| 8  | 30.01.18 | Ross Bandstand – presentation by the Ross Development Trust       | To agree that the Outline Business Case would be presented to the March 2018 meeting of the Committee for information, before going to Finance and Resources Committee for approval  | Executive Director of Resources | March 2018               | <b>Recommended for closure</b> – on the agenda for 20 March 2018 |
| 9  | 30.01.18 | <a href="#">Managing our Festival City – Report and Scorecard</a> | 1) To agree to continue to work with citizens, relevant services, partners and ward councillors to further develop an annual combined Festival City performance scorecard and Festivals highlight report, including values, status/trend, benchmarks and | Executive Director of Place     | January 2019             |  |

| No | Date     | Report Title   | Action  | Action Owner                | Expected completion date | Comments  |
|----|----------|--|---|-----------------------------|--------------------------|---|
|    |          |  | <p>management actions and to investigate the feasibility of establishing a citizens' panel to consider these issues.</p> <p>2) To agree that a report would be brought back to Committee outlining the work of the Festivals to support employment and encourage skills development</p> |                             | March 2018               | <b>Recommended for closure</b> – information contained in the PLACE report on the agenda for 20 March 2018. |
| 10 | 30.01.18 | <a href="#">Update on Museums and Galleries Transformation – Opening Hours</a> | <p>1) To convene two review meetings with Councillor and officer representation to consider options for the future opening hours across the museums and galleries service.</p> <p>2) To bring a report to the 20 March Culture and Communities Committee on the proposed future</p>     | Executive Director of Place | March 2018               | <b>Recommended for closure</b> – on the agenda for 20 March 2018  |



| No | Date     | Report Title  | Action  | Action Owner                           | Expected completion date | Comments |
|----|----------|---|---|--|--------------------------|----------|
|    |          |   | opening hours for museums and galleries   |  |                          |          |
| 11 | 30.01.18 | <a href="#">CCTV Working Group</a>  | To request an update on the CCTV Working Group progress in six months' time   | Head of Safer and Stronger Communities | 19 June 2018             |          |
| 12 | 30.01.18 | Motion by Councillor Staniforth –<br><br>Code of Best Practice :<br>Volunteering<br><br><a href="#">(Agenda of 30 January 2018)</a> | To receive a report within one cycle which will:<br><br>1) Propose a Code of Best Practice for Volunteers and Volunteering.<br><br>2) Investigate how best to incorporate the code into all future procurement contracts. | Executive Director of Resources        | June 2018                |          |



# Item 6.1 – Business Bulletin

## **Culture and Communities Committee**

**2.00pm, Tuesday, 20 March 2018**

Dean of Guild Court Room, City Chambers, Edinburgh

# Culture and Communities Committee

| Convener:   | Members:   | Contact:  |
|---|--|---|
| <p>Councillor Donald Wilson</p>  <p>Councillor Ian Campbell<br/>(Vice-Convenor)</p>  | <p>Councillor Wilson (Convenor),<br/>Councillor I Campbell (Vice-Convenor)<br/>Councillor Brown,<br/>Councillor K Campbell,<br/>Councillor Doran,<br/>Councillor Graczyk,<br/>Councillor McNeese-Mechan,<br/>Councillor Miller,<br/>Councillor Mitchell,<br/>Councillor Osler,<br/>Councillor Staniforth</p> | <p><u>Lynne Halfpenny</u><br/>Director of Culture<br/>Tel: 0131 529 3657</p> <p><u>Andy Gray</u><br/>Head of Schools and Lifelong Learning<br/>Communities and Families<br/>Tel: 0131 529 2217</p> <p>Health and Social Care Partnership</p> <p><u>Allan McCartney / Jamie Macrae</u><br/>Committee Services<br/>Tel: 0131 529 4246 / 0131 553 8242</p> |

| Recent news  | Background |
|--|------------|
| <p><b><u>Managing Our Festival City – Update</u></b></p> <p>The above <a href="#">report</a> to the January Committee provided three ‘visitor to resident’ ratio statistics, provided by Eurostat, in paragraph 3.2. For clarification, Eurostat ratios represent only the <b>international</b> visitors to the cities mentioned, and not the <i>total</i> visitor figures for either Edinburgh, Barcelona or Amsterdam. The report to January Committee then also provided the total number of <b>overseas and domestic visits</b> to Edinburgh in 2015 - of 4.01M. The comparator statistics for total visitor numbers for Barcelona and</p> |            |

## Recent news

Amsterdam were not provided as there is no single source for the total numbers or ratios across cities, and different surveys and data sources define cities in different ways. However, it is important to try to ensure the data is as comparable as possible.

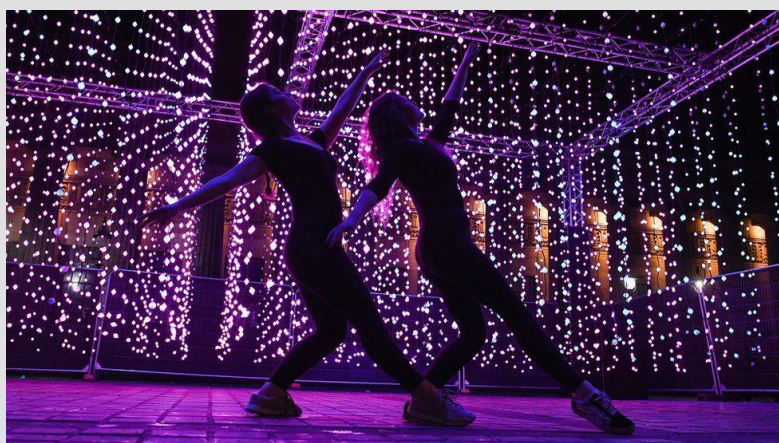
## Background

### Edinburgh Lumen

Edinburgh dazzled in February and March with Edinburgh Lumen - a stunning immersive visual and sound display that brightened up the city centre's dark winter nights.



Creating an aura of calm, the three unique installations transformed St Andrew Square, Assembly Rooms Lane and The Mound Precinct into zen-like portals of tranquillity from 5.00pm until 10.00pm every evening between 8 February - 11 March 2018.



## Wellbeing Festival

Over the last weekend of January 2018 some of the biggest names in health and fitness gathered together in the Assembly Rooms, for the city's inaugural Wellbeing Festival, the first of its kind in Scotland to include not only fitness but also emotional wellbeing. The festival aims were to encourage people of all ages and backgrounds to get more active, and to look after their mental and physical health.



Karl Chapman, service manager for Edinburgh Cultural Venues said “With an eye to improving the nation’s health, we thought that an event where we could bring lots of inspiration and ideas would be a good thing. Edinburgh is home to a large and growing wellbeing community, from amazing yoga teachers to healthy food entrepreneurs. This festival aims to bring this community together and create something completely new in Edinburgh at a time of year when all thoughts turn to getting fit and feeling better.”



| Recent news  | Background |
|--|------------|
| <p><b><u>Assembly Rooms</u></b></p> <p>The Assembly Rooms welcomed back the Scottish Chamber Orchestra for their annual children’s concert on 16/17 February. They also hosted a Burlesque dance event and hosted regency ball workshops and traditional dance on 10 March. St Patricks Day was celebrated on 15 March with the Irish consulate and the Big Gay Ball took place on 17 March.</p>   |            |
| <p><b><u>Church Hill Theatre</u></b></p> <p>The Theatre has had a busy time with productions of Fame by Edinburgh University Footlights (7-10 February), and a One Act Play Festival (15-17 February). 10 Time Table by Alan Ayckbourn will be showing 28-31 March.</p>  |            |
| <p><b><u>Significant Artworks on Loan from City Art Centre</u></b></p> <p>Every year the City Art Centre receives requests from other museums and galleries, both across the UK and internationally, to borrow artworks from its comprehensive collection of Scottish art. Over the coming months several artworks from the collection will feature in a range of high-profile exhibitions.</p> <p>In early February the oil painting <i>Rocks, St Mary’s, Scilly Isles</i> (1953) by Wilhelmina Barns-Graham went on display at Tate St Ives, as part of the exhibition <i>Virginia Woolf: An Exhibition Inspired by her Writings</i>. This show explores the work of artists who have been influenced over the years by Woolf’s celebrated texts. The exhibition runs until the end of April, after which it will tour to Pallant House in Chichester (26 May – 16 September) and the Fitzwilliam Museum in Cambridge (2 October – 9 December). As a result of this loan the City Art Centre’s painting will be seen</p> |            |

## Recent news

by thousands of visitors around the country. For more details see: <http://www.tate.org.uk/whats-on/tate-st-ives/exhibition/virginia-woolf>

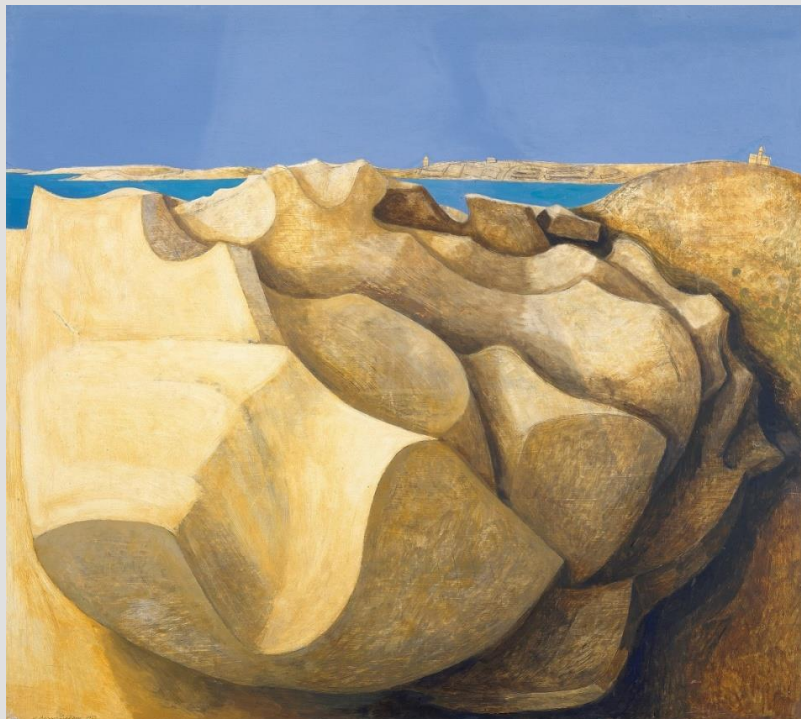


Image Credit: Wilhelmina Barns-Graham, *Rocks, St Mary's, Scilly Isles*, 1953. (© The Wilhelmina Barns-Graham Trust. Photo: City Art Centre, Edinburgh)

Meanwhile, another selection of artworks from the City Art Centre can also currently be seen at the Scottish National Gallery of Modern Art in the exhibition *A New Era: Scottish Modern Art 1900-1950*. The oil painting *Shellburst* (c.1919) by Eric Robertson, the sculpture *Maternity* (1935) by Tom Whalen and an experimental sketchbook (c.1913) by John Duncan were all requested on loan to feature in this

## Background

## Recent news

ground-breaking exhibition on the Scottish avant-garde. *A New Era* runs until 10 June, for details see:

<https://www.nationalgalleries.org/exhibition/new-era-scottish-modern-art-1900-1950>



Image Credit: Eric Robertson, *Shellburst*, c.1919. (Photo: City Art Centre, Edinburgh)

## Background

### **City Art Centre**

In February the programme to accompany the exhibition 'A Fine Line' continued with large numbers attending all events. The diverse programmes brought in a variety of different audiences to the City Art Centre.

On Saturday 3 February, visually impaired visitors enjoyed a unique opportunity to hear a specially described tour of the exhibition and to touch accompanying special pieces of art provided by each artist in the exhibition. Participants thoroughly enjoyed it and it immediately made the exhibition more accessible for them.





Saturday 3 and Sunday 4 February saw the Fine Line Fashion Shows take place. Students of Fashion and Textiles from Edinburgh College created garments inspired by 'A Fine Line' and showcased their pieces in four very professional Fashion Shows. Students of make-up and film were also involved. This was one of our projects to celebrate the Year of Young People, with almost 600 people attending the shows in the City Art Centre.





On Sunday 4 February we had a family session, run by our Learning and Programmes Manager, where families came in and took inspiration from 'A Fine Line' and painted beautiful ceramic tiles. It was a very busy session with almost 250 attending.



Lastly on Saturday 17 February, as part of our adult creative programme, we ran a batik class taking inspiration from Angie Lewin's work in 'A Fine Line'. The class was run by our Learning and Programmes Manager. It was a

## Recent news

great class with participants studying the work of Angie Lewin closely, and then making a cushion inspired by the work.



## Background

### **Hostile Vehicle Mitigation Barriers**

The Public Safety team have been working with colleagues from Workshops and Police Scotland to successfully develop the Council stock of temporary hostile vehicle mitigation barriers. This has culminated in recent tests at the Motor Industry Research Association (MIRA) establishment in Nuneaton. Initial tests were very positive, slowing up vehicles and creating noise to alert any people in the area, and ideas for improvement and further testing have since been discussed and are likely to be implemented. This will provide a number of fully flexible “gates” which can be deployed by Council resources, and which can provide a known level of protection to events in the City.

## Recent news

Currently, Edinburgh is the only local authority that has devised and developed its own protection system. The image is of a prototype deployed to protect Castle Concerts, July 2017.



The more robust National Barrier Asset (NBA) is still in place in the six key locations around the Royal Mile, principally to protect the Fringe High Street and Tattoo events, as well as any other events or marches on the High Street. The NBA has been in place for around 6 months and has a year's deployment period left. Adjustments to some sections of the NBA have been requested to accommodate Fringe event planning on the High Street for 2018. Police Scotland are currently looking at the practicalities and costings for this.

The Centre for the Protection of National Infrastructure (CPNI) is currently preparing a full report for counter terrorist measures around the whole of the City Centre. This report should be available before summer 2018 and relevant content will be shared with the Corporate Policy and Strategy Committee thereafter.

## Background

### **South East Scotland Archaeological Research Framework (SESARF): Project Update**

The South East Scotland Archaeological Research Framework (SESARF) was reported to the Culture and Sport Committee on the [25 October 2016](#).

In January 2017 the South East of Scotland Archaeology Partnership secured grant funding from the Society of Antiquities of Scotland to appoint a Heritage Contractor to deliver the Archaeological Research Framework for the SESARF. Following a tendering process Wessex Archaeology were appointed in May 2017 to deliver the project which comprises three main work streams: 1. Understand, 2. Protect, 3. Value, with a completion date of spring 2019.

SESARF was officially launched on the 20 June 2011 at the Town House Haddington, coinciding with a day long symposium to discuss the project visions, scope, design and engagement. An invited audience of around 50 participated in the day, representing key stakeholders working across South East Scotland, North East England and the rest of Scotland, and included heritage and archaeological professionals, academics, council officials, national agencies and community and heritage groups.

Following the June symposium a series of focused workshops were held in Edinburgh to aid in the delivery of Workstream 1 (Understand). Each workshop was addressed by a separate stakeholder group to aid discussions:

23 October: Archaeological and Heritage Professionals, Heritage NGO's and Academia

31 October: Archaeological and Heritage Community Groups and Volunteer Sector

4 December: Museums.

In all 85 representatives attended the workshops. Furthermore, targeted interviews and engagement will be undertaken across the region in the coming months.

| Recent news   | Background |
|---|------------|
| <p>Following the workshops a Project Working Group was established comprising 50 individuals who have volunteered to help produce content and provide expert advice on final content of SESARF. In addition Wessex Archaeology have engaged three early-career researchers to work on, and provide content on specific topics.</p> <p>To facilitate wider engagement and promote, the project has been widely promoted through Scottish Archaeological Framework's (ScARF) website and newsletters plus a temporary exhibition at various conferences including the 2017 Edinburgh, Lothian and Borders Archaeology Conference and the 2018 Student Archaeology Conference in Glasgow.</p> <p>A project website is being designed by Wessex in conjunction with Landward, a national heritage consultancy. This website is due to go live in April 2018.</p>                          |            |
| <p><b><u>Opening of Museum of Childhood</u></b></p> <p>The Museum of Childhood in Edinburgh officially reopened on 9 March 2018 after its first major refurbishment in 30 years.</p> <p>Curators have been unpacking 60 rarely-seen objects following a five-month refurbishment of the ground floor ahead of the opening on 3 March. New items at the Royal Mile venue will include retro toys such as the Buzz Lightyear action figure from 2000. There will also be the Fisher-Price Chatter Telephone dating to 1979.</p> <p>Donald Wilson, Culture and Communities convener at City of Edinburgh Council, said: "With over 225,000 visitors every year, the museum is one of Edinburgh's flagship venues. Its impressive collection of more than 60,000 objects reflecting childhoods from the 18<sup>th</sup> Century to the present day has been recognised as of National</p> |            |

## Recent news

Importance by the Scottish government, which has generously funded much of the refit through Museums Galleries Scotland grants. The refurbishment will allow us to tell the story of childhood in new ways, and engage young people in Edinburgh in the history of these objects and how they relate to Scotland's shared social history. We look forward to welcoming visitors to the reopening in March."

Gillian Findlay, Curatorial and Engagement manager for Museums and Galleries Edinburgh, said: "Staff, volunteers, students and supporters have dedicated time, resources and funding to transform this space into a gallery which is fun and fit for families to enjoy in 2018. We are so grateful to them all and thrilled that the works have gone to schedule."

Opened in 1955 as the world's first museum dedicated to the history of childhood, the star attraction relocated to its current position on the Royal Mile to accommodate the growing collection, and in 1986 the museum expanded again into adjacent buildings. The refurbishment will see new cases, floors and lights installed and objects displayed as the ground floor is opened into an interactive space, with dedicated zones focusing on memories of life at home, in school and at play.

An area for film and a digital photo album will also be launched, focusing on how children have grown up in Edinburgh over the decades.



## Background

### **City Art Centre – Planned Programme on Marine Conservation**

The City Art Centre is exploring the topical subject of Marine Conservation in an exhibition *Robert Callender: Plastic Beach ... poetry of the everyday*, between 11 May and 8 July this year.

Robert Callender was a unique personality and artist, a man of principles with a very special place in the heart of everyone who knew him. As schools and colleges re-focus on making/engineering and re-prioritise hand-eye skills, the artist's death reminds colleges and the arts community in Scotland - and beyond - of the startling originality and prescience of his work. Still recognised as the ultimate in the craft of art making, Callender's work employs an exquisite level of precision to explore the relationship between environment, inhabitants and the coast.

In his approach to making work Callender joined a tradition of papermaking more aligned to Japanese/Chinese constructive techniques, where mixed media/papier-mache could be engineered into powerful utilitarian structures. Out of this arose his signature method of authentic freestanding and relief sculptures that dominated his working practices.

Conceptual and still innovative, the massive hulks of wood and plastic are but supra-delicate re-fashionings which provoke delight and astonishment at the fact of their having been made and conveying an astonishing illusion of weight. The process of recycling and contemporary thinking at the work's core, reveal the artist's commitment to environmental concerns, which became, over time, a sprawling, passionate, loving declaration of cultural self-determination, so important now.

There is an accompanying programme of events to explore this very topical and important subject. Further talks are in the planning.



## Recent news

## Background

Saturday 19 May, 10.30am - 12.30pm or 1.30pm - 3.30pm

### **Tidemarks**

Family Festival of Museum sessions to complement the *Robert Callender: Plastic Beach... poetry of the everyday* exhibition.

This fun, interactive workshop by artist and beachcomber Katie Fowlie of *Scottish Beach Finds* will encourage you to create pigments and explore mark-making using ingredients foraged from along the natural coastal landscape. Make your own brushes from materials such as driftwood and wild grasses, and combine these in a playful manner with their pigments made from organic raw materials. This engaging workshop will prompt reflection and learning about how to use nature creatively. Suitable for families and children 5+. Free, drop in, no need to book.

Sunday 20 May, 12.00noon – 5.00pm

### **Sonic Seascape: An all-ages Sonic Coastline Adventure Workshop**

Join us for the Festival of Museums. Gathering inspiration from the work of Robert Callender, this event will encourage participants to creatively engage with both organic and inorganic materials that litter the tideline, and their connections to emerging global environmental issues. Using a variety of recycled materials and imaginative play, the participants of this workshop will engage with mimicking the sounds of the British coastline. Play, learn and have fun with the provided materials to create a collaborative soundscape. Suitable for families. Free, drop in, no need to book.

## Recent news

## Background

Saturday 26 May, 2.00pm

### **Shipwrecked Concepts and Washed-up Things: Some Lessons the Sea Can Teach Us About the Earth**

Professor Tim Ingold will draw on the work of Robert Callender to reflect on the state of play in the constant battle between the concept-driven attempts of earthbound humans to impose some order on the world, and the ocean's capacity to dissolve it. Thanks to human excess, it looks as though the ocean may be winning. **Tim Ingold is Chair of Social Anthropology at the University of Aberdeen, and Fellow of both the British Academy and the Royal Society of Edinburgh.** Free event, but booking essential. To book, please contact the City Art Centre reception on 0131 529 3993 or visit

[www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

Wednesday 30 May, 2.00pm

### **Plastic Man**

### **Short Film Screening, Talk and Q&A with Director Yulia Kovanova**

To complement our exhibition *Robert Callender: Plastic Beach ... poetry of the everyday*, BAFTA Scotland nominated short film which received its world premiere at the Edinburgh International Film Festival explores our relationships with the environment. Breaking from daily reality, a man transforms into Plastic Man – armed with chemicals, ready to set landscape on fire. Is he the destroyer of Nature, or the voice of its resilience? Free event, but booking essential. To book, please contact the City Art Centre reception on 0131 529 3993 or visit

[www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

Thursday 7 June, 2.00pm

### **Stop the Plastic Tide**

To complement the *Robert Callender: Plastic Beach... poetry of the everyday* exhibition and commemorate World Oceans Day. The Marine Conservation Society (MCS) has been

## Recent news

## Background

busy protecting our seas, shores and wildlife across the UK for over 30 years. Over the last year the global issue of ocean plastics has skyrocketed up the agenda. Come along to find out what MCS is doing to stop the plastic tide!

**Catherine Gemmell is Scotland Conservation Officer for the MCS. Over the past two years Catherine has mainly been focusing on the promotion of the beach cleaning and litter surveying project *Beachwatch*.**

Free event, but booking essential. To book, please contact the City Art Centre reception on 0131 529 3993 or visit [www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

Thursday 14 June, 2.00pm

### **The Artist as Beachcomber: A Tour of the Work of Robert Callender**

As part of our programme for the exhibition *Robert Callender: Plastic Beach... poetry of the everyday*, Andrew Patrizio will introduce the work of well-known and highly respected Scottish artist, who made an artform out of combing the beaches of Scotland, particularly its far North Western reaches. His work delights audiences with its clever technique but there is a darker message behind the magnificent objects he made. **Andrew Patrizio is Professor of Scottish Visual Culture at Edinburgh College of Art. His own writing and curating focuses on both Scottish art since 1945 and ecological themes. He was the author of a chapter on the artist for the major portfolio book *A2B: Robert Callender* in 2015.**

Free event, but booking essential. To book, please contact the City Art Centre reception on 0131 529 3993 or visit [www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

### **The Ethnic Minority Career Museum and Built Environment Heritage Programme**

Next Step Initiative and Museums and Galleries Edinburgh are partnering on a major Heritage Lottery Funded project, *The Ethnic Minority Career Museum and Built Environment Heritage Programme*, which aims to promote workforce diversity in the heritage sector.

| Recent news  | Background |
|--|------------|
| <p>Six trainees will work across the Council's museums and gallery venues over the next three years, two starting each year. Each traineeship will last for twelve months, and following successful interview this month, the first placements will begin in March 2018.</p> <p>The young people, all from an ethnic minority background, will gain unique insight and experience of a wide range of engagement, visitor services and collections focussed museum roles. They will spend time with each of our three teams to develop skills and get hands-on with collections, supporting curatorial and exhibition work, undertaking retail and customer care roles, and devising and delivering outreach and learning events. As well as helping the Service meet its organisational aim to become more representative of the communities it serves and to 'place people and participation at the heart of what we do', this provides an excellent opportunity for professional development for the individual staff involved in supervising and mention the trainees.</p> <p>Next Step Initiative will also work with Rewards Training to support the trainees to obtain the SVQ Level 3 in Museums and Galleries Practice. Every effort will be made to capture relevant learning experiences and outcomes. In addition, a reference covering the content of the individual's experience will be given at conclusion of the traineeship to support them on their future career path in the heritage sector.</p> |            |
| <p><b><u>Lauriston Castle – Eggstraordinary Easter</u></b></p> <p>Sunday 1 April, 10am - 1pm</p> <p><u><i>Eggstraordinary Easter at the Castle</i></u></p> <p>£7 per person</p> <p>Join us for our popular Easter celebrations, as spring is finally here. Spend a lovely day with us with woodland trails, egg and spoon race, crafts and Easter treats.</p> <p>Please note this is not a drop-in anytime session, it is a structured session lasting the full duration. To book, contact Lauriston Castle on 0131 336 2060.</p>  |            |

## **Travelling Gallery**

### **Spring 2018 Exhibition**

It's now time to launch Travelling Gallery's Spring 2018 exhibition *Are Teenage Dreams So Hard to Beat?*

Working with three of the UK's best young artists, the exhibition will explore and consider the contrasts of adolescence past and present as comparatively tame, nostalgic teenage magazines are exhibited next to the never-ending click bate of internet culture. Our teenage dreams will be suspended as the exhibition investigates our prolonged adolescence and why 'teenage' no longer just refers to the period between the ages of 12 and 20.



Arpita Shah, Dear Green Place

Travelling Gallery would like to thank the Museum of Childhood, Edinburgh, for access to and loan from its wonderful collection.

The exhibition launched on Thursday 1 March on Market Street and it was good to celebrate with our friends from Museums and Galleries. The exhibition will tour to West Lothian, Stirling, North Ayrshire, South Ayrshire, East Renfrewshire, Argyll and Bute, Aberdeen City, Highland and Moray, Uist, Harris and Lewis, East Ayrshire, Scottish Borders and back to Edinburgh.

## Recent news

## Background

### **Travelling Gallery at 40**

In this its fortieth year an exhibition over two floors at Edinburgh's City Art Centre will celebrate Travelling Gallery's journey – past, present and future, and take pride in Scotland's commitment to take art out to communities.

From Lerwick to Dumfries and Renfrew to Dunbar, Travelling Gallery has taken art to every part of Scotland so that people from every background and community have had the opportunity to engage with excellent, experimental and inspiring art practices.



### **Museum of Childhood – 2018 Programme**

The Museum of Childhood has a large programme of events arranged for 2018, to help widen access to Edinburgh families and celebrate the new gallery in the museum. Information below highlights events until the end of August. Events for September to December will be included in the next business bulletin.

#### **Performance Shows**

Saturday 16 June, 12.30pm, 2pm and 3.30pm

*Rubik's Cube-solving Masterclass with Adam Black*

Duration 45min, £4 per person

Please bring a Rubik's cube if you have one, or £5 to buy one on the day. Ages 10+.

## Recent news

## Background

Saturday 14 July, 10.30am – 12.00noon

*Summer Magic Workshop with Edinburgh International Magic Festival*

£4 per person. Ages 7-11.

Saturday 21 July, 2.00pm

*Frankomime's Monster*

£4 per person

Saturday 11 August, 10.30am - 11.15am

*Summer Balloon Modelling workshop*

£2 per person. Ages 7+.

To book any of the above sessions please contact the Museum of Childhood reception on 0131 529 4142 or visit [www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk).

### **The Family Programme**

Come along to the museum and join our drop-in family sessions, running the last Saturday of each month (except December) with artist Norlyne Rosewarne. Each session is devised to take inspiration from our unique collections and where you will get the chance to make something very special. Sessions are free and drop in, so there is no need to book, just come along! This programme is generously sponsored by the Friends of the City Art Centre and Museums.

Saturday 28 April, 10.30am - 12.30pm or 1.30pm - 3.30pm

*Bag Some Fun in The Sun*

Explore the many trains, dolls and teddies at the Museum of Childhood. Make your own bag of fun with bright fabric decorated with lots of nice things, taking inspiration from our toys in the museum. Bring your favourite toy to carry home.

## Recent news

## Background

Saturday 26 May, 10.30am - 12.30pm or 1.30pm - 3.30pm

### *Time to Grow*

Taking inspiration from the variety of past and present clothing at the Museum of Childhood, make your own growing wall hanging that will mark how tall you are in the years ahead.

Saturday 30 June, 10.30am - 12.30pm or 1.30pm - 3.30pm

### *Teddy and Doll Train Journeys*

With many trains and the cutest of teddies and dolls at the Museum of Childhood, bring your teddy and make your own train and passenger boxes for all to enjoy the journey in bright and colourful textures or make your own train with your name on it. Choo Choo!

Saturday 28 July, 10.30am - 12.30pm or 1.30pm - 3.30pm

### *Talking Funny Puppets*

The Museum of Childhood is full of stories. Make your own little hand puppets inspired by characters in the museum to make your own adorable friends to play with.

Saturday 25 August, 10.30am - 12.30pm or 1.30pm - 3.30pm

### *Colourful Kite Holder*

Make the coolest picture kite and decorate with inspiration from the historic samplers in the Museum of Childhood. Bring some copies of photos along to add to the design.

## **Gallery Tours**

Join one of our excellent guides on a spotlight tour of our exhibitions. There is no need to book for groups fewer than 10 people. Please meet at reception. A portable loop system is available to amplify the guide. The fm loop system is compatible with hearing aids with a T switch and can be used with headphones.

Fridays at 3pm

Saturdays at 3pm



**Events to Accompany 'Growing up With Books'****Family Art Sessions**

Saturday 9 June, 10.30am - 12.30 pm or 1.30pm - 3.30pm

*Rubber-Stamped Mini-Books*

With artist Katie Forrester, illustrate your own story using rubber stamps and letters! Experiment with rolling ink, print and layout to make a small hand-made book to take home with you. Using simple shapes and patterns, you can invent a story inspired by the Growing Up with Books exhibition!

Saturday 23 June, 10.30am - 12.30 pm or 1.30pm - 3.30pm

*Magical Story Books:*

Join local artist Lauren McLaughlin and create your very own concertina book using folded paper and collage materials inspired by our exhibition, Growing up with Books. Feel free to bring your favourite books for inspiration!

Friday 6 July, 1.00pm – 4.00pm

*Your Favourite Book Character*

Bring your favourite book to the museum and Broons and Oor Wullie artist Stephen White will draw you a special portrait of your favourite character. Free and drop-in, no need to book.

Saturday 7 July, 10.30am - 12.30 pm or 1.30pm - 3.30pm

*Bookmark Beasts*

Come along and make beautiful bookmarks from cardboard and wool to create fantastical beasts and creatures to live in the pages of your books. Decorate your bookmarks with wool tails or fire-breath! With artist Katie Forrester.

**Family Storytelling Sessions**

Sunday 10 June, 1.00pm – 3.00pm and 3.30pm - 4.30pm

*Enchanting Tales*

Inspired by the Growing with Books exhibition, join storyteller Alice Fernbank to hear some enchanting stories inspired by the traditional tales we read and loved as children. Free and drop in, no need to book.

Sunday 19 August, 1.00pm – 3.00pm and 3.30pm - 4.30pm

*Puppets and Prose*

Inspired by the Growing with Books exhibition, join storyteller Julie Bannatyne to hear some enchanting children's prose brought to life with puppetry and props. Free and drop in, no need to book.

**Family Performance**

We are delighted to have Brymore Productions in the Museum.

Sunday 12 August, 1.00pm and 3.00pm

*The Bureau of Untold Stories*

In sock drawers, notebooks, and the minds of people just like you, are tales of significant importance, waiting for discovery. The inspired inspectors who uncover these fables are members of an elite unit known as the Bureau of Untold Stories, and these are the stories you've shared.

Unravel the hidden stories of the audience with our inspectors as they utilise live sound effects, improvisation and their unconventional storytelling skills to immerse you into the excitement of an old radio mystery.

Free event, but booking essential. To book, please contact the Museum of Childhood reception on 0131 529 4142 or visit [www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

| Recent news  | Background |
|--|------------|
| <p><b><u>Adult Creative Workshops</u></b></p> <p>Saturday 18 August 10.30 am - 3.30pm.</p> <p><i>Tunnel Books: Illusions and Stories</i></p> <p>£30</p> <p>Create your very own tunnel book and capture the stories that sparked your childhood imagination in a 3d optical illusion art piece. Transform old books or create your very own corrugated tunnel book sculpture encapsulating layered worlds and stories to peer into and escape with. This workshop aims to explore your experiences and memories of childhood stories and the lasting and unique way in which these experiences can stay with us into adulthood. Tunnel books date from the mid-18th Century and were inspired by theatrical stage sets. They were often created to capture definitive events in history and kept as narratives of cultural happenings. With artist Rachael Forbes. Please bring along your favourite childhood books. Booking is essential, to book please contact the Museum of Childhood reception on 0131 529 4142 or visit <a href="http://www.edinburghmuseums.org.uk">www.edinburghmuseums.org.uk</a>.</p> |            |

**Forthcoming activities:**

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# Culture and Communities Committee

2.00pm Tuesday 20 March 2018

## Culture Service Third Party Grants Funding 2018/19

|                     |                    |
|---------------------|--------------------|
| Item number         | 8.1                |
| Report number       |                    |
| Executive/routine   | Executive          |
| Wards               | All                |
| Council Commitments | <a href="#">46</a> |

### Executive Summary

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This report recommends a cultural revenue grant awards programme for 2018/19. A full listing of the recommendations is included at Appendix 1.

The report includes the previously approved required savings programme on culture service grant expenditure for 2018/19 and 2019/20.

## Culture Service Third Party Grants Funding 2018/19

### 1. Recommendations

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- 1.1 It is recommended that the Culture and Communities Committee:
  - 1.1.1 approve the funding recommendations for 2018/19, as listed at Appendix 1;
  - 1.1.2 note that the recommended grants programme reflects the approved 3% budget reduction for 2018/19 as previously agreed by the Council in [2014](#); and
  - 1.1.3 note the previously reported approach to the cultural grants budget savings for 2016/17 to 2019/20 as set out in the tables included in paragraph 3.2.

### 2. Background

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- 2.1 The Council agreed that all grant programmes should be aligned to meet the strategic planning and Capital Coalition pledge priorities. The 2014 Review of Grants to Third Parties also set out that co-produced grant programmes should ideally be funded for a period of three years to provide financial stability for recipient organisations.
- 2.2 The Culture and Sport Committee, at meetings on [21 October 2014](#) and [20 October 2015](#), received reports detailing the direction of travel for grants to third parties. Co-production consultation with both funded and non-funded cultural organisations commenced in spring 2016.
- 2.3 The update and proposed approach to third party cultural grants review was captured in the report to Committee of [25 October 2016](#).
- 2.4 The Culture and Communities Committee on [14 November 2017](#) then agreed the proposed new cultural funding framework, and also recommendations to further progress the third party cultural grants review to conclusion for implementation in 2019/20.
- 2.5 A renewed approach to Third Party Cultural Grants to align with the Council's Commitments and Culture Plan priorities is currently timetabled to report to Committee before the end of 2018.
- 2.6 As a Council Company, the performance of Festival City Theatres Trust is reported annually to the Culture and Communities Committee and the Governance, Risk and Best Value Committee. The next report will be in November 2018.

### 3. Main report

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#### Culture Grants and Review

- 3.1 Proposals are recommended to ensure support for the city's Festivals, as well as the year-round programme of cultural activity and infrastructure in line with the [Culture Plan](#), [Thundering Hooves 2.0](#) and the [Council's Commitments](#). In 2014, the Council approved the principle of three-year funding agreements for existing arts organisations funded by the service. The 2018/19 awards for funded organisations represent a further transition year of annual funding status to accommodate the current development of new programmes taking into account the outcomes of the Third Party Grants Review and the Culture Plan.

#### Savings

- 3.2 All cultural grant organisations are now entering the third year of saving recommendations of 10% from 2016/17 as per the table below.

| Year                 | Projected Savings |
|----------------------|-------------------|
| 2016/17              | 3%                |
| 2017/18              | 3%                |
| 2018/19              | 3%                |
| 2019/20              | 1%                |
| <b>Total Savings</b> | <b>10%</b>        |

- 3.3 The principles of the Cultural Policy review was reported to the Culture and Sport Committee in [December 2014](#). The outcome of this process was presented for approval to the Culture and Sport Committee on [30 November 2015](#).
- 3.4 All current cultural grant organisations were informed of the review of the Cultural Policy and the Third Party Grants review and were invited to participate in the consultation processes. These organisations were previously given one year's notice that a new funding approach would be introduced from April 2016 onwards. However, as reported to Committee on [25 October 2016](#), further co-production meetings resulted in a number of recommendations and requests which included agreement to allow further essential work to take place as part of the overall grants review. Sector stability emerged as a key consideration in this process and it was recommended to retain the existing cultural revenue grants funding programme for a further year (2018/19).

- 3.5 The total cultural budget for 2018/19 stands at £4,641,535. The proposed savings detailed in the table at 3.2, 3% on a previous standstill grant funding in 2016/17 (as reported to the Culture and Sport Committee on [8 March 2016](#)) are recommended for 2018/19. This approach both ensures continued support for the provision of year-round cultural activity, and allows time for development of future grant programmes to be aligned to the Culture Plan priorities and Council Commitments while continuing to maintain the fundamental stability of the cultural sector in the city.

### **Edinburgh Diwali**

- 3.6 Edinburgh Diwali submitted an application for revenue funding for 2018/19. Given the ongoing budget commitments, as captured in Appendix 1, it has not been possible to recommend revenue funding.

### **Creative Scotland 3 Year Regular Funding Decisions**

- 3.7 Creative Scotland (CS) recently announced the next round of the regular funding programme (three year funding agreements). Some Council-funded organisations have been significantly affected. At the time of writing (February 2018) the final impacts of these funding decisions are not known. An overview of the CS funding decisions for currently Council revenue funded organisations is included at Appendix 2.
- 3.8 Six months of CS transition funding will be made available to those who were RFO funded in the previous round, but did not achieve RFO funding this time.
- 3.9 Those organisations affected and currently revenue funded by the Council are UNESCO City of Literature, Culture Republic, Capital Theatres and the Edinburgh Festival Fringe.
- 3.10 Those recommended in this report for funding through the Culture Service, who will receive a Creative Scotland RFO grant decrease are the Scottish Poetry Library and Traditional Arts and Culture Scotland.
- 3.11 There is a CS Open Funding programme and a new Touring Fund to which organisations can apply.

## **Edinburgh Mela Ltd**

- 3.12 Officers have included a recommendation to fund Edinburgh Mela Ltd (EML) based on the on-going potential for a renewed event in Leith. However, the recommendation is subject to a number of funding conditions which would have to be fulfilled or mitigated in advance of the release of a first instalment of grant, should the recommendation to fund in principle be agreed by Committee.
- 3.13 The key requirement of this process is a realistic business Plan for at least 2018/19, and whilst an aspiring narrative has been received, more concrete information is expected in due course. An accurate financial position statement is also required, and the company is the subject of a legal process which may carry significant risk for EML.
- 3.14 Given the current absence of any partnership funding, as well as reserves, and the lack of clarity around the reporting of the current financial position, it is not prudent for the Culture Service to recommend or progress the release of any grant until this information is received. While the grant will be ring-fenced, funds will only be released when officers are content that there is no risk of the funds being utilised for non-cultural expenditure.
- 3.15 Officers will continue monitoring and contact with EML to seek to establish a reliable baseline and way forward in due course.

## **Partnership Project Funding Creative Scotland**

- 3.16 Edinburgh Visual Arts and Crafts Funding Programme:
- 3.16.1 The Culture Service, in partnership with CS, offers annual Edinburgh Visual Artists and Craft Makers Awards and an Emerging Artists Bursaries Scheme. Each year the City of Edinburgh Council (CEC) make an application to CS to receive match funding to run these programmes. The total budget for the Visual Artists and Craft Makers grant schemes amounted to £21,386 in 2017/18. CEC contributed £7,050 and was awarded £14,336 in match funding from CS.
- 3.16.2 The Visual Artists Award and Craft Makers Award scheme awards grants of up to £1,500 to individual artists/makers living or based in Edinburgh towards costs in developing new work
- 3.16.3 The Bursary Programme supports two successful applicants per year to develop and progress their creative practice over 12 months with an initial award of £1,500 per applicant, and a project development resource of up to £1,500 in each case. The programme is tailored to the individual artist and includes mentoring which can lead to the development of skills and training, creation of new work, presenting and marketing work.



3.16.4 There are two rounds of the award schemes per annum with deadlines set in October and February. There is an awards panel, with current membership of Irene Kiernan (Edinburgh Sculpture Workshop), Siobhan Carroll (Collective Gallery), Kate Grenyer (Dovecot Studios), Anne Petrie (CS) and Jo Navarro (CEC). In this financial year, 10 awards have been made to date from a total of 29 applications with funding of £10,510 allocated. The panel meeting took place on 26 February 2018.

3.17 Co-Funded Diversity Work Programme 2018/19:

3.17.1 The outcome of the planned communities mapping initiative will inform the next stage (2018/19) of this programme of work. Interim consultation and research has meant that the ambition, scope and design of the mapping exercise has been refined and is therefore now timetabled to be undertaken in the latter part of this financial year (2017/18). Contact is on-going with CS colleagues.

### **Living Wage**

3.18 As previously reported to Committee in November 2017, since 2017/18 the Living Wage has been included as a standard question in the funding application paperwork and agreement conditions. The data supplied is submitted to the Council's Central Contract Register.

## **4. Measures of success**

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- 4.1 Suitable joint working is undertaken to create funding agreements that set out clear targets, aligning with the Culture Plan objectives, for funding cultural activity in the city in 2018/19.
- 4.2 Further testing and finalisation of a renewed funding framework and associated assessment and award processes, being delivered before the end of 2018.
- 4.3 All funding programmes managed by the Culture Service reflect the requirement to reduce grant expenditure by 10% from the 2015/16 baseline in line with agreed savings targets.
- 4.4 Fulfil Culture Plan objectives:
  - 4.1.1 Ensure that everyone has access to world class cultural provision.
  - 4.1.2 Encourage the highest standards of creativity and excellence in all aspects of cultural activity.
  - 4.1.3 Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round.
  - 4.1.4 Articulate the positive impact of culture in Edinburgh and promote Edinburgh's cultural success locally, nationally and internationally.
  - 4.1.5 Develop and support the infrastructure which sustains Edinburgh's cultural and creative sectors.

- 4.1.6 Invest in artist and practitioner development, and support and sustain the local artistic community.

## **5. Financial impact**

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- 5.1 There is a small financial impact on funded organisations in 2018/19. Reductions to the baseline sums available in grants to cultural organisation are set out at 3.2.

## **6. Risk, policy, compliance and governance impact**

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- 6.1 This report is compliant with the recommendations of the Review of Council Grants to Third Parties, and with budget savings recommendations for both 2018/19 and 2019/20.

## **7. Equalities impact**

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- 7.1 The Council's funding of third parties through grant aid significantly contributes to the delivery of its Equality Act 2010 duty to seek to eliminate unlawful discrimination, harassment and victimisation, and to advance equality and foster good relations.

## **8. Sustainability impact**

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- 8.1 Grants to third parties contribute to the city's Sustainable Edinburgh 2020 objectives and enable the Council to meet Climate Change (Scotland) Act 2009 Public Bodies Duties.

## **9. Consultation and engagement**

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- 9.1 The Culture Service will continue to consult with the sector and co-produce plans with providers and service users in line with the requirements of the review of grants to third parties.

## 10. Background reading/external references

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None.

### **Paul Lawrence**

Executive Director of Place

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## 11. Appendices

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Appendix 1 – 2018/19 Cultural Grant Recommendations

Appendix 2 – Creative Scotland Regular Funding Awards to organisations recommended for Council Third Party Cultural Grants

## 2018/19 Cultural Grant Recommendations

| Organisation   | Level Awarded<br>2017/18 | Level Requested<br>for 2018/19 | Recommended<br>Grant 2018/19 |
|--|--------------------------|--------------------------------|------------------------------|
|  | Year one of one          | Year one of one                | Year one of one              |
| Artlink  | £92,102                  | £89,132                        | £89,132                      |
| Centre for Moving Image                                    | £107,545                 | £104,077                       | £104,077                     |
| Collective Gallery   | £5,839                   | £5,651                         | £5,651                       |
| Culture Republic   | £27,187                  | £26,310                        | £26,310                      |
| Dance Base   | £45,677                  | £44,204                        | £44,204                      |
| Drake Music Scotland                                       | £3,995                   | £3,866                         | £3,866                       |
| Edinburgh Art Festival                                     | £9,590                   | £9,280                         | £9,280                       |
| Edinburgh Festival Fringe Society                          | £89,802                  | £86,906                        | £86,906                      |
| Edinburgh International Book Festival                      | £48,228                  | £46,673                        | £46,673                      |
| Edinburgh International Festival                           | £2,222,363               | £2,150,697                     | £2,150,697                   |
| Edinburgh International Harp Festival                      | £1,508                   | £1,459                         | £1,459                       |
| Edinburgh International Science Festival                   | £158,270                 | £153,166                       | £153,166                     |
| Edinburgh Jazz & Blues Festival                            | £118,977                 | £115,140                       | £115,140                     |
| Edinburgh Mela   | £35,000                  | £50,000                        | £33,950                      |
| Edinburgh Printmakers                                      | £10,741                  | £28,600                        | £10,395                      |
| Edinburgh Sculpture Workshop                               | £12,627                  | £12,220                        | £12,220                      |
| Festivals Edinburgh  | £155,882                 | £150,855                       | £150,855                     |
| Imaginate – Edinburgh International<br>Children's Festival | £76,752                  | £74,277                        | £74,277                      |
| Lung Ha Theatre Company                                    | £16,294                  | £15,769                        | £15,769                      |
| Music in Hospitals Scotland                                | £888                     | £859                           | £859                         |
| North Edinburgh Arts Centre                                | £147,289                 | £142,539                       | £142,539                     |
| Puppet Animation Scotland                                  | £8,624                   | £8,337                         | £8,337                       |
| Queens Hall  | £87,983                  | £85,146                        | £85,146                      |
| Royal Lyceum Theatre Company                               | £343,604                 | £332,524                       | £332,524                     |
| Royal Scottish National Orchestra                          | £43,091                  | £41,701                        | £41,701                      |
| Scots Fiddle Festival                                      | £4,483                   | £4,338                         | £4,338                       |
| Scottish Book Trust  | £431                     | £417                           | £417                         |
| Scottish Chamber Orchestra                                 | £43,091                  | £41,701                        | £41,701                      |
| Scottish Indian Arts Forum                                 | £4,447                   | £4,303                         | £4,304                       |
| Scottish Poetry Library                                    | £4,300                   | £4,160                         | £4,161                       |
| Stills Gallery   | £16,933                  | £16,385                        | £16,387                      |
| TRACS (Scottish Storytelling Forum)                        | £32,602                  | £31,551                        | £31,551                      |
| Traverse Theatre   | £42,264                  | £40,901                        | £40,901                      |
| UNESCO World City of Literature                            | £30,786                  | £29,793                        | £29,793                      |
| Waverley Care Arts Project                                 | £10,652                  | £10,309                        | £10,308                      |
| <b>Total</b>   | <b>£4,065,272</b>        | <b>£3,963,296</b>              | <b>£3,928,995</b>            |

## 2018/19 New Applications

| Company          | Grant 2017/18 | Grant requested 2018/19 | Recommended Grant |
|------------------|---------------|-------------------------|-------------------|
| Edinburgh Diwali | N/A           | £10,000                 | £0                |
| <b>Total</b>     |               |                         | <b>£0</b>         |

## 2018/19 Service Payment Recommendations

| Company          | Level of service payment for 2017/18 | Level applied for 2018/19 | Recommended Service Payment |
|------------------|--------------------------------------|---------------------------|-----------------------------|
| Capital Theatres | £616,937                             | £593,850                  | £593,850                    |
| <b>Total</b>     |                                      |                           | <b>£593,850</b>             |

## 2018/19 Project Funding

| Culture Plan Budget   | Recommended levels for 2018/19 |
|---|--------------------------------|
| Culture Plan Development & Implementation Fund                              | £30,215                        |
| Edinburgh Visual Arts and Crafts Funding Programme (with Creative Scotland) | £6,825                         |
| Project Fund – New Work (Matched by Edinburgh Royal Military Tattoo Funds)  | £47,700                        |
| Co-Funded Diversity Work Programme (with Creative Scotland)                 | £33,950                        |
| <b>Total</b>  | <b>£118,690</b>                |

|                             |                   |
|-----------------------------|-------------------|
| <b>Total Culture Budget</b> | <b>£4,641,535</b> |
|-----------------------------|-------------------|

**APPENDIX 2**

| <b>Organisation</b>                      | <b>Artform</b> | <b>Regular Funding Awarded - 3 years (£)</b> |
|--|----------------|--|
| Centre for the Moving Image              | Screen         | 3,200,000                                    |
| Collective                               | Visual Arts    | 850,000                                      |
| Dance Base                               | Dance          | 1,225,000                                    |
| Drake Music Scotland                     | Music          | 380,000                                      |
| Edinburgh Art Festival                   | Visual Arts    | 300,000                                      |
| Edinburgh International Book Festival    | Literature     | 919,500                                      |
| Edinburgh International Festival Society | Multi          | 6,952,000                                    |
| Edinburgh Printmakers                    | Visual Arts    | 480,000                                      |
| Edinburgh Sculpture Workshop             | Visual Arts    | 700,000                                      |
| Imaginate                                | Theatre        | 1,095,000                                    |
| Lung Ha Theatre Company                  | Theatre        | 440,455                                      |
| Puppet Animation Scotland                | Theatre        | 551,000                                      |
| Royal Lyceum Theatre Company             | Theatre        | 3,630,000                                    |
| Scottish Book Trust                      | Literature     | 2,579,792                                    |
| Scottish Poetry Library                  | Literature     | 902,500                                      |
| Stills: Centre for Photography           | Visual Arts    | 441,000                                      |
| Traditional Arts and Culture Scotland    | Multi          | 940,000                                      |
| Traverse Theatre                         | Theatre        | 2,600,000                                    |

28,186,247

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Festivals and Events Programme 2018/19

|                     |                    |
|---------------------|--------------------|
| Item number         | 8.2                |
| Report number       |                    |
| Executive/routine   |                    |
| Wards               | All                |
| Council Commitments | <a href="#">46</a> |

### Executive Summary

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This report provides an update on the recommended core programme of festivals and events for 2018/19.

The programme is aligned with the Council's Events Strategy which was reported and approved at the [Culture and Sport Committee on 31 May 2016](#). The Strategy is designed to provide a positive mix of new and well established cultural and sporting events which promote Edinburgh as a vibrant, contemporary, international city. As captured in the Strategy document, the approach is to support events on three tiers, or levels, of international, national and city importance.

## Festivals and Events Programme 2018/19

### 1. Recommendations

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- 1.1 It is recommended that Committee:
- 1.1.1 approves the proposed expenditure contained within the report.
  - 1.1.2 notes the 2018/19 events calendar listed at Appendix 2.
  - 1.1.3 approves in principle the following allocations from the Events budget:
    - 1.1.3.1 £200,000 towards the World Sprint Orienteering Championships in 2022, split equally over financial years 2021/22 and 2022/23;
    - 1.1.3.2 £18,000 towards the British Diving Championships from the 2019/20 financial year;
    - 1.1.3.3 £10,000 towards the Edinburgh International Swim Meet from the 2018/19 financial year;
    - 1.1.3.4 £10,000 towards PROCESSIONS from the 2018/19 financial year; and
    - 1.1.3.5 £30,000 towards the HSBC UK City Ride from the 2018/19 financial year.
  - 1.1.4 notes the continued commitment to the following events from the Events budget:
    - 1.1.4.1 £15,000 towards Armed Forces Day from the 2018/19 financial year; and
    - 1.1.4.2 £10,000 towards the Edinburgh Award.
  - 1.1.5 notes the awards under delegated powers of sums of £5,000 and under for the following events in financial year 2018/19:
    - 1.1.5.1 £5,000 towards the Edinburgh International Culture Summit;
    - 1.1.5.2 £5,000 towards the International Netball Competition;
    - 1.1.5.3 £3,000 towards the European Junior Beach Volleyball Tournament;
    - 1.1.5.4 £4,500 towards the Scottish Short Course Championships;
    - 1.1.5.5 £4,500 towards the Scottish Diving Championships; and
    - 1.1.5.6 £5,000 towards the Remembrance Day Service
  - 1.1.6 requests a report be submitted by the Executive Director of Place on the funded Localities Fund projects, and Local Festivals and Events in due course.



- 1.1.7 notes a report on funding recommendations for the 2019/20 events programme will be submitted by the Executive Director of Place no later than the January 2019 Committee meeting.

## 2. Background

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- 2.1 The Council's Events Strategy, as approved by the [Culture and Sport Committee on 31 May 2016](#), is designed to provide a positive mix of new and well established cultural and sporting events which promote Edinburgh as a vibrant, contemporary international city. The Strategy adopts a three tier approach to the development of the city's events programme. The programme of events and festivals for 2018/19 is aligned with the Strategy and has been devised in consultation with the Events Champions.
- 2.2 The first quarter events of the 2018/19 events programme, which includes a lighting installation project and a Localities event funding programme, was approved at the [Culture and Communities Committee of 14 November 2017](#).
- 2.3 This report sets out a range of new cultural and sporting events in 2018/19 and recommendations for longer lead time events going forward.

## 3. Main report

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### **Festivals and Events Programme 2018/19**

- 3.1 The proposed programme of the 2018/19 Festivals and Events is set out in Appendix 1.
- 3.2 As captured in the Events Strategy ([Culture and Sport Committee on 31 May 2016](#)) a series of bespoke three tier events should be delivered.

### **2018/19 Programme of Events**

#### **3.3 The proposed Tier 1 major international events are:**

- 3.3.1 **The Edinburgh International Culture Summit** (August 2018) brings together Culture Ministers, artists, thinkers and arts leaders from around the world to share ideas, expertise and best practice, with a view to inspiring positive change in cultural policy and investment. The biannual summit takes place during the Edinburgh International Festival and as approved by the [Culture and Sport Committee on 18 August 2015](#) has been allocated £5,000 from the Events budget.
- 3.3.2 Officers are currently in discussions with the Orienteering Governing Bodies, plus EventScotland and other partners, to explore the feasibility of Edinburgh staging a bid to host the 2022 World Sprint Orienteering Championships. This is a new event, owned by the International Orienteering Federation, which will have its first iteration in Denmark in 2020. The athletes would compete over a city centre urban course, which could include sections of the Royal Mile, providing a fabulous backdrop for what would be extensive

international TV coverage. The competitors, officials and event personnel would stay in the city for around a week, generating a significant economic impact. Alongside the elite-level main event, the organisers would also stage mass participation races for recreational orienteers, which would be likely to attract significant numbers of competitors from across the United Kingdom (UK). The funding contribution is likely to be around £200,000, but this could be split over at least two financial years. This event provides a unique opportunity to showcase Edinburgh's world-class cityscape to a large international audience, as well as encouraging local participation while also providing an immediate economic impact. It also presents an increasingly rare opportunity for Edinburgh to host a World Championship event in an outdoor sport particularly well-suited to Edinburgh with its hilly terrain and myriad closes and alleys.

### 3.4 The proposed Tier 2 national events are:

- 3.4.1 The Royal Commonwealth Pool (RCP) hosts the **Edinburgh International Swimming Event** annually, (February/March 2019). This event has grown in stature as the quality of the venue and the meet has attracted increasing numbers of top-level swimmers, and it helps affirm the RCP's rightful place as a top-level swimming and aquatics venue. It provides a rare opportunity to see some of Britain's top swimmers in action, and the public are admitted free of charge. Scottish Swimming are keen to enhance this event further on the back of the 2018 British Swimming Championships which were held at the RCP at the beginning of March. The aim is to attract more top-level swimmers from the home countries and abroad to develop this event into an exciting international swimming competition in Edinburgh's premier aquatics venue. The event will be streamed live on the internet. An allocation of £10,000 is recommended from the Events Budget for this event.
- 3.4.2 Edinburgh, alongside the other UK capital cities, will host **PROCESSIONS**, a major event to commemorate the centenary of securing Votes for Women (10 June 2018). Arts producer Artichoke have been commissioned by 14:18 NOW to produce PROCESSIONS, a once-in-a-lifetime, nationwide artistic commemoration, inspired by the centenary of the women's vote. The event will capture the spirit of the moment with a celebratory artistic display of women's history, equality, strength and promise, especially highlighting their power to choose, vote and be seen and heard in the world.
- 3.4.2.1 Also, on 10 June 2018, women and girls from all ages, regions and cultures will gather together with banners in the palette of suffrage colours, to form a four-city moving artwork. In their masses, they will create ribbons of purple, green and white, becoming a living portrait of 21st century women. The event will commence with a parade from Edinburgh Castle down the Royal Mile to Holyrood Park (route to be confirmed) and culminate with a mass-participation artwork taking place across our four political capitals: Edinburgh, Belfast, Cardiff and London.

- 3.4.2.2 In the run up to the event, suffragette-inspired banner-making workshops will take place forming part of the largest participatory textile project ever organised in the UK since the historic rallies by women suffragettes.
- 3.4.2.3 There will also be opportunities for young people to learn more about playing an active role in civic society such as inviting MPs and councillors to talk to young people and women about their own journey and role in politics.
- 3.4.2.4 The full programme is in development at the time of writing.
- 3.4.2.5 An allocation of £10,000 is recommended from the Events Budget for this event.
- 3.4.3 **Armed Forces Day** (June 2018) continues to recognise the contribution of veterans and the Council's commitment to the Community Covenant. This event presents a city centre march and finale site, featuring charity and information stalls associated with the Armed Forces. For 2018/19 this will be enhanced to complement the commemoration of the end of World War I. An allocation of £15,000 is recommended from the Events Budget.
- 3.4.4 Discussions are underway with Netball Scotland with a view to staging an **International Netball Competition** in Edinburgh (summer 2018). Netball is traditionally played mainly by women and girls, and Scotland has a strong history of competing internationally in this sport, eg at the Commonwealth Games. The tournament would be likely to take place at Oriam, Scotland's Sports Performance Centre at Heriot-Watt University. An allocation of £5,000 has been identified within the Events Budget for this event.
- 3.4.5 **European Junior Beach Volleyball Tournament** (July 2018). Beach volleyball is growing hugely in popularity, and the sport is now regularly played on Portobello Beach, where the Scottish Team train all year round. Following the success of the recent men's and women's internationals at Portobello, Scottish Volleyball are now proposing to host a junior European tournament in July 2018. This would help progress young people into beach volleyball, while providing a boost for the Edinburgh Beach Volleyball club, which is based at Portobello. It will also hopefully build on the success of the Scottish senior teams, who will be fresh from competing in the Commonwealth Games which take place in the Gold Coast during April. An allocation of £5,000 has been identified within the Events Budget for this event.
- 3.4.6 The annual **Scottish Short Course Championships** (December 2018) are Scottish Swimming's premier 25metre swimming event, attracting over 800 competitors and some 2,500 spectators over three days. The competition attracts swimmers from across Scotland, the UK, and depending on the international calendar each year, also from Europe. The Championships are delivered to a very high standard, with a focus on event presentation, and on creating an exciting and engaging experience for swimmers, volunteers and

spectators. This event is scheduled to be held in December at the RCP, and will be streamed live on the Scottish Swimming website. An allocation of £5,000 has been identified within the Events Budget for this event.

3.4.7 The annual **Scottish Diving Championships** (December 2018) will attract the best Scottish divers, and some of the best teams and divers from across the UK to the RCP. The event has been growing year on year, alongside the growing interest in diving at all levels. This interest has been accentuated by the excellent achievements of Edinburgh's Grace Reid and James Heatly, who are now competing internationally at the highest level. It has also been recognised by Scottish Swimming who have recently committed additional funding to the Edinburgh Leisure diving programme at the RCP. An allocation of £5,000 has been identified within the Events Budget for this event.

3.4.8 The **2019 British Diving Championships** (June 2019) are a top-level UK diving competition which affords British athletes an opportunity to compete for the right to represent their country at international championships. In 2019 this will take place at the RCP. It also provides a great showcase for Edinburgh divers Grace Reid and James Heatly to compete in their home pool. The event is scheduled for June 2019, and will be streamed live on the British Swimming website. An allocation of £18,000 is recommended from the Events Budget.

### 3.5 Tier 3 bespoke city events

3.5.1 The **Localities Events Fund** was developed for 2017/18 as a pilot programme following the Scottish Government budget settlement in March 2017. An allocation of £60,000 was identified to fund the pilot. In consultation with Localities Managers and Elected Members, appropriate funding guidelines and the application process were established. Grants of between £2,500 and £10,000 have been awarded in consultation with the Events Champions. Applications were invited by 15 December 2017, with funding awarded via a panel process in each Locality from January 2018.

3.5.1.1 54 applications totalling £270,112.28 were received for the fund, broken down by locality as follows:

- North West – 10 applications totalling £51,204.80
- North East – 28 applications totalling £137,861.48
- South West – four applications totalling £19,114.00
- South East – 12 applications totalling £61,931.00

3.5.1.2 A summary of the awards is included in Appendix 2.

3.5.1.3 The funding process and outcomes will be evaluated, and inform any similar programmes taking place via Localities going forward.

- 3.5.2 As reported to this Committee on [14 November 2017](#) the Council has commissioned a **light installation** event, subsequently entitled **Lumen**. The creative producer, NL Productions, was appointed to deliver the project. This is the fifth year that a lighting installation has been staged in the city during February and March with the aim of providing a calm and beautiful focal point for residents and visitors. To date, residents in particular have responded very positively to this event. For 2018, the installation took place in the Mound precinct, St Andrew Square and the Assembly Rooms Lane between 8 February and 11 March 2018. Following the conclusion of the 2018 event, the event will be evaluated. A budget allocation of £65,000 is recommended in principle, and subject to evaluation outcomes, for 2018/19.
- 3.5.3 The **HSBC City Ride** (June 2018) is a free cycle ride for families, children and young people, aimed at giving participants a safe and enjoyable city-centre cycling experience with no traffic to contend with. Last year's event included an event hub in the Meadows comprising a cycling-related event village with various attractions, such as a street velodrome, a static cycle challenge, bicycle maintenance sessions, etc. There was also some entertainment along the route, including music, a bubble tunnel and a sprint section where riders could test their speed, measured against a standard set by Sir Chris Hoy. The event was deemed a great success, attracting over 7,000 participants, and generating some very positive media coverage. HSBC and British Cycling are now keen to forge a longer-term relationship with the Council, making this an annual event, and working together on a number of joint initiatives to further develop cycling in the city. The details of this agreement are under discussion, but partners are keen to set a date for the 2018 City Ride, and Sunday 24 June has been proposed. A budget allocation of £30,000 per annum for three years has been identified within the Events Budget and was approved at this Committee on [14 November 2017](#). Discussions are continuing to secure a £20,000 per annum contribution from the Smarter Choices, Smarter Places grants fund (administered by Paths for All).
- 3.5.4 The **Edinburgh Award** (November 2018) will mark the outstanding contribution of an Edinburgh citizen in their chosen field. Winners are presented with the Loving Cup at a ceremony in the city and an imprint of their hands placed in the Chambers quadrangle. An allocation of £10,000 is recommended from within the Events Budget for this event.
- 3.5.5 The **Remembrance Day Service** (November 2018) in St Giles' Cathedral will continue to be supported through the provision of large outdoor screens to relay the Remembrance service from within the Cathedral to the public gathered outside. An allocation of £5,000 has been identified within the Events Budget for this event.

- 3.6 A **Local Festival and Events Programme Budget** allocation of £100,000 has been established. This fund will identify and support local festivals and events, and deliver against tier three of the Events Strategy. Under the strategy, in consultation with the Events Champions, officers will have delegated authority to allocate this budget to those projects meeting the criteria for funding. A further report on those events supported will be presented to this Committee in due course.

#### 4. Measures of success

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- 4.1 The success of these events and festivals will be assessed by the most appropriate measures for each individual project, including number of spectators, number of participants, sustained physical activity by residents, social media profile, economic impact and equivalent advertising values of any media coverage and partnership funding.
- 4.2 The programme contributes to the delivery of the Events Strategy and the following Culture Plan objectives:
- 4.2.1. Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round; and
  - 4.2.2. Ensure that everyone has access to world class cultural provision.

#### 5. Financial impact

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- 5.1 The contributions to events listed in this report can be contained in the Events budget for 2018/19, 2019/20, 2020/21 and 2021/22.

#### 6. Risk, policy, compliance and governance impact

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- 6.1 All the events described in this report meet the Council's Events Strategy criteria and fit with the aims of the National Events Strategy. There are no risk, policy, compliance or governance impacts arising from this report.

#### 7. Equalities impact

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- 7.1 The proposed events described in this report were selected using criteria which include quality of life for people across the city.

## 8. Sustainability impact

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- 8.1 The impacts of this report have been considered in relation to the three elements of the Climate Change (Scotland) Act 2009 Public Bodies Duties, and the outcomes are summarised as follows: the proposals in this report will have no significant impact on carbon emissions; be neutral in relation to climate change; and will help achieve a sustainable Edinburgh through the promotion of the city nationally and internationally, positive economic impact and contributions to the quality of life and well-being of residents.

## 9. Consultation and engagement

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- 9.1 The Council has engaged with the relevant partners and event promoters to develop and deliver these proposals.

## 10. Background reading/external references

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- 10.1 [A new Events Strategy for Edinburgh report](#) – Culture and Sport Committee, 30 May 2016
- 10.2 [Festival and Events Core Programme 2016 and Some Events in 2017 and 2018 report](#) - Culture and Sport Committee, 30 November 2015
- 10.3 [Approved 2017-18 - 2020-21 Revenue Budget and 2017-18 - 2021-22 Capital Investment Programme - plans for supplementary investment report](#) – Finance and Resources Committee, 23 March 2017
- 10.4 [Festival and Events Core Programme 2017-18](#) – Culture and Communities Committee, 14 November 2017

### Paul Lawrence

Executive Director of Place

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## 11. Appendices

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Appendix 1 – Festivals and Events Programme to end March 2019

Appendix 2 – Localities Events Fund Award

**FESTIVALS AND EVENTS PROGRAMME to end March 2019**

New events are *italicised*. Asterisks denote one of the major festivals.

**Events in Calendar Year 2018 to 31 March 2018**

|                                    |   |
|------------------------------------|---|
| 30 December 2017 – 25 January 2018 | Edinburgh's Hogmanay Festival*  |
| 13 January 2018                    | Great Edinburgh Cross Country and Great Winter Run  |
| <i>25 -27 January 2018</i>         | <i>Red Red Rose Event (Burns Celebration)</i>   |
| 27- 28 January 2018                | Wellness Festival   |
| <i>From early 2018</i>             | <i>Localities Events programme</i>  |
| 8 February – 11 March 2018         | <i>Edinburgh Light Installation</i>   |
| <i>1 – 4 March 2018</i>            | <i>British Swimming Championships (incorporating the Edinburgh International Swim Meet)</i> |

**Events in Financial Year 2018/19 to 31 March 2019**

|                          |  |
|--------------------------|--|
| 31 March – 15 April 2018 | Edinburgh International Science Festival*          |
| 26 May – 3 June 2018     | Imaginate Festival*                                |
| June 2018                | Armed Forces Day                                   |
| <i>10 June 2018</i>      | <i>Votes For Women Commemoration March</i>         |
| 24 June 2018             | HSBC City Ride                                     |
| 1 July 2018              | Edinburgh Ironman 70.3 Triathlon                   |
| <i>Summer 2018</i>       | <i>International Netball Competition</i>           |
| <i>July 2018</i>         | <i>European Junior Beach Volleyball Tournament</i> |
| 20 June – 1 July 2018    | Edinburgh International Film Festival*             |
| 13 – 22 July 2018        | Edinburgh International Jazz and Blues Festival*   |
| 26 July – 26 August 2018 | Edinburgh Art Festival*                            |
| August 2018              | Edinburgh International Culture Summit             |



|                                  |  |
|----------------------------------|--|
| 3 – 27 August 2018               | Edinburgh International Festival*                    |
| 6 – 12 August 2018               | <i>European Championships – Diving</i>               |
| 3 – 27 August 2018               | Edinburgh Festival Fringe*                           |
| 3 – 25 August 2018               | Royal Edinburgh Military Tattoo*                     |
| 11 – 27 August 2018              | Edinburgh International Book Festival*               |
| 19 – 31 October 2018             | Scottish International Storytelling Festival*        |
| November 2018                    | The Alternative Peers Ball                           |
| November 2018                    | The Edinburgh Award                                  |
| 11 November 2018                 | Remembrance Day                                      |
| December 2018                    | Scottish Short Course Swimming Championships         |
| December 2018                    | Scottish Diving Championships                        |
| 30 December 2018 – January 2019  | Edinburgh's Hogmanay Festival*                       |
| 27- 28 (TBC) January 2019        | Wellness Festival                                    |
| From early 2019<br>evaluation)   | Localities Events programme (subject to              |
| 7 February – 10 March (TBC) 2019 | Edinburgh Light Installation (subject to evaluation) |
| February/March 2019              | Edinburgh International Swim Meet                    |

## Localities Events Fund

## North East Locality

| Applicant                   | Project   | Award    |
|-----------------------------|---|----------|
| Citadel Arts Group          | <b>'Drama at the Dockers!'</b> : will explore Leith in the 1950s, beginning with memory collection in older people's centres to create a book of memories of this period of social change in Leith and the world. The book will be launched with pupil involvement, and some of the stories will be used to inspire a play scripted by one of our older writers' team. The play will be presented at Leith Dockers Club. The aspiration is to take the play to the Fringe in August. Additionally three short new plays will be performed at the Dockers in June during Leith Festival. | £4895.00 |
| Multi Cultural Family Base  | <b>Time for Togetherness:</b> The aim of Time for Togetherness is to help create greater community cohesion by using music and dance to bring together, through three community ceilidhs, families from different ethnic and cultural backgrounds, who would otherwise face isolation in the community; migrants, asylum seekers and refugees.  | £2855.00 |
| Out of the Blue             | <b>Meanwhile at the Leith Hub:</b> To hold an event on the site of the former tram depot to introduce the site and the project to those who would not generally participate in arts activity. The event will feature music, visual arts, crafts, food and gardening / landscaping for adults and children.  | £2750.00 |
| Upward Mobility Gig Buddies | <b>North East Edinburgh: Real Gigs in Real Venues:</b> Support to stage four fully inclusive and accessible live music gigs to take place in mainstream venues in the North East of Edinburgh. Musicians will include some with additional support needs alongside established bands. People with additional needs and their families will be actively encouraged to attend with the intention to remove barriers (cost, support and opportunity).  | £4500.00 |

## North West Locality

| Applicant   | Project  | Award    |
|---|--|----------|
| Muirhouse Youth Development Group                           | <p><b>North Edinburgh Games:</b> MYDG run an annual youth work games for young people from Edinburgh at Loch Tay. Support is to run a taster event in North West Edinburgh ensuring local people have the opportunity to take part in activities e.g. archery, canoe, swim, tree climb, bike races that they would otherwise not be able to access. Showing identified groups that they can participate in physical activities no matter their ability or fitness level.</p> | £1263.00 |
| Western Edinburgh Youth Engagement Partnership              | <p><b>Western Edinburgh Youth Arts and Culture Programme 2018/19:</b> A year-long programme of arts workshops, tasters, projects and events which encourages young people to participate in the arts, showcases their creativity and talents, using visual arts, music, dance and possibly filmmaking, and his intended to contribute to instilling a sense of ownership for the community in which they live.</p>   | £5905.00 |
| South Queensferry and Rosebery Hall C.E. Centre Association | <p><b>The Almond Youth Talk Digital Arts Project 2018:</b> Funding will enable the South Queensferry and Rosebery Hall Management Committee and Partners to develop a participative art project. A group of local young people will be engaged in a time- limited digital arts project which will culminate in an exhibition at a community event.</p>   | £2107.00 |
| North Edinburgh Arts  | <p><b>North Edinburgh Outdoor Cinema:</b> A two-day outdoor cinema event using the temporary play space and amphitheatre to screen films. The event will offer a chance for local residents to get together with their neighbours. It is intended that the screenings will be family favourites along with footage from the Screen Education Edinburgh Archive and films made by young people from across the area, and will tie in with the 2018 Year of Young People.</p>  | £5725.00 |

## South East Locality

| Applicant                 | Project  | Award    |
|---------------------------|--|----------|
| 20 More Projects          | <b>Dramatic Dumbiedykes:</b> The project will involve local residents to develop a theatre production about the experience of living in the city. It will be an intergenerational project aimed at bringing people together from all backgrounds and cultures, sharing cultural traditions in dance, music and theatre.  | £4481.00 |
| 6VT Youth Café            | <b>6VT Platform Youth</b> - Free community showcase of Creative Arts and Youth Opportunities Fayre - open to all. In partnership with Scotrail, the first Youth Community Rail Partnership will be established aimed at promoting goodwill and safe involvement with the railway. It will include a free showcase of Young People's talent and invite youth work partners to present what opportunities are available in the locality. | £1850.00 |
| Magic Festival            | <b>Young Carers – Life in Focus:</b> Life in Focus will offer children who are Young Carers in Edinburgh to plan and create an interactive, optical-illusion installation made from still images from their day to day lives which will be featured in one of Edinburgh's museums.   | £3168.00 |
| Bridgend Inspiring Growth | <b>Bridgend Farmhouse Spring Forward Festival'</b> celebrates the completed renovation of what was a dilapidated old farmhouse and heralds its new beginnings as a vibrant community hub. The event will highlight and share local talent, arts and culture.   | £2115.00 |
| Southside Association     | <b>Haddon's Court Mural:</b> Pop-up art event to take place over a week to create a mural in Haddon's Court Pend (between 106 and 112 Nicolson Street, Edinburgh) which will change perception and use of an unattractive area.  | £3385.00 |

## South West Locality

| Applicant             | Project   | Award    |
|-----------------------|---|----------|
| The Big Project       | <p><b>The Big Broomhouse Sing-a-long:</b> A unique opportunity for community members of all ages to come together and sing, as part of The Big Project's 15 year celebrations, with invitations to all residents in the community to participate in four accessible advance workshops in local schools, churches and community groups. Online resources will be available for those who wish to prepare or rehearse for the event in advance, this will also be accessible. The intention is to provide an uplifting experience that any community member can simply turn up to on the day, and share the sense of belonging, connection and joy that comes from group singing.</p> | £4524.00 |
| Whale Arts            | <p><b>Wester Hailes Film and Moving Image Festival:</b> A series of events around making, screening and outdoor projection of archival and new film curated by, and made with, local people from Wester Hailes. The event will celebrate the rich social history and creativity of the local community.</p>   | £5800.00 |
| Edinburgh Printmakers | <p><b>Fountainbridge Heritage Mural:</b> Work with Blameless Art Collective and local young people to revitalise the hoardings bordering the former Brewery site with a community mural inspired by the social and industrial heritage of Fountainbridge and the North British Rubber Company in particular.</p>  | £3750.00 |

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Museums and Galleries – Alternative Opening Hours

|                     |                    |
|---------------------|--------------------|
| Item number         | 8.3                |
| Report number       |                    |
| Executive/routine   |                    |
| Wards               | All                |
| Council Commitments | <a href="#">46</a> |

### Executive Summary

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Following a review of opening hours across Museums and Galleries considered at the Culture and Communities Committee on [30 January 2018](#), it was agreed to hold two Councillor and officer review meetings to consider alternative opening hours.

The review group recommended that hours should be extended from the existing five days a week to seven days a week, 10.00am – 5.00pm from 1 June 2018 for a one year pilot. This would allow the service to maximise income opportunities while meeting the needs of local residents and visitors to the city.

The funds required for the additional staffing would be met from the additional £95,000 agreed by through the budget process and from additional income achieved through commercial activity and donations.

## Museums and Galleries Transformation – Opening Hours

### 1. Recommendations

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- 1.1 That the Committee approves the extension of the Museums and Galleries opening hours from five days a week to seven days a week, 10.00am – 5.00pm throughout the year from 1 June 2018 for a one year pilot.
- 1.2 That a progress report is brought to this committee for review after six months of operation.

### 2. Background

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- 2.1 On 1 October 2016 the Museums and Galleries Service implemented a change to opening hours to six of its museums and galleries in response to the Council's Transformation programme, moving from a six and seven day a week operation to five days a week throughout the year.
- 2.2 The report submitted to the Culture and Communities Committee on 30 January 2018 outlined the impact of the changes.
- 2.3 Moving to a five day a week service saved a total £166,000 in staffing costs over two financial years. However, there was a significant decline in visitor numbers and a decline in income amounting to £76,598. There were also issues concerning visitor perception and reputational damage. It was also reported that if business as usual was to continue then income, visitor numbers and the service's reputation would continue to be eroded.
- 2.4 The Committee agreed to convene two review meetings with Councillor and officer representation to consider options for the future opening hours across the museums and galleries service.

### 3. Main report

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- 3.1 The review meetings took place on 8 and 26 February chaired by Councillor Donald Wilson with cross party representation and officers from the Culture Service.
- 3.2 A range of options were explored and it was agreed that the best solution for the service was to move to a seven day a week operation, 10.00am to 5.00pm across

the year. This would bring the service in line with all major museums and attractions in the city and meet the needs of local residents and visitors to the city.

- 3.3 Extending opening hours would also allow the service to maximise income opportunities from its major city centre venues.
- 3.4 A business case was presented to the review group detailing the staffing and budget requirements and the forecast additional income.
- 3.5 To extend opening hours from the existing five days a week to seven days would require an additional 11 FTE front line staff, costing an additional £253,000.
- 3.6 The business case detailed the income opportunities and the forecast income based on existing spend and visitor footfall. However, the business case detailed a potential shortfall of £95,000.
- 3.7 £95,000 was identified as part of the budget process to contribute the funding of additional staff. The forecast increase in income and the additional funding will allow the service to operate seven days a week from 1 June 2018 for one year.
- 3.8 The review group agreed to extend the opening hours for one year with a review six months after implementation. If the service is unable to raise sufficient funds to cover additional staffing, the service could revert to shorter hours.

#### **4. Measures of success**

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- 4.1 The service operates seven days a week, 10.00am – 5.00pm throughout the year for an initial one year pilot.

#### **5. Financial impact**

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- 5.1 The additional staffing costs of £253,000 will be met from an additional £95,000 through the budget process and £158,000 from additional income.

#### **6. Risk, policy, compliance and governance impact**

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- 6.1 Failure to raise the additional income from commercial activity and donations.

#### **7. Equalities impact**

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- 7.1 The report's contents are not relevant to the general equality duties of the Equality Act 2010.



## 8. Sustainability impact

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- 8.1 The impacts of this report in relation to the three elements of the Climate Change (Scotland) Act 2009 Public Bodies Duties have been considered. The extension of opening hours to Edinburgh Museums and Galleries will continue to help achieve a sustainable Edinburgh by contributing to the city's reputation as a cultural destination. This will benefit residents by contributing to Edinburgh's high quality of life, promote wellbeing, and will also support the city's economy.

## 9. Consultation and engagement

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- 9.1 Consultation was carried out with stakeholders, competitor attractions and staff for the initial review.
- 9.2 Two review group meetings with cross party representatives and officers from the Culture service.

## 10. Background reading/external references

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- 10.1 Report to Culture and Sport Committee, 30 January 2018, ['Update on Museums and Galleries Transformation – Opening Hours'](#)

### **Paul Lawrence**

Executive Director of Place

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## 11. Appendices

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None

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Tourism and Communities Working Group

|                            |  |
|----------------------------|--|
| <b>Item number</b>         | 8.4  |
| <b>Report number</b>       |  |
| <b>Executive/routine</b>   | Executive  |
| <b>Wards</b>               | All. City Centre in particular   |
| <b>Council Commitments</b> | <a href="#">C2</a> , <a href="#">C11</a> , <a href="#">C46</a> , <a href="#">C48</a> |

### Executive Summary

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This report presents a proposal for a Tourism and Communities Working Group to be established to ensure that communities and residents' considerations are taken into account in the development of Edinburgh's Tourism Strategy.

## Tourism and Communities Working Group

### 1. Recommendations

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- 1.1 To approve the establishment of a Tourism and Communities Working Group, comprising Elected Members and officers.
- 1.2 To appoint the membership of the Working Group as detailed in Appendix 1.
- 1.3 To request regular updates on progress during the tourism strategy development process.
- 1.4 To refer this report to the Housing and Economy Committee, and the Transport and Environment Committee to nominate representatives for the Working Group.

### 2. Background

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- 2.1 Committee received a report Tourism in Edinburgh on [20 January 2018](#) which assessed the impact of tourism in Edinburgh and outlined the current Edinburgh Tourism Strategy, Edinburgh 2020. The report also noted that the Edinburgh Tourism Action Group will work with the Council and stakeholders to develop a new strategy by 2020 which will have more focus on Managing Success.
- 2.2 Committee requested that a Working Group be established to ensure that the views and considerations for communities and residents, in particular residents of the City Centre, are taken into account in the strategy development process.

### 3. Main report

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- 3.1 The Committee is requested to approve the establishment of a Tourism and Communities Working Group, comprising Elected Members and officers.
- 3.2 The proposed membership of the Working Group should be nominees from the Culture and Communities Committee, the Housing and Economy Committee and the Transport and Environment Committee.
- 3.3 Membership, as proposed, ensures elected members' leadership and representation, together with officer input from service areas that link to tourism such as Culture, Transport and Economy.
- 3.4 The Working Group will provide a forum to discuss views and considerations for communities and residents in relation to tourism. These in turn to be considered in the development of a new tourism strategy. The overall aim to be that the new tourism strategy is developed with transparency, partnership and consultation so that a balance is achieved between the needs of citizens and demands of visitors.

## **4. Measures of success**

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- 4.1 A Working Group is established.
- 4.2 Edinburgh continues to be a top destination for visitors but achieves a balance of managed growth which considers the impact of tourism on communities and residents.

## **5. Financial impact**

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- 5.1 There are no direct financial implications in establishing a Working Group.

## **6. Risk, policy, compliance and governance impact**

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- 6.1 There are no direct risks, policy, compliance or governance impacts resulting from this report.
- 6.2 The Council and ETAG will work together to develop a new Tourism Strategy with input from the Working Group. This process will be subject to appropriate risk assessment, compliance, and governance checks.

## **7. Equalities impact**

---

- 7.1 There is no direct equalities impact resulting from this report.
- 7.2 The Council and ETAG will work together to develop a new Tourism Strategy with input from the Working Group. This process will be subject to appropriate equalities impact assessment checks.

## **8. Sustainability impact**

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- 8.1 There are a range of sustainability considerations to be addressed by the Working Group, including that the new tourism strategy results in sustainable growth whilst providing a balance between the needs of citizens and demands of visitors.

## **9. Consultation and engagement**

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- 9.1 Edinburgh Tourism Action Group (ETAG) have been consulted on the proposal to establish this Working Group. They recognise that community and residents' views need to be represented, and are willing to participate in the Working Group, to achieve a balanced debate.
- 9.2 A comprehensive consultation and engagement process will inform the production of a new Edinburgh tourism strategy by 2020. The Working Group will provide a mechanism for engaging communities and residents in this process.

## 10. Background reading/external references

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10.1 None.

### **Paul Lawrence**

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## 11. Appendices

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Appendix 1 - Working Group Proposed Membership and Draft Terms of Reference for consideration once formed

## Tourism and Communities Working Group

### Proposed Membership:

Six representatives, comprising two representatives from each of the following committees:

- Culture and Communities
- Housing and Economy
- Transport and Environment

Officers from the following service areas:

- Culture
- Economy
- Transport
- Environment
- South East Locality.

The Group may also wish to invite representative(s) from Edinburgh Tourism Action Group (ETAG).

### Terms of reference:

#### Introduction

The City of Edinburgh Council (CEC) will work together with ETAG and other stakeholders to develop a new strategy for tourism by 2020.

Part of the focus of the new strategy will be on managing successful, inclusive and sustainable growth in tourism in the city. Clearly there is a need to manage this growth in a way that achieves a balance between the needs of residents and the demands of visitors.

#### Remit

To establish a joint elected member working group following committee approval. The working group will seek to ensure that the views and consideration of communities and residents are taken into account in the development of a new strategy for tourism.

The elected members on the group will represent communities and residents, liaising through engagement with statutory and non-statutory groups and networks including Community Councils and Resident's Groups.

Officers will link to Council service areas as appropriate to ensure a coordinated cross-council approach is maintained throughout the process.

## Timescale

The group will be established in late Spring 2018 and work alongside the strategy development process led by ETAG and the Edinburgh 2020 Strategy Implementation Group. Working alongside ETAG, the group will influence the development of the next Tourism Strategy by 2020.

## Meeting Arrangements

The group will select a chair at its first meeting.

Main working group will meet bi-annually spring and autumn, starting spring 2018 until the completion of a new Tourism Strategy in 2020.

The working group may decide to meet more frequently in line with key milestones in the strategy development process.

The Group may establish sub-groups to progress individual elements of the overall remit, inviting additional officers and external stakeholders as required.

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## West Princes Street Gardens and the Ross Bandstand Project Update

|                     |                            |
|---------------------|----------------------------|
| Item number         | 8.5                        |
| Report number       |                            |
| Executive/routine   | Executive                  |
| Wards               | City Centre                |
| Council Commitments | <a href="#">15, 43, 46</a> |

### Executive Summary

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The Council entered into a development agreement for improvements to West Princes Street Gardens (WPSG) and replacement of the Ross Bandstand with the Ross Development Trust (RDT) in December 2016.

Since December 2016 significant progress has been made. Refurbishment of the cottage is now complete, refurbishment of the fountain has progressed and is scheduled to be complete in Summer 2018 and a design competition for the replacement bandstand has been completed. However, RDT have advised that clarity on the detail of future governance and operation of the new Pavilion and Garden Reception Building is a pre-requisite for the substantive fundraising appeal and campaign.

This report sets out a proposal to revise the current working agreement between the City of Edinburgh Council and the RDT to allow fundraising, to provide greater clarity on future operations and to progress the redevelopment of WPSG including the replacement Ross Bandstand.



## West Princes Street Gardens and the Ross Bandstand Project Update

### 1. Recommendations

---

- 1.1 The Culture and Communities Committee are asked to:
  - 1.1.1 Note the excellent progress made to date by the RDT in terms of the refurbishment of the fountain and gardener's cottage, as well as completing the design competition for the replacement bandstand;
  - 1.1.2 Note that the current development agreement requires to be supplemented with a new mechanism to protect the legacy of investment;
  - 1.1.3 Note the proposal to form a new Arm's Length External Organisation (ALEO) to take forward the activity outlined in paragraph 3.4;
  - 1.1.4 Refer this report to Council on 3 May 2018 for approval to progress the arrangements associated with the creation of an ALEO;
  - 1.1.5 Note that, assuming the approval of Council, officers will undertake appropriate due diligence on the proposed ALEO, further work with RDT on the business case, and development of a comprehensive management plan before a detailed report will be presented to Committee for final approval; and
  - 1.1.6 Note that ownership of the Gardens and the new Pavilion will remain with the Council.

### 2. Background

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- 2.1 On [30 June 2016](#) Council approved a report on WPSG and the Ross Bandstand which set out the progress of the project to date and provided approval for the Executive Director of Place to:
  - 2.1.1 Enter into a contract with the Scottish Charitable Incorporated Organisation (SCIO) being set up to implement various elements of the project;
  - 2.1.2 Take the action necessary to allow a private bill to be brought before the Scottish Parliament to amend the City of Edinburgh District Council Order Confirmation Act 1991 to permit the construction of a Garden Reception Building as per the design competition, on the understanding that this will be subject to Parliamentary approval; and

- 2.1.3 Take any action necessary to ensure that the change in use in the Council's common good land is permitted through procedures under the Land Reform (Scotland) Act 2016, the relevant provision of which is anticipated to come into effect in late June 2018, on the understanding that this will be subject to Parliamentary and/or Court approval.
- 2.2 Council also noted that the overall project timescale is difficult to predict, but that the process relating to the private bill could itself take between 18 months and two years, and it is likely to take a minimum of three years from now to the point when one or more operators takes over the management of the new bandstand and associated Garden Reception Building.
- 2.3 The RDT was established as an SCIO and they entered into a development agreement with the Council in December 2016 for the delivery of the gardens project. RDT planned funding to be an initial contribution by the principal benefactor with the remainder collected through a fundraising strategy.
- 2.4 RDT have demonstrated outstanding commitment to the project and the city and have moved forward on three aspects of the project - the refurbishment of both the fountain and the gardener's cottage along with completing a successful architectural competition for the bandstand. The refurbishment of the gardener's cottage is complete. The fountain refurbishment is due for completion in the summer 2018 and is funded by donations from Edinburgh World Heritage, a private benefactor and RDT.
- 2.5 The architectural competition was successfully completed in August 2017 with the entry from [WHy](#) selected. RDT then began to fundraise for the construction cost (estimated £25m). However, it has become apparent that in order for the fundraising campaign to be successful, absolute clarity is required on key issues such as ongoing maintenance and future management/operation when the project is completed.
- 2.6 RDT and Council officers explored opportunities for delivery during a series of joint workshops in January 2018. The aim was to review options to create a foundation that would enable the key parties to address the maintenance and future management issues referred to in paragraph 2.5, to enable fundraising to progress, to ensure delivery of the project and to secure a long-term sustainable legacy for the gardens.

### **3. Main report**

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- 3.1 Throughout the discussions on WPSG and the Ross Bandstand it has been assumed that ownership of the Gardens and the Pavilion development will remain with the Council.

- 3.2 Council officers and RDT have been developing a model to create a self-financing re-investment in WPSG that will secure a major upgrade to facilities through private donations and funding. The focus of the work to date has been to build a robust business case and address donor issues associated with assurances on future governance and management.
- 3.3 The workshops which took place looked at potential issues, opportunities and challenges and considered the following options:
- Retaining the existing development agreement;
  - The Council taking full control;
  - Establishing a new development agreement between the RDT and the Council;
  - Setting up a new ALEO;
  - Creating a Joint Venture; and
  - The RDT taking full control.
- 3.4 The conclusion from the workshop was the preferred option for the creation of a new ALEO. Such an approach would maximise fundraising potential for the redevelopment and give potential donors clarity and reassurance on the operation of the bandstand post redevelopment. The next steps in taking this forward are:
- To supplement the existing development agreement to protect the legacy;
  - To supplement the existing agreement to allow RDT to advance funding and delivery; and
  - To develop a final Business Case to support the approval process and future due diligence check/audit. This will be undertaken by RDT working with Council officers.

### **Supplementing the Existing Agreement and Creation of an ALEO**

- 3.5 The existing development agreement requires to be supplemented to protect the legacy of the investment. It is proposed that this includes setting up a new ALEO to enable the operational control/management of the developed facilities to a new body. The proposed arrangements would include:
- 3.5.1 The ALEO would operate as a SCIO with a trading arm which would have full operational management control. The constitution should be clear on these responsibilities;
- 3.5.2 It would be established to meet the requirements of the project and the requirement of the Office of the Scottish Charities Regulator (OSCR);
- 3.5.3 There would be broadly equal representation from the Council, RDT and independent representatives on the board. The exact composition is still to be determined and will be subject to legal approval;
- 3.5.4 The ALEO would be responsible for the day to day management of WPSG with contracts and service agreements managed by the ALEO;

- 3.5.5 The Council would continue to be responsible for the maintenance of the gardens in line with current provision. Following development, any increase/change in responsibilities funded by the ALEO;
- 3.5.6 Future income generated will be ringfenced to the ALEO for use within WPSG or in line with its charitable objectives; and
- 3.5.7 The ownership of the gardens and the new pavilion will remain with the Council.

### **Supplementing the existing agreement to progress funding and delivery**

- 3.6 RDT are currently progressing the following work packages:
- Refurbishment of the gardener's cottage (complete);
  - Refurbishment of the shelters;
  - Refurbishment of the red blaes area;
  - Refurbishment of the Ross Fountain;
  - Ancillary signage, lighting and garden improvements;
  - Design competition for the bandstand and Garden Reception Building (complete);
  - Construction/redevelopment of the bandstand and Garden Reception Building; and
  - Redevelopment/reconstruction of the bridges over the railway lines to access WPSG.
- 3.7 The existing agreement allows RDT to progress the work packages outlined in paragraph 3.6.
- 3.8 To progress funding and delivery, RDT require the agreement to be updated to reflect their role in progressing the project, specifically:
- 3.8.1 To develop a scheme in consultation broadly based on the International Design Competition Award (RIBA stage 2) to RIBA Stage 4 to allow the planning application process to progress;
- 3.8.2 To secure planning and associated consents;
- 3.8.3 To secure £25m funding; and
- 3.8.4 To enable the completed elements of the scheme to be handed over to the new ALEO.

### **Developing the Business Case**

- 3.9 RDT has prepared an Outline Business Case (OBC) and are in the process of concluding a final business case using the Green Book Appraisals methodology.

- 3.10 Council officers will continue to work with RDT on developing the final business case in advance of this being submitted to Culture and Communities Committee for approval.

### **Future Operations**

- 3.11 Committee is asked to note that Scottish Government has confirmed that it will not implement the Barclay Review (published in August 2017) recommendation to remove Non-Domestic Rates (NDR) relief for leisure and cultural venues. However, it has confirmed that it will mitigate against this by offsetting any further charity relief benefit to Councils to deter future ALEO expansion. Accordingly, there is no certainty that any new ALEO would benefit from NDR relief in respect of the bandstand and Garden Reception building.

### **Next Steps**

- 3.12 If this approach is approved, Council officers will continue to work with RDT to progress the works packages which are already underway.
- 3.13 A further report will be submitted to Transport and Environment Committee in May 2018.
- 3.14 RDT will work with Council officers to finalise a fundraising strategy for the developments. It is intended that this strategy will include an opportunity for individual members of the public to contribute.
- 3.15 Due diligence will be progressed, including development of a proposed structure for the ALEO together with development of the OBC, assessment of the viability of the business case and development of a plan for the future operation WPSG and the Ross Bandstand and Garden Reception Building. A report will be presented to Committee for approval when these activities are complete.

## **4. Measures of success**

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- 4.1 The completion of the refurbishment of WPSG, redevelopment of the Ross Bandstand and the construction of a Garden Reception Building which will benefit residents, visitors, event organisers and festivals.

## **5. Financial impact**

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- 5.1 The Council's contribution to this project so far has been officer time only.
- 5.2 The cost of progressing the activities outlined above will be contained within existing Council budgets.
- 5.3 The full financial impact of the changes proposed, the development and the future operations will be detailed in the future report to Committee, following conclusion of the business case assessment and the management plan development.

## **6. Risk, policy, compliance and governance impact**

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- 6.1 The activities undertaken to date have been in line with the approval of Council in June 2016.
- 6.2 The upcoming activities will be undertaken in accordance with the Council, SCIO and OSCR policies and procedures.

## **7. Equalities impact**

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- 7.1 A full equalities impact assessment will be undertaken if the plans for WPSG and the Ross Bandstand are approved.
- 7.2 It is anticipated that a positive impact will be achieved through the development of WPSG and the Ross Bandstand.

## **8. Sustainability impact**

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- 8.1 There are no sustainability impacts arising from the proposals outlined in this report.

## **9. Consultation and engagement**

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- 9.1 The Steering Group undertook consultation with key stakeholders at the onset of the project. Consultation and engagement has continued to be progressed by RDT since it was established.
- 9.2 As the activities outlined in this report are progressed, appropriate consultation and engagement will be undertaken.
- 9.3 In addition, further public notification and consultation would be required in order to progress any amendment to the 1991 Act and the Court process under the Land Reform (Scotland) Act 2016.
- 9.4 It is also expected that any planning application coming forward would include consultation with the community prior to the submission of the application. There would also be a further opportunity for public comments during the formal planning application process.

## 10. Background reading/external references

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- 10.1 West Princes Street Gardens and the Ross Bandstand: an opportunity for renewal  
– [Corporate Policy and Strategy Committee 12 April 2016](#)

### **Paul Lawrence**

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## 11. Appendices

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None.

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Code of Practice on the Use of Volunteers at Festivals and Events – Update Report

|                     |                    |
|---------------------|--------------------|
| Item number         | 8.6                |
| Report number       |                    |
| Executive/routine   |                    |
| Wards               | All                |
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### Executive Summary

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A motion by Councillor Staniforth to the Culture and Communities Committee on [30 January 2018](#) called for a code of best practice on the use of volunteers at events to be proposed within one Committee cycle.

In conjunction with the 11 major Festivals and Festivals Edinburgh officers are working to ensure that a consistent code of practice can be proposed across all events and Festivals. The code of practice requires consultation not only with the Festivals but with external partners such as Volunteer Edinburgh.

This report provides an update on progress. A final code of practice will be reported separately to the Culture and Communities Committee on 19 June 2018.



## Code of Practice on the Use of Volunteers at Festivals and Events – Update Report

### 1. Recommendations

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- 1.1 It is recommended that Committee:
  - 1.1.1 notes the scope of this work; and
  - 1.1.2 notes that a full report on a code of practice for the use of volunteers at Festivals and events will be presented to Committee on 19 June 2018.

### 2. Background

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- 2.1 Volunteering at Festivals and Events offers a number of benefits to participants, attendees and event organisers. Major events and Festivals often run volunteer programmes that allow participants to get involved in major events either to meet new people, build new skills either for personal or career development, take on new challenges, or to give back to their local community or area.
- 2.2 Festivals Edinburgh also piloted a [Festival City Volunteers](#) programme during the summer Festivals. A presentation to the [12 September 2017](#) meeting of Culture and Communities Committee highlighted the success of this initiative.
- 2.3 Separate to this, recent media reports highlighted the need for a consistent set of guidelines on the use of volunteers at events to provide assurance that both volunteers and Festivals and events benefit from the experience and that no paid roles are replaced by volunteers.
- 2.4 A motion by Councillor Staniforth to the Culture and Communities Committee on [30 January 2018](#) called for a code of best practice on the use of volunteers at events.

### 3. Main report

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- 3.1 Volunteering has become a key element of most major festivals and events, recognising the important role that volunteers provide in welcoming and assisting event attendees and event organisers.
- 3.2 While volunteering is undertaken on a non-contractual basis, it is important that volunteers are treated fairly and benefit from the experience. In order to protect the volunteer and the organisation, a code of practice should be developed to clearly define what is expected of organisations who use volunteers, how the volunteers should be treated, what benefits should be available and to ensure that volunteer roles are not used to replace paid employment.

- 3.3 Council officers are working with the 11 major Festivals and Festivals Edinburgh to deliver a code of practice that can be applied across all festivals and events.
- 3.4 At present, a number of existing policies from across the Festivals are being reviewed to develop one consistent code of practice that can be applied to all Festivals and events.
- 3.5 The code will be developed in consultation with relevant partner organisations including Volunteer Edinburgh, and will consider how relevant provisions from the [Charter](#) of volunteering principles and good practice produced by Volunteer Scotland and the STUC can be reflected.
- 3.6 The motion from Councillor Staniforth specifically requested that guidelines on the use of volunteers are applied to the Council's procurement contracts. Advice from the Council's Commercial and Procurement Service states that the inclusion of guidelines within the procurement process cannot be achieved under the current regulations.
- 3.7 The Council's Procurement arrangements are governed by the Procurement Reform Act 2014 and the Public Contracts (Scotland) Regulations 2015. Neither the Act nor the Regulations make reference to volunteering, effectively meaning it cannot be included within a procurement process.
- 3.8 The Scottish Government produces Scottish Procurement Policy Notes (SPPN), which are amendments or additions to the Act and Regulations, and are sent out to all Procurement professionals within Scotland. Such updates allow procurement processes to reflect changes in the Act or Regulations as policy changes at a national level. However, without a mandate from the SPPN to include volunteering guidelines within procurement processes, the Council is unable to incorporate them.
- 3.9 Additionally, enforcement or assessment of use of volunteers will be difficult to achieve within existing resources.
- 3.10 However, the Council has a number of policies that can and are referred to within the procurement process. It is suggested that developing a Volunteering Policy that sets out the code of practice may be the most appropriate mechanism for achieving the objective.
- 3.11 Policies can be appended to the procurement process where appropriate. Unless mandated by law, such policies are unenforceable but respondents are expected to contribute to Council policies and requested to provide information on how they will achieve this through the delivering the contract. It is proposed that a volunteering code of practice be included as an appendix to the procurement process, once agreed.
- 3.12 In response to concerns raised over the use of volunteers at Edinburgh's Hogmanay, the organisers have commissioned specific research on the use and experience of volunteers at the 2017/18 festival. This data is currently being collated by an external research organisation and will be included in the final report to this Committee.

## **4. Measures of success**

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- 4.1 The success of the code of practice will be measured through its adoption as Council policy and across any of the 11 major Festivals that involve volunteers.
- 4.2 The code of practice contributes to the delivery of the following Culture Plan objectives:
- Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round; and
  - Ensure that everyone has access to world class cultural provision.

## **5. Financial impact**

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- 5.1 There is no direct financial impact associated with this report.

## **6. Risk, policy, compliance and governance impact**

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- 6.1 There are no risk, policy, compliance or governance impacts arising from this report.

## **7. Equalities impact**

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- 7.1 The outcome of this report and the code of practice on the use of volunteers will ensure that volunteers are treated equally and without exploitation or discrimination where this exists. The report itself has a positive equalities impact.

## **8. Sustainability impact**

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- 8.1 The impacts of this report have been considered in relation to the three elements of the Climate Change (Scotland) Act 2009 Public Bodies Duties, and the outcomes are summarised as follows: the proposals in this report will have no significant impact on carbon emissions; be neutral in relation to climate change; and will help achieve a sustainable Edinburgh through the promotion of the city nationally and internationally, positive economic impact and contributions to the quality of life and well-being of residents.

## 9. Consultation and engagement

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- 9.1 The Council has engaged with the relevant partners and Festivals bodies to develop the code of practice. The Council will continue to engage with key partners in the development of the code of practice.

## 10. Background reading/external references

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- 10.1 [Culture and Communities Committee](#) – 30 January 2018

### **Paul Lawrence**

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## 11. Appendices

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None

# Culture and Communities Committee

2.00pm, Tuesday 20 March 2018

## The Platforms for Creative Excellence (PLACE) Programme – Design and Outcomes

|                     |  |
|---------------------|--|
| Item number         | 8.7                                    |
| Report number       |  |
| Executive/routine   |  |
| Wards               | All                                    |
| Council Commitments | <a href="#">2</a> , <a href="#">46</a> |

### Executive Summary

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The Edinburgh Festivals play a key role in positioning Edinburgh and Scotland on the world stage. The Platforms for Creative Excellence (PLACE) co-investment programme was agreed in principle by the City of Edinburgh Council, Scottish Government and Edinburgh Festivals at the peak of the festivals' 70th anniversary season in August 2017 in recognition of their importance to the city and the nation (report to Council on 24 August 2017 [here](#) and report to Council on 21 September 2017 [here](#)). The First Minister welcomed the purpose of the partnership investment to 'sustain the success of our festivals, cement their international reputation and support growth in our tourism and creative industries' and the Leader of the City of Edinburgh Council recognised that 'if we are to sustain our position as the world's festival city and protect their legacy, we need to make a joint commitment towards supporting their future success'.

The shared drivers and outcome areas for each of the three co-investment partners that underlie their commitment to the principle of a five-year programme are outlined in this report. This investment package will provide a substantial financial boost to sustain and enhance the positive impacts the festivals bring to Edinburgh and Scotland; and to build the festivals' capacity to continue to widen their engagement with emerging creatives and less engaged communities.

With the PLACE programme investment, the festivals will be able to capitalise on the success of the 70th anniversary year by maximising the benefits of their unparalleled platform to connect local, national and international opportunities. The five year lifespan of the programme will enable the festivals to:

- strategically shift their approach to further diversify their year-round partnerships with the culture sector across the city and Scotland;
- drive creative innovation through long-term programming approaches;
- increase career and skills development capacity for creatives and young people;
- build new and lasting relationships with less engaged communities; and
- Increase levels of collaboration and partnership working across all four localities.

## The Platforms for Creative Excellence (PLACE) Programme – Design and Outcomes

### 1. Recommendations

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- 1.1 That the committee notes the detailed three workstreams set out in this report for The Platforms for Creative Excellence (PLACE) programme;
- 1.2 Notes the PLACE programme Outline Evaluation Framework and Programme Management Plan.
- 1.3 Notes that the proposals for this expenditure will be approved by the Culture and Communities Committee. The expenditure and resulting impacts will also be reported during the term of the agreement.

### 2. Background

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- 2.1 The PLACE programme is a three-way programme developed by the Edinburgh Festivals, the City of Edinburgh Council and Scottish Government in recognition of the need to invest to ensure a positive legacy following the festivals' 70th anniversary year in 2017.
- 2.2 The three-way investment of £1m per annum for five years will generate 66% match funding for each partner and is projected to offer economic returns of 10:1 for the Scottish Government's investment and 17:1 for the City of Edinburgh's investment.
- 2.3 At the end of the programme period, this investment will have strengthened the resilience of the festivals as a key national cultural asset by ensuring that Scotland's global creative reputation and the quality of audience experiences are maintained and enhanced, securing jobs and growth impacts, and it will have enabled the festivals to make a step change in their capacity to contribute to positive outcomes for communities, schools and citizens.
- 2.4 To help sustain these approaches beyond the PLACE programme period, the development of long term programming partnerships will enable the festivals to cultivate new national and international partner funding relationships, and the diversification of local relationships across the city and nation will create new models for socially engaged partnerships attractive to supporters with wider creative learning, skills and social justice aims. The longitudinal joint impact study framework that the Festivals have developed through Festivals Edinburgh will provide opportunities to track lasting changes achieved by the programme in the years following the investment.

- 2.5 These new opportunities will help stabilise and strengthen the position for the next five years, creating the breathing space for policy discussions to come to fruition on securing longer-term sustainable funding mechanisms that lever up support from a wider range of beneficiaries.
- 2.6 Expected outputs, outcomes and impacts forming the basis of the programme evaluation framework are outlined in paragraph 3.35.

### 3. Main report

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- 3.1 The Festivals' unrivalled international appeal and 4.5 million attendances each year - on a par with a FIFA World Cup - provide a vital stimulus to the tourism offer of the city and the nation, help to grow jobs, skills and innovation in wider creative and service industries and attract knowledge-based workers, businesses and students from an international talent pool. In 2017 Edinburgh was rated as the top city for its size in Europe in the European Commission's Cultural and Creative Cities Monitor. It is the most visited city in the United Kingdom (UK) outside London and its four million visitors inject £1.3bn into the economy each year, in turn creating substantial economic output and related jobs – with the 11 major festivals together accounting for 6,000 FTE jobs and £313m of additional Gross Value Added (GVA) for Scotland in 2015. Edinburgh also acts as the gateway to Scotland, with around 60% of visitors spending time in the capital before seeing other parts of the country.
- 3.2 Critically, the impacts of the Edinburgh Festivals also go far beyond being a platform for showcasing culture. They nurture nationwide creative exchanges that connect local, national and international opportunities and they engage citizens with new ideas and experiences that widen outlooks and improve lives.
- 3.3 Through the PLACE programme investment, the festivals will be able to capitalise on the success of the 70th anniversary year by maximising the benefits of their unparalleled platform to connect local, national and international opportunities. In five years the programme will have supported the festivals' strategic shift to further diversify their partnerships with the year-round culture sector across the city and the nation; to drive creative innovation through long-term programming approaches; to increase career and skills development capacity for creatives and young people; and to build new and lasting relationships with under-served communities.
- 3.4 At the end of the programme period, this investment will have strengthened the resilience of the festivals as a key national cultural asset by ensuring that Scotland's global creative reputation and the quality of audience experiences are maintained and enhanced, securing jobs and growth impacts; and it will have enabled the festivals to make a step change in their capacity to contribute to positive outcomes for communities, schools and citizens.



- 3.5 The three-way partnership underpinning the PLACE programme enables a strategic framework of over-arching principles that both supports the festivals' own development needs and is rooted in the context of Edinburgh and Scotland more widely. Therefore, the twin strategic ambitions of the PLACE Programme over the next five years are:
- 3.5.1 to retain the value of the Festivals as key contributors to Scotland's culture, society and economy, including the Creative Industries and Tourism sectors, by defending their world class standing for cultural excellence; and
  - 3.5.2 to activate additional impacts for skills, wellbeing and community development by connecting more creatives, citizens and communities to the creative processes that go into making the Festivals.

### **Strategic context**

- 3.6 [Thundering Hooves 2.0](#) (TH2.0) is the ten-year strategy to sustain the success of Edinburgh's Festivals from 2015 to 2025, endorsed by all the key stakeholders represented on the Edinburgh Festivals Forum including the City of Edinburgh Council and the Scottish Government.
- 3.7 The report recognised how innovation in programme, enterprise and investment had successfully allowed the festivals to weather the economic downturn. In the five-year period leading up to the report, annual core grant funding to the Festivals was reduced by 15% (or £1.16m) in real terms. In the same period the Festivals increased annual earned income by 35% (or £6.3m), including replacing all major financial services sponsors and securing new corporate and individual support. This transformation has meant that the festivals have succeeded in securing continued growth which created a knock-on effect to management capacity that has been stretched to continue programming and engagement work, while servicing the increased requirements of a more diverse funding platform. This is set in the context of continued rise in costs well above inflation, including in areas of charging such as travel and artists' costs, licensing, policing, traffic management and visa administration.
- 3.8 The strategy acknowledged the challenges facing public finances, but urged that funders maintain core and project funding while alternative funding models could be considered. The Edinburgh Tourism Action Group (ETAG) [2020 Strategy Mid-Term Review](#) in 2016 reinforced this call for continued investment in Edinburgh's Festivals as key city assets in terms of growing jobs and impact for the tourism economy. Now, two years after TH2.0 was published, the PLACE programme offers a pivotal opportunity to act on the report's recommendations.
- 3.9 The [Government's Programme for Scotland 2017-2018](#) underlines the Scottish Government's commitment to create a Culture Strategy for Scotland which will show how important culture is to Scotland's future, and enable everyone to have the opportunity to take part in or contribute to cultural life in Scotland. The strategy will position culture as having intrinsic value and contributing both directly and indirectly to the health, wealth and success of our nation, defining Scotland as a diverse and distinct society with creativity and innovation at its heart. It will support

the long-term development of culture in Scotland. The development of the strategy is an opportunity to consider culture's role, responsibility and response to society as it changes and in Edinburgh's case, to ensure the knowledge and expertise rooted in the city is shared for the benefit of all.

### Shared partner outcome areas

- 3.10 The Festivals provide a defining international cultural brand for Edinburgh and Scotland whilst retaining and building on engagement, access and participation for those residing in Scotland. Through sustaining the festivals' ambitions to deliver excellent and inclusive creative processes and creative products, this programme will enable the festivals' core and wider outcomes as mapped out in the [2011 Impact Study](#) to contribute to a broader range of outcomes as defined in [city](#) and [national](#) plans, summarised below:

| <b>Core festivals outcomes</b>         | <b>Wider festivals outcomes</b> | <b>City of Edinburgh Council outcomes</b>  | <b>Scottish Government outcomes</b>   |
|--|---------------------------------|--|---|
| <b>CREATIVE INDUSTRIES DEVELOPMENT</b> | <b>INCLUSIVE GROWTH</b>         | Our places and localities make Edinburgh a great and unique place to visit and study<br><br>Everyone, regardless of wealth and background can fulfil their potential and benefit from the city's success | We live in a Scotland that is the most attractive place for doing business in Europe<br><br>We realise our full economic potential with more and better employment opportunities for our people |
|  | <b>SKILLS &amp; INNOVATION</b>  | Our economy thrives with excellent and equal opportunities for business, employment and innovation   | We are better educated, more skilled and more successful, renowned for our research and innovation  |
| <b>ENRICHING CULTURAL EXPERIENCES</b>  | <b>CULTURAL CITIZENSHIP</b>     | Every citizen and community can participate in the cultural life of our city<br><br>Citizens are socially connected and able to participate and develop throughout their lifetime                        | 'We are creative and our vibrant and diverse cultures are enjoyed widely' <i>national outcome in development</i><br><br>We take pride in a strong, fair and inclusive national identity         |
|  | <b>HEALTH &amp; WELLBEING</b>   | Citizens lead healthy and active lives with improved wellbeing   | We live longer, healthier lives   |
| <b>ENGAGING LEARNING OPPORTUNITIES</b> | <b>CREATIVE LEARNING</b>        | All children and young people have the best start in life and are able to reach their full potential   | Our young people are successful learners, confident individuals, effective contributors and responsible citizens  |

## City Region Deal

- 3.11 A stimulus programme was proposed as part of the City Region Deal negotiations – with an investment option of £7m per annum, £5m per annum matched by £2m from the Festivals - to increase their impact as drivers of growth, innovation, wellbeing and creative learning; creating skilled jobs and enhancing Edinburgh's role as an international centre of creative excellence. The programme was split 50:50 between investment in cultural product and in the activation of benefits and was designed to support expansion in programming, marketing, community engagement, skills development and creative economy innovation. After five years, the forecast was for a 60% increase in the GVA impact and FTE jobs realised for Scotland.
- 3.12 However, the £7m stimulus programme was judged to be unaffordable during the City Region Deal negotiations, and was reduced to a proposed package of £4m per annum each year for five years across four partners – the festivals, City of Edinburgh Council, Scottish Government and UK Government. Ultimately the UK Government declined to commit to the programme as culture is a devolved policy area.
- 3.13 Therefore, the proposal was re-scoped by the three remaining partners at the maximum affordable level of £3m per annum each year for five years, £1m from each partner, to create a programme to sustain and strengthen the capacity of the festivals in line with the consensus around the strategic challenges set out in TH2.0. The reduction of the co-investment programme means that the festivals have committed to overall match funding of 33% rather than 25% under the City Region Deal, through generating partner income and covering additional costs and staffing.
- 3.14 It was recognised that this investment package would enable each festival to maintain and develop its core programming excellence and international reputation and boost the Festivals' ability to build capacity for wide engagement during a period where this could be challenging.
- 3.15 The long term commitment of funding in principle for a five-year programme supports improving the efficiency and sustainability of festivals' impacts by enabling multi-year planning, partnerships and fundraising leverage. PLACE is a strategic fund to support projects that meet the ambition, purpose and criteria of the fund. PLACE is seeking to support applications that focus on a three-five year timeframe. The Scottish Government has also confirmed £1m for 2018/19 and has made an in-principle commitment for the following four years subject to annual spending reviews. It is proposed that awards will be made in principle over the three-five year period and confirmed annually as part of the fund's annual evaluation process and subject to the outcome of annual spending reviews and local government settlements.

- 3.16 While falling short of the external investment calculated to return the festivals to the growth trajectory of 2010-2015, three-way investment of £1m per annum for five years will generate 66% match funding for each partner's investment and help stabilise the festivals by supporting continued strengthening and reinvention of the cultural offer and engagement. This will create the breathing space for policy discussions on longer-term sustainable funding mechanisms that lever up support from a wider range of beneficiaries.
- 3.17 It is recognised that a greater proportion of overall programme funds is required to enable the festivals to sustain their cultural excellence, a key success factor which enables them to deliver other cultural, social and economic benefits. The programme, outline approved by the [Council in September 2017](#), highlighted that 75% of PLACE programme funding would be directed towards programming innovation, with 25% going directly to skills development.
- 3.18 This 75/25 split will apply at the level of the whole programme portfolio and will be taken into consideration when applications and allocation decisions are made across all three of the workstreams identified below, which are aimed at delivering the ambitions and contributing to the core outcomes of all three partners:
- 3.18.1 Sustained and strengthened programming innovation;
  - 3.18.2 Increased creative development opportunities across Scotland; and
  - 3.18.3 Improved lives for citizens and communities through cultural engagement
- 3.19 The three workstreams have been identified for programme governance and management purposes and will reinforce and complement each other in sustaining the festivals' creative content, strengthening engagement with creative processes, and contributing across all the programme outcomes. For example, within the range of proposals for programming innovations under workstream 1, it is anticipated that there will be various development opportunities for creatives across Scotland and plans for school and community partnerships that will contribute to workstreams 2 and 3.
- 3.20 The PLACE programme will help sustain the Edinburgh Festivals as a driver of economic growth for Scotland in an internationally competitive context, and will activate the skills and innovation benefits for more citizens across Edinburgh and Scotland.

### **Workstream 1 - Sustained and strengthened programming innovation**

- 3.21 The continued quality and innovation of the festivals' core cultural offer lies at the heart of their ability to create wider impact. The festivals communicate Scotland's cultural and national identities to local and global audiences, and the world's cultures to Scotland, through their ability to continue to develop internationally ambitious work and headline talent.
- 3.22 The festivals need to be able to make long-term commitments to programming, commissioning, co-productions and talent development in order to continue to play the role as an engine of creative development for Scotland that attracts the world and secures audiences and partners.

- 3.23 The Scottish Government's Festivals Expo Fund has been transformative in boosting the Festivals' capacity to develop creative work from Scotland and especially providing opportunities to develop Scottish talent using the platform of the festivals. With 2018 marking the 10th anniversary of Expo funding, Festivals Edinburgh has commissioned a study of its career-making impacts and its importance in developing and internationalising Scottish creativity. However, the annual project-based nature and targeted parameters of the scheme mean that this funding is not intended to address the need for long-term developments and for collaborations with global as well as Scottish partners.
- 3.24 The introduction of the in-principle five year commitment of the PLACE Programme creates a strategic approach to evolving the future direction of the festivals that complements Expo project funding. It will enable the festivals to put in place longer term plans for innovative developmental partnerships at all levels from local and national to international.
- 3.25 For the first time since project funding began to replace core funding in 2010, this workstream will enable each festival to propose a five year vision for programme innovation aligned to their business plan. It will allow the Festivals to lever up increased resources in cash and in kind from a range of current and new national and global partners, to put the festivals back in an internationally competitive position as partners of choice. This will be particularly important in the post-Brexit era given the proven effectiveness of cultural diplomacy across the festivals to give Scotland a profile with senior politicians from a range of high priority countries. The festivals' leadership and innovation in local and international programming and commissioning will also provide unmatched opportunities for creative development, feeding into workstream two.
- 3.26 Developments to be supported through this workstream are likely to include:
- 3.26.1 Increased unique programming, including the number of **Global and European premieres** and work from a wide range of diverse cultures, to secure the distinctiveness of Edinburgh's Festivals – thus driving reputation and audience development and generating global interest in the city region and Scotland as places to visit, study, live and work;
  - 3.26.2 Programme of new **high profile collaborative commissions and collaborations** with national and international partners – developing new co-funding models and touring networks and thereby increasing the leverage of Festivals' budgets and opening up longer term planning that will create opportunities for national touring across Scotland and the UK as well as international touring and associated income generation; and
  - 3.26.3 Development of **strategic programming partnerships** with other global cultural leaders, enabling more ambitious joint planning in international and multi-year scope – overcoming the constraints the Festivals are currently operating under through not being able to enter into long-term commitments which limits their options to work with best-in-class partners.

## **Workstream 2 - Increased creative development opportunities across Scotland**

- 3.27 The festivals offer an unparalleled range of opportunities for career development of Scottish creatives on the national and international stage, and for professionals to develop world-class event production expertise. The PLACE programme will enable the festivals to activate additional impacts by connecting more industry professionals to the creative processes that go into making the Festivals as part of their career development. Many of these will be built around the programming innovations set out in Workstream 1.
- 3.28 Developments to be supported under this workstream are likely to include:
- 3.28.1 **Creative residencies** – inclusive, accessible development opportunities embedded in the festivals and at creative partner organisations both within Edinburgh and across Scotland, open to early career creatives and those at transformational career moments;
  - 3.28.2 **Development collaborations** — multi-year development partnerships for skills exchange between Scottish and global talent, built into the festivals' international commissioning programmes;
  - 3.28.3 **Career escalator programmes** – selected individuals supported over a multi-year period to achieve career breakthroughs;
  - 3.28.4 **Talent awards** – to identify emerging talent and offer guest curation and residency opportunities; and
  - 3.28.5 **Access initiatives** - reducing barriers to accessing international platforms and networks for creatives from under-represented groups, and developing artists with diverse voices to explore new directions.
- 3.29 Through Festivals Edinburgh, the festivals will also come together to co-ordinate and increase access to professional development for festival organisers across Edinburgh and Scotland, enhancing the opportunities throughout the country to broaden event production expertise and deliver the objectives of the Council's Events Strategy and EventScotland's [Scotland: The Perfect Stage](#) strategy through:
- 3.29.1 **Mentoring and support** to co-ordinate and increase access to professional development, networking and sharing of facilities/equipment, building on models such as the Edinburgh Performing Arts Development Initiative; and
  - 3.29.2 **Knowledge sharing** – to create a knowledge sharing network across Edinburgh and Scotland to exchange policy and practice in festivals management via face to face and online platforms such as webcast case study sessions and skills sharing events.

## **Workstream 3 - Improved lives for citizens and communities through cultural engagement**

- 3.30 The PLACE programme will help to maximise engagement with under-served communities to remove the barriers to engaging with the festivals, whether economic, geographic, social or psychological.

- 3.31 Aligned with their business plan ambitions, the festivals will develop and expand innovative approaches that support citizens, communities and schools to take more risks in their cultural participation, which will ultimately enhance quality of life, wellbeing and aspirations. These approaches will contribute to the city's Culture Plan and the forthcoming National Cultural Strategy, and where appropriate will complement relevant Creative Scotland policies.
- 3.32 The approaches will also contribute to Council and partnership localities strategies. Cultural participation offers a range of benefits in relation to enhancing health and wellbeing, education and employability, and fostering community identity. These areas are the focus of the outcomes within the Locality Improvement Plans, and on that basis it is recognised that the festivals innovative approaches have the potential to support and contribute to this work.
- 3.33 The festivals' enhanced capacity for engagement will also include additional skills development opportunities at career entry and pre-entry levels, designed for young people of school age, school leavers and students at further education level.
- 3.34 Developments to be supported under this workstream are likely to include:
- 3.34.1 **Community partnerships** – extended programming and engagement partnerships with civic and voluntary groups in neighbourhood hubs, focusing on long term work with community audiences including in under-served areas and areas of multi-deprivation, as well as with displaced people, participants with disabilities and other excluded groups;
  - 3.34.2 **Community based productions** - staged in neighbourhood areas in co-production with local groups;
  - 3.34.3 **Creative learning** - intensive creative learning interventions with an equitable range of schools to help address attainment challenges, together with schools competitions providing contexts for creative learning residencies with performers and artists;
  - 3.34.4 **Skills development** in partnership with schools - including modules developed for secondary schools with project-based learning around festivals production; and development of online learning resources;
  - 3.34.5 **Youth programmers and critics** – festivals will develop, expand and create online platforms to extend the reach of transferable skills programmes for senior pupils and young people ; and
  - 3.34.6 **Apprenticeships for school leavers and FE students** - festivals will work together through Festivals Edinburgh to develop a collective apprenticeship scheme for young people to benefit from bespoke festivals management apprenticeships including placements at three different festivals.

### **Expected Benefits**

- 3.35 The PLACE Programme is designed to support the benefits outlined in the high-level evaluation framework below, with these programme impacts contributing to the shared outcome areas of all three partners around **inclusive growth, skills**

and innovation, cultural citizenship, health and wellbeing, and creative learning.

PLACE PROGRAMME OUTLINE EVALUATION FRAMEWORK



3.36 A framework of indicators will be developed for these programme outputs, outcomes and impacts during programme inception, drawing on the Festivals' 2010 and 2015 impact studies, City of Edinburgh Council and Scottish Government socio-economic and participation data. A key criterion for assessing Festivals' proposals will be to achieve a balance across the portfolio that makes the optimal contribution towards the range of programme outcomes above, within the overall split of 75% of investment being directed towards programming innovation, in all its forms, and 25% to skills development.

**Timetable**

3.37 Year One:

|                          |   |
|--------------------------|---|
| 2018-19<br>Q1<br>Apr-Jun | <ul style="list-style-type: none"> <li>• Programme initiation:               <ul style="list-style-type: none"> <li>○ Set up governance and management</li> <li>○ Design application and assessment process</li> <li>○ Design evaluation framework</li> </ul> </li> <li>• May: programme approvals in place from all partners and applications open</li> <li>• End June: deadline for three-year proposals aligned to business plans</li> </ul> |
| 2018-19<br>Jul-Sept      | <ul style="list-style-type: none"> <li>• End July: recommendations on awards for three year proposals aligned to business plans</li> <li>• August: approval of awards by all three partners</li> </ul>  |
| 2018-19 Q3-Q4<br>Oct-Mar | <ul style="list-style-type: none"> <li>• Collect baseline measures for key monitoring and evaluation indicators</li> <li>• Staged implementation of approved proposals</li> </ul>   |



### 3.38 Future Years:

3.38.1 Year 2 (2019-20): workstream monitoring and reporting;

3.38.2 Year 3 (2020-21): workstream monitoring and reporting, conduct interim output study and mid-term review of allocations;

3.38.3 Year 4 (2021-22): workstream monitoring and reporting, conduct staged outcomes and impact studies; and

3.38.4 Year 5 (2022-23): workstream monitoring and reporting, conduct Festivals' economic impact study update against 2015 findings.

### **Programme Management**

3.39 The working group of Creative Scotland, Scottish Government, City of Edinburgh Council and Festivals Edinburgh are working together to ensure a joint approach to allocation, scrutiny and accountability for the programme. Creative Scotland has agreed to scrutinise, monitor, advise and distribute funding on behalf of the Scottish Government. Council officers will work in tandem with Creative Scotland and all recommendations for funding will be presented to the Culture and Communities Committee in due course.

3.40 Several workstreams will involve competitive bid processes, which will need robust independent development of criteria drawn from this programme design paper, oversight of awards and evaluation of outcomes. Where the interventions involve collaborative or collective approaches across the Edinburgh Festivals, a lead organisation within the Edinburgh Festivals family will be designated to perform this project management role.

3.41 Programme management will include monitoring the commitment from festivals to raise 33% match funding through generating partner income and covering additional costs and staffing, such as fundraising costs themselves. This target will be monitored at the overall portfolio level when allocation decisions are being made, to achieve a balance between proposals that can achieve the highest level of match funding and those that deliver well on other criteria. The planned mid-term review of allocations in 2020-21 will ensure that match funding plans are on track or provide an opportunity for corrective action.

3.42 To develop and deliver the evaluation framework, programme resource will be required to develop, baseline and track the range of output, outcome and impact indicators set out in 3.35. A rolling evaluation programme will be developed consisting of qualitative and quantitative surveys including updating the time series data first collected in 2005 and most recently in 2015. It is proposed that the monitoring and evaluation framework will be developed and overseen by Creative Scotland, in consultation with the Council and potentially drawing on contracted expertise, in co-ordination with Festivals Edinburgh who will take a lead role in managing the longitudinal cultural, social and economic impact survey as in 2010 and 2015. Following the programme investment period, lasting changes can be monitored through further editions of the longitudinal joint impact study framework.

3.43 Indicative budget breakdown – subject to application, assessment and decision processes:

| <b>Workstream</b>  | <b>Year 1</b> | <b>Year 2</b> | <b>Year 3</b> | <b>Year 4</b> | <b>Year 5</b> | <b>TOTAL</b>  | <b>%</b>    |
|--|---------------|---------------|---------------|---------------|---------------|---------------|-------------|
| <b>1. Programming innovation</b>   | £m            | £m            | £m            | £m            | £m            | £m            |             |
| Programme innovation including international premieres, collaborative commissions, multi-year partnerships | 1.547         | 1.547         | 1.547         | 1.547         | 1.547         | 7.735         | 51.5%       |
| <b>2. Creative development</b>   |               |               |               |               |               |               |             |
| Residencies and talent programmes, creative development collaborations, mentoring and knowledge sharing    | 0.689         | 0.689         | 0.689         | 0.689         | 0.689         | 3.445         | 23.0%       |
| <b>3. Citizen engagement</b>   |               |               |               |               |               |               |             |
| Community partnerships, school collaborations, skills development for young people                         | 0.689         | 0.689         | 0.689         | 0.689         | 0.689         | 3.445         | 23.0%       |
| <b>4. PLACE programme management</b>   |               |               |               |               |               |               |             |
| Programme management, impact evaluation and workstream co-ordination                                       | 0.071         | 0.061         | 0.061         | 0.061         | 0.121         | 0.375         | 2.5%        |
| <b>TOTAL</b>   | <b>3.006</b>  | <b>2.986</b>  | <b>2.986</b>  | <b>2.986</b>  | <b>3.046</b>  | <b>15.000</b> | <b>100%</b> |

## 4. Measures of success

- 4.1 Key outcomes to be measured are set out at paragraph 3.35.
- 4.2 Through these outcomes, culture plan objectives will be fulfilled:
- 4.2.1 Ensure that everyone has access to world class cultural provision;
  - 4.2.2 Encourage the highest standards of creativity and excellence in all aspects of cultural activity;
  - 4.2.3 Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round;
  - 4.2.4 Articulate the positive impact of culture in Edinburgh and promote Edinburgh’s cultural success locally, nationally and internationally;

- 4.2.5 Develop and support the infrastructure which sustains Edinburgh’s cultural and creative sectors; and
- 4.2.6 Invest in artist and practitioner development, and support and sustain the local artistic community.

## 5. Financial impact

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- 5.1 The Scottish Government has confirmed £1m for 2018/19 and has made an in-principle commitment for the following four years subject to annual spending reviews. The Council has also confirmed £1m for 2018/19 as part of its approved revenue budget. Furthermore, the Council budget includes an in-principle commitment of £1m in each of the following four years, subject to Council approval and a balanced budget being set in those years.
- 5.2 The proposals for this expenditure will be approved by the Culture and Communities committee. The expenditure and resulting impacts will also be reported during the term of the agreement.

## 6. Risk, policy, compliance and governance impact

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- 6.1 Major risks are listed in the table below:

|  |
|--|
| <b>Key risk: The programme may fail to sustain the festivals’ world class standing for excellence</b>  |
| <b>Mitigation:</b> The partners have agreed and will monitor an indicative split of 75% of funding being directed towards programming innovation, with 25% going directly to skills development.   |
| <b>Key risk: The programme may fail to activate additional impacts for skills, wellbeing and community development</b>   |
| <b>Mitigation:</b> The application and monitoring processes will enable the funding partners to keep the portfolio balance under review across the three workstreams. The monitoring and evaluation framework will include annual and mid-term monitoring to allow for adjustment of approaches, if necessary, to maximise benefits. |
| <b>Key risk: The programme may erode the capacity of the festivals to deliver their core cultural offering instead of the intended policy objective of strengthening it</b>  |
| <b>Mitigation:</b> Monitoring of the portfolio balance will secure the optimal mix between innovative festival core content and activation of benefits, to avoid overstretch.  |

|   |
|---|
| <p><b>Key risk: The programme may fail to realise benefits widely across Edinburgh and Scotland</b></p>   |
| <p><b>Mitigation:</b> The criteria and decision process will be designed to take into account the objectives of all partners around delivery of impact across Edinburgh, across Scotland and internationally.</p>   |
| <p><b>Key risk: The budget commitments of CEC and/or Scottish Government may not be sustained throughout the five-year programme period</b></p>   |
| <p><b>Mitigation:</b> Although all public sector funding is currently subject to annual spending reviews, the programme has an in-principle agreement for five years from all partners and this policy commitment will be taken into account in each annual budgeting round.</p>  |
| <p><b>Key risk: Match funding level of 33% may not be successfully achieved across the festivals</b></p>  |
| <p><b>Mitigation:</b> The rate of match funding will be calculated at the level of the programme as a whole, to ensure accessibility for the smaller festivals and for innovative projects with less income generating potential. The partners will recognise in assessments that the match funding target is ambitious and that it will be made up of generating partner income as well as making a proportionate contribution from each festival's budget to cover additional costs and staffing.</p> |
| <p><b>Key risk: The programme objectives may be undermined by reductions in other public funding streams and continuing constraints in the fiscal and fundraising environment</b></p>   |
| <p><b>Mitigation:</b> As part of working towards the recommendations of the TH2.0 strategy, all partners will ensure that the future sustainability and success of the festivals is considered in a cross-organisational approach to support, through the governance of the Thundering Hooves Steering Group, the Festivals Forum and the annual Festivals Health Check reported to the Culture and Communities Committee.</p>  |

## 7. Equalities impact

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7.1 There is no direct equalities impact from this report.

## 8. Sustainability impact

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8.1 The impacts of this report have been considered in relation to the three elements of the Climate Change (Scotland) Act 2009 Public Bodies Duties, and the outcomes are positive; supporting the Festivals sustains the city's economic health.

## 9. Consultation and engagement

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- 9.1 Consultation and engagement with the 11 Festivals Directors who make up the membership of Festivals Edinburgh, and Festivals Edinburgh Executives have informed this report, and consultation with the Scottish Government and Creative Scotland officials has also been undertaken as per paper in the funding programme.

## 10. Background reading/external references

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None.

### **Paul Lawrence**

Executive Director of Place

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## 11. Appendices

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None

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Graffiti Working Group

|                            |           |
|----------------------------|-----------|
| <b>Item number</b>         | 8.8       |
| <b>Report number</b>       |           |
| <b>Executive/routine</b>   | Executive |
| <b>Wards</b>               | All       |
| <b>Council Commitments</b> | 23        |

### Executive Summary

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This report presents a proposal to establish an Elected Member and Officer Graffiti Working Group, with recommendations for membership. It is proposed that the group would devise an action plan to reduce the amount of graffiti in the city.

## Graffiti Working Group

### 1. Recommendations

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- 1.1 To approve the establishment of a joint elected members Graffiti Working Group
- 1.2 To appoint the membership of the Working Group as detailed in Appendix 1.
- 1.3 To request regular updates on progress during the term of the working group.
- 1.4 To update the Transport and Environment Committee on the establishment and work of this group.

### 2. Background

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- 2.1 Councillor Laidlaw submitted a motion to Council on [21 September 2017](#) on the establishment of a Graffiti Task Force. This was followed up with an amendment from Councillor Macinnes which was approved:
  - 2.1.1 To recognise that graffiti has become a serious problem across our city with multiple surfaces being vandalised with low-grade tags;
  - 2.1.2 To address the many instances of damage to council property, in particular litter and communal waste bins; lamp post and street furniture including bus stops, benches and bollards; and
  - 2.1.3 To agree to receive a report to the Culture and Communities Committee reviewing the current procedures for dealing with graffiti and examining options for spreading best practice in the city to deal with the issue.

### 3. Main report

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- 3.1 Following discussion between Elected Members and officers, it is proposed to establish a member officer Working group to discuss the issues associated with Graffiti in the city, to review the current procedures for dealing with graffiti and to examine options for dealing with this issue.
- 3.2 The proposed membership of the Working Group should include Elected Members from both the Culture and Committees and Transport and Environment Committee, working with officers from Waste and Cleansing, Safer and Stronger Communities and Locality service areas.
- 3.3 Once finalised, the options for dealing with this issue will be developed into an action plan which will be presented to Committee for approval.
- 3.4 It is also proposed that, once established, the group will consider inviting external partners to attend meetings as and when appropriate.

#### **4. Measures of success**

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- 4.1 A Working Group is established.
- 4.2 An action plan is drafted with the aim of reducing the incidence of graffiti in Edinburgh and reducing the number of complaints that the Council receive about graffiti.

#### **5. Financial impact**

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- 5.1 There are no direct financial implications in establishing a Working Group.

#### **6. Risk, policy, compliance and governance impact**

---

- 6.1 There are no direct risks, policy, compliance or governance impacts resulting from this report.

#### **7. Equalities impact**

---

- 7.1 There are no direct equalities impact resulting from this report.

#### **8. Sustainability impact**

---

- 8.1 Graffiti is shown to cause a detrimental impact on the local environment and is a signal of associated crime and anti-social behaviour. This can be a barrier to the use of streets and open spaces.

#### **9. Consultation and engagement**

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- 9.1 Appropriate partnership organisations will be consulted with as part of the design of an action plan, and officer representation from these groups may be added to the group if required.

#### **10. Background reading/external references**

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- 10.1 None.

**Paul Lawrence**

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## 11. Appendices

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Appendix 1 - Working Group Proposed Membership and Draft Terms of Reference for consideration once formed

## **Graffiti Working Group**

### **Proposed Membership:**

- Four Coalition Members;
- Three Opposition Members; and
- Officers from the following service areas:
  - Waste and Cleansing
  - Safer and Stronger Communities
  - Locality Management

The Group may also wish to invite representative(s) from Police Scotland and other partners as appropriate.

### **Terms of reference:**

#### *Introduction*

The Council recognises that graffiti has become a serious problem across the city, with multiple surfaces being vandalised with low-grade tags. In many instances the damage to Council property, in particular litter and communal waste bins; lamp posts and street furniture including bus stops, benches and bollards.

#### *Remit*

This Member Officer Working Group is proposed to review the current procedures in place for dealing with graffiti and to examine options for spreading best practice in the city to deal with the issue.

The group will devise an action plan aimed at reducing graffiti in the city. This plan will be presented to Committee for approval.

#### *Timescale*

An initial report on the issues and current procedures will be prepared for Culture and Communities Committee on 19 June 2018.

The detailed action plan will be developed over the next six months and will report to Culture and Communities Committee before the end of 2018.

#### *Meeting Arrangements*

The first meeting of this group will be in early April and the subsequent frequency of meetings will be agreed at this first meeting.

# Culture and Communities Committee

2pm, Tuesday, 20 March 2018

## Service Payment to Edinburgh Leisure – 2018/19

|                     |                           |
|---------------------|---------------------------|
| Item number         | 8.9                       |
| Report number       |                           |
| Executive/routine   | Executive                 |
| Wards               | All                       |
| Council Commitments | <a href="#">39 and 42</a> |

### Executive Summary

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Following the decision of Council on 22 February 2018 to agree a Council budget for 2018/19 this report seeks Committee approval for the service payment to Edinburgh Leisure for 2018/19.

## Service Payment to Edinburgh Leisure – 2018/19

### 1. Recommendations

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- 1.1 Culture and Communities Committee is asked:
  - 1.1.1 to approve the adjustment of service payment to Edinburgh Leisure from £8.075m in 2017/18 to £7.905m for 2018/19.
  - 1.1.2 to approve a further payment of £0.165m to Edinburgh Leisure towards capital improvement works across the Council's sport and leisure facility estate.
  - 1.1.3 to request that a future report is provided, that details possible changes to service and funding agreements between the Council and Edinburgh Leisure taking account of the changing environment and emerging opportunities.

### 2. Background

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- 2.1 As instructed by Council in December 2012 and as reported to Council in November 2013, Edinburgh Leisure agreed to operate under, at that time, new service and funding agreements. These service and funding arrangements remain in place and the Council will work with Edinburgh to make any adjustments required for 2018/19.

### 3. Main report

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- 3.1 Edinburgh Leisure operates over 50 sport and leisure facilities across the city on behalf of the Council, attracting over 4 million visits each year. The range of facilities include sport and leisure centres, swim centres, golf courses, tennis courts, bowling greens and sports pitches. Edinburgh Leisure also deliver coaching activities, programmes and initiatives for people of all ages and abilities; services that will help Edinburgh become a more active and healthy city. In the last year significant progress has been made regarding the transfer of management responsibility for community access to secondary school sports facilities from CEC to Edinburgh Leisure. Edinburgh Leisure currently manage the bookings of community time lets for all Secondary schools sports facilities and are active in managing on site activity in 14 schools during community time i.e. after 6pm, weekends and holidays.

- 3.2 Edinburgh Leisure's service payment for 2017/18 was £8.075m, approved by Culture and Sport Committee on 20 March 2017. A savings target of £0.270m has been agreed between the Council and Edinburgh Leisure for 2018/19 together with a pay award provision based on an inflationary uplift.
- 3.3 The service payment has also been reduced by £0.250m, following the closure of Meadowbank Sports Centre. This element of the service payment will be applied to costs relating to the provision of the new sports facility at Meadowbank.
- 3.4 Taking into account the agreed reductions and uplift this leaves a service payment for 2018/19 of £7.905m.

In further support of Edinburgh Leisure, the Council approved, at its meeting on 22 February 2018, a request by Edinburgh Leisure (EL) to act as a guarantor for its pension arrangements with Lothian Pension Fund (LPF) enabling EL to minimise the impact of pension increases on its budget.

- 3.5 Edinburgh Leisure continues to work together with the Council and other stakeholders on a range of projects and will be expected to explore a range of proposals regarding CEC assets currently managed by Edinburgh Leisure but of interest to other organisations as part of an asset transfer request.
- 3.6 Edinburgh Leisure is involved with two significant sport infrastructure projects; the redevelopment of Meadowbank Sports Centre and the creation of a cycling hub and redevelopment of the Jack Kane Sports Centre and Jack Kane Community Education Centre at Hunters Hall Park.
- 3.7 The Council approved capital funding of £7.9m for Meadowbank Sports Centre at its budget meeting on the 9 February 2017. A progress report on the development at Hunters Hall Park will be presented at a future committee meeting.

#### **4. Measures of success**

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- 4.1 Edinburgh Leisure contributes effectively to the delivery of the Council's outcomes.
- 4.2 The Services and Funding Agreement ensures performance reporting requirements are monitored and met.

#### **5. Financial impact**

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- 5.1 Council service payment of £7.905m to Edinburgh Leisure for 2018/19.

#### **6. Risk, policy, compliance and governance impact**

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- 6.1 This report is required under the Council's governance arrangements for Council companies. There are no risk, policy or compliance implications arising from this report.

## **7. Equalities impact**

---

7.1 There are no equalities implications arising from this report.

## **8. Sustainability impact**

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8.1 There are no sustainability implications arising from this report.

## **9. Consultation and engagement**

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9.1 Edinburgh Leisure has worked with Council officers and external partners on a variety of projects, as noted above.

## **10. Background reading/external references**

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10.1 [Edinburgh Leisure website](#)

### **Alistair Gaw**

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## **11. Appendices**

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11.1 None

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Makars' Court: Proposed Additional Inscription

|                     |                    |
|---------------------|--------------------|
| Item number         | 8.10               |
| Report number       |                    |
| Executive/routine   |                    |
| Wards               | 11 – City Centre   |
| Council Commitments | <a href="#">46</a> |

### Executive Summary

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Makers' Court at the Writers' Museum celebrates the achievements of Scottish writers.

The Makars' Court Committee of the Saltire Society now recommends that a further application be approved, to commemorate **W.S. Graham (1918-1986) – poet.**

## Makar's Court: Proposed Additional Inscription

### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the addition of the proposed new inscription to Makars' Court.

### 2. Background

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- 2.1 Makars' Court at the Writers' Museum celebrates the achievements of Scottish writers. This ongoing project to create a Scottish equivalent of Poets' Corner at Westminster Abbey was the initiative of the former Culture and Leisure Department, in association with the Saltire Society and Lothian and Edinburgh Enterprise Ltd, as it was then known.
- 2.2 Makars' Court was officially inaugurated by the late Iain Crichton Smith in August 1998. The Saltire Society selected 12 writers, ranging in date from John Barbour, who lived in the 14th century, to Sorley MacLean, who died in 1996. Each writer was commemorated by a quotation selected from his or her work which was inscribed in stone and set in the paving which leads from the Mound and the Lawnmarket approaches to the door of the Writers' Museum.
- 2.3 Between October 2000 and May 2017, 28 other inscribed stones were added.

### 3. Main report

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- 3.1 It was always the intention that Makars' Court would grow and develop into a Scottish national literary monument as more writers were commemorated. At its meeting on 10 March 1997 the then Recreation Committee established that the method of selecting writers for commemoration would involve the Writers' Museum forwarding sponsorship requests for commemorating writers to the Saltire Society, who would in turn make a recommendation to the Council.
- 3.2 The Makars' Court Committee of the Saltire Society now recommends that a further application be approved, to commemorate **W.S. Graham (1918-1986) – poet.**  
**W.S. Graham**
- 3.3 William Sydney Graham was born to a working-class family in Greenock in 1918 and educated at Greenock High School. He left school at fourteen and was apprenticed as a draughtsman to a Glasgow engineering firm, and for two years he



attended part-time classes in structural engineering at Stow College, Glasgow. While serving as an apprentice he took up evening classes at Glasgow University to study Art appreciation and Literature.

- 3.4 In 1938, he was awarded a union bursary that allowed him to attend the Workers' Education Association college at Newbattle Abbey, near Edinburgh, where he studied, among other subjects, literature, philosophy, and drama.
- 3.5 Graham was lucky to make important literary contacts early. He met Edwin Morgan in 1937 and first encountered the Scottish modernist firebrand Hugh MacDiarmid in Glasgow during the early years of WWII. He developed a special rapport with Dylan Thomas, who not only influenced his early work, but also helped to champion it.
- 3.6 Graham's poetry made its first appearance in *Poetry* magazine, in March 1947 and he taught at New York University during 1947–8.
- 3.7 In 1948, T.S. Eliot accepted Graham's fourth collection, *The White Threshold*, for publication, and Faber and Faber remained his primary publisher. In 1951 Graham read his work in the US on a tour with David Gascoyne and Kathleen Raine, organized by John Malcolm Brinnin.
- 3.8 In 1954 he married Agnes (Nessie) Dunsmuir.
- 3.9 Graham's work investigates language and community and asks key philosophical questions in an engaging, energetic and often humorous way.
- 3.10 Graham is unusual in that he might be thought of as a poet among painters. He spent most of his adult life in west Cornwall where a growing colony of experimental artists came to respect the determination and acute self-criticism with which he pursued his poetry. He became close friends with Roger Hilton, Peter Lanyon, and Bryan Wynter, for whom he wrote elegies which are among his best-loved poems. He also became friends with Wilhelmina Barns-Graham, Robert Brennan, Terry Frost, Patrick Heron, and Karl Weschke, among others.
- 3.11 This circle of friends impacted significantly on the development of his work. His background in engineering gave him a keen sense of structure and use of space, this applying as much to poetry as to engineering, or to painting. New poems from this period — including "Hilton Abstract" (published in the *New Statesman and Nation*, January 1957) and "The Constructed Space" (*Poetry*, October 1958) - show his work becoming more overtly concerned with the abstract and the difficulty of communication between individuals, including writer and reader - themes which would become obsessive in the poetry of what might be called his late style.
- 3.12 *The Nightfishing* was published in 1955, his poetry undergoing a startling change of idiom before he published his next book, *Malcolm Mooney's Land*, in 1970. That collection and his last, *Implements in Their Places* (1977), were for many readers his greatest achievement. Both received PBS recommendations.
- 3.13 He died at home in Madron on 9th January 1986 and is now widely viewed as one of the key UK poets of the late twentieth century.

3.14 The sponsor, the Estate of W.S. Graham, states the reason for their choice as follows:

3.14.1 'W.S. Graham started out as an apprentice draughtsman for a Glasgow engineering firm and eventually became one of the most greatly admired Scottish poets of the twentieth century. He spent most of his adult life in west Cornwall where a growing colony of experimental artists came to respect the determination and acute self-criticism with which he pursued his poetry. Despite being overlooked in his lifetime among his contemporaries in the literary world, Graham's work has aged well, and a generation of young, emerging poets are finding themselves galvanized by his example. His influence on today's writers and readers, of all ages, and from across the spectrum of poetic appreciation, is strong.

This commemoration of his life and work through the placing of a stone in the Makars' Court is also a symbolic homecoming for the author, one which significantly contributes towards preserving and promoting his legacy for future generations.'

3.15 The proposed inscription, and source of the quotation, are as follows:

**W.S. Graham (1918-1986)**

**What is the language Using Us For?**

(from the collection: Implements in Their Places, published by Faber and Faber 1977 page 199, line 1).

## 4. Measures of success

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4.1 The installation of an additional inscribed stones in Makars' Court.

## 5. Financial impact

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5.1 All costs involved in designing, carving and laying the stones will be met by the sponsor.

5.2 Costs associated with the official unveiling of the stones can be contained within the 2018/19 revenue budget held by Culture.

## 6. Risk, policy, compliance and governance impact

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6.1 None identified

## 7. Equalities impact

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7.1 None identified

## 8. Sustainability impact

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- 8.1 The additional stone will add to the amenity of the immediate area. No negative impact is anticipated.

## 9. Consultation and engagement

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- 9.1 Liaison with the sponsor and the Saltire Society has taken place.

## 10. Background reading/external references

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- 10.1 [Inscriptions at Makar's Court, The Writer's Museum](#), 29 July 2003
- 10.2 [Makar's Court: Proposed additional inscription](#), 6 December 2005
- 10.3 [Makar's Court: Proposed additional inscriptions](#), 6 June 2006
- 10.4 [Makar's Court: Proposed Additional inscription](#), 22 June 2010
- 10.5 [Makar's Court: Proposed Additional inscriptions](#), 26 April 2011
- 10.6 [Makar's Court: Proposed Additional inscription](#), 20 August 2013
- 10.7 [Makar's Court: Proposed Additional inscription](#), 22 October 2013
- 10.8 [Makar's Court: Proposed Additional inscription](#), 11 March 2014
- 10.9 [Makar's Court: Proposed Additional inscriptions](#), 20 March 2017

### **Paul Lawrence**

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## 11. Appendices

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None.

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Citywide Culture Plan Update 2017/18

|                            |                                   |
|----------------------------|-----------------------------------|
| <b>Item number</b>         | 9.1                               |
| <b>Report number</b>       |                                   |
| <b>Executive/routine</b>   | Executive                         |
| <b>Wards</b>               | All                               |
| <b>Council Commitments</b> | <a href="#">6, 11, 15, 46, 48</a> |

### Executive Summary

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Since the delivery of the Council's citywide Culture Plan in November 2015, the Culture Service has progressed working with stakeholders and partners to deliver the Plan's agreed Vision, Objectives and relevant Actions.

The first update report was considered by the Culture and Sport Committee on [20 March 2017](#).

This report is the second update and highlights the further success in the year to date on the progress and delivery of the Culture Plan (Appendix 1).

## Citywide Culture Plan Update 2017/18

### 1. Recommendations

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- 1.1 It is recommended that the Culture and Communities Committee:
  - 1.1.1 notes the progress made to date on the Culture Plan and Actions delivery; and
  - 1.1.2 notes that a further Culture Plan update report will be presented in March 2019.

### 2. Background

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#### **Culture Plan 2015-18**

- 2.1 The first Edinburgh Cultural Policy was delivered in 1999. It was a composite set of obligations drawing on directives from UNESCO, the European Parliament and influential individuals, who emphasised the role of culture in how people live their lives. Following this, the first individual art form strategic focus in Edinburgh was a music strategy. In the following years, Council officers addressed the development of a number of art form strategies identifying actions needed alongside providing a useful overview of existing provision.
- 2.2 These strategies took extensive time to develop and conclude, and were developed in collaboration with each sector. An independent consultant was appointed for the delivery of each strategy in an effort to ensure objectivity.
- 2.3 An emphasis was placed on making sure sector representatives were comfortable with the strategy development brief, had direct input to the development, and reviewed and agreed the subsequent outcomes. At the outset of each strategy development process, Council officers made sure that the group of representatives were satisfied that the sector was appropriately represented. The Scottish Arts Council (now Creative Scotland) and other key agencies such as Scottish Enterprise were also actively involved in the process.
- 2.4 The approach created over time a positive habit and expectation of open and honest communications between the Council and the cultural sector as a whole, and an open door to continuing discussion towards on-going development and ideas. It has therefore been a natural progression to adopt the co-operative and collaborative approach in addressing the city's cultural agenda and challenges.

- 2.5 One key outcome of this approach has been the evident benefit of organisations, venues and events sharing goals, co-operating and networking with each other. This has ensured the further development of sector networks and groups; as well as the establishment of agencies such as Festivals Edinburgh.

### **Major Consultation**

- 2.6 Through the core revenue budget for the Culture Service, 36 Edinburgh arts organisations are supported with third party cultural grant funding. This portfolio was established over time through the previous approach to Policy and Strategy delivery.
- 2.7 The most recent Culture Plan (2015) has an actions-based approach informed by a set of Objectives. The Plan was developed as a direct result of an extensive consultation programme which culminated in the largest element - public consultation - which was directly led by the cultural sector itself. A representative Steering Group was established at the invitation of the Council with an agenda to reach as far and wide as possible into the sector, and the broader public, to understand ambitions and priority actions to develop and support the cultural development of the city. This became 'Desire Lines' - named to reflect the sector's appetite to establish direct routes to reach common destinations.
- 2.8 The consultation outcomes were established and agreed through a series of public events, and online opportunities for input managed by the sector itself through the Desire Lines Steering Group. A comment from a festival director captured the positive engagement and benefits of the process by saying it was refreshing to be part of such a diverse representative range of cultural participants and consumers in the same room focused on the same shared ambitions for the city and the sector as a whole.
- 2.9 This approach provided a degree of previously untapped permeability ensuring further collaboration within the sector. While Council Officers initiated this important shift in approach, very useful core work has been done which reflects the positive understanding and engagement from Council members.
- 2.10 A good example of the Culture Plan process and outcomes is the fact that the Council has created a new Project Fund focused for its first year on New Work (funded from within the Council's existing culture budget envelope). Funding represents 1% of the culture grants budget (in addition to existing commitment of 10% savings over four years).
- 2.11 The fund is intended to provide support to new cultural and creative activity in the city, directly related to the Cultural Plan and focused on identified gaps. It has also subsequently attracted partnership funds from the Royal Edinburgh Military Tattoo charity which is an exceptionally positive development. It is hoped that this positive partnership may be repeated in 2018/19.

## **City Vision 2050**

- 2.12 An additional contributing factor to the on-going development of the Cultural Plan comes from the 2050 City Vision consultation. A series of workshops formed the basis of a final Vision for the city. Key themes include culture alongside social and environmental responsibility. The Culture Planning agenda has informed this visibility, and will be informed by the Vision.
- 2.13 Through the Plan consultation process, a key message was that people were much more likely to engage and participate if the Culture Plan was 'city-wide' i.e. a Plan 'owned by the city' rather than specifically by the Council.
- 2.14 The extensive Culture Plan consultation process included input from representatives from across key sectors in the city e.g. health, business, digital. Rather than the process defining and describing what actions would take place, the Council's culture team asked different sectors what they would like to see happen in relation to culture and how they might participate in the delivery.
- 2.15 This approach enabled key representatives across sectors to engage directly with establishing cultural priorities and actions. This process reinforced the fact that culture is at the heart of the city's success and is a central pillar in strategic planning in the city.

## **Culture Task Group**

- 2.16 To develop the Culture Plan further, a short term Culture Task Group was established by invitation to strategic thinkers and influencers such as Chief Executives from across different sectors. Members of the Desire Lines Steering Group also participated to ensure a direct link between the sector and the Task Group.
- 2.17 The approach to the development and delivery of the Culture Plan has successfully shifted expectations away from a Council-led solutions model to a much more realistic and practical approach of shared partnership for a city-wide, cross-sector Cultural Plan. The aim is to empower the sector and foster a sense of equal responsibility.
- 2.18 The process and conclusion of the Task Group is captured later in the report.

## **Culture Plan Progress Updates**

- 2.19 The Culture Service led on the development of the citywide Culture Plan document, reported in detail to Committee on [30 November 2015](#).
- 2.20 The Service has since provided a first update report to the Culture and Sport Committee on [20 March 2017](#) on the successful progress of the agreed actions in the citywide Culture Plan document.
- 2.21 The Service continues to progress the actions where it has been agreed the Council should act as lead. A second update on these is captured in the main report and at Appendix 1.

- 2.22 At the end of 2018, the Culture Plan will have been in place for three years, and it is intended that a review process will have begun by the next committee update report in March 2019.

### 3. Main report

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- 3.1 The following update report provides an overview of developments and activities undertaken in the delivery of the Citywide Culture Plan Actions since March 2017. This report focuses on the elements led by and/or involving the Culture Service as part of the citywide partnership approach to the delivery and progress of the Plan.
- 3.2 The Culture Service operates in alignment with the Culture Plan's objectives and reports against the delivery of these in all service committee reports. Progress and updates are highlighted in Appendix 1.
- 3.3 The Culture Plan Objectives are:
- 3.3.1 Ensure that everyone has access to world class cultural provision;
  - 3.3.2 Encourage the highest standards of creativity and excellence in all aspects of cultural activity;
  - 3.3.3 Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round;
  - 3.3.4 Articulate the positive impact of culture in Edinburgh and promote Edinburgh's cultural success locally, nationally and internationally;
  - 3.3.5 Develop and support the infrastructure which sustains Edinburgh's cultural and creative sectors; and
  - 3.3.6 Invest in artist and practitioner development, and support and sustain the local artistic community.

#### **Culture Task Group Conclusion**

- 3.4 The Culture Service facilitated and supported the membership and organisation of the Citywide Culture Task Group ([Outcome of Cultural Policy Review](#)) which concluded its remit in November 2017.
- 3.5 The Culture Task Group, made up of sector representatives from across Edinburgh's business, social and professional sectors, was established in 2016 as time-limited, to explore mechanisms to enable city partners to work together to improve the cultural life of the city.
- 3.6 Over the course of five meetings, the group considered key issues such as affordable Creative Spaces/space mapping, Edinburgh Performing Arts Development, the City Region Deal and the City Vision 2050.



3.7 The Group has now concluded, with the membership having agreed that the next step is for the cultural sector itself to continue with the wider agenda for dialogue and agenda-setting. In the first instance, the current Desire Lines Steering Group have agreed it will take this forward. Desire Lines Steering Group Membership is:

- Jan-Bert van den Berg (Artlink)
- Nick Barley (Edinburgh International Book Festival)
- Carol Sinclair (A&B Consultancy)
- Jenny Langlands (Dance Base)
- Julia Amour (Festivals Edinburgh)
- Fiona Bradley (Fruitmarket Gallery)
- Duncan Hendry (Festival City Theatres Trust)
- Ken Hay (Centre for the Moving Image)
- Claire Stewart (Creative Edinburgh)
- Lucy Mason (MasonBone and EPAD)
- Karl Chapman (CEC Cultural Venues)
- Donald Smith (TRACS) (Chair of the Group)

### **Creative Spaces**

3.8 The Creative Spaces project has been substantially progressed and an online resource has been developed to offer a listing of affordable and accessible spaces for performing arts practitioners. The project has received grant funding from both Creative Scotland and the Council. In late 2017, the site was successfully provisionally tested by a group of potential users and while it had not been launched at the time of writing, Committee will be directly updated as and when the site is accessible.

3.9 Following the establishment of the online resource, research will be progressed into the deliverability of a mechanism allowing a similar model of access to commercial premises, for example vacant shop front, and office spaces when they are not in use. This will be concluded towards the end of 2018. The outcome of this research and any recommended next steps will be included in the next update report. This will be concluded within a similar timescale to the Third Party Grants review process, and the early progress of the intended Culture Plan review.

### **Music is Audible (MIA)**

3.10 The MIA initiative has also been progressed. The importance of live music in Edinburgh was acknowledged on 26 September 2016 when the Licensing Board agreed an amendment to their current policy regarding a licensing condition relating to amplified music. This came after several years of discussions and significant consultation with the music sector and the wider public about the live music scene in the city. The Board voted in favour of amending the current wording of its policy

from “where the operating plan indicates that music is to be played in premises, the Board will always consider the imposition of a condition requiring amplified music from those premises to be inaudible in residential property” to “Amplified music...shall not be an audible nuisance in neighbouring residential premises.”

Premises licence holders wishing to adopt the revised condition will be required to submit an application for variation of the premises licence, and applications received will be considered by the Licensing Board on a case by case basis.

- 3.11 The MIA Working Group will continue to address the recommendations made in an independent report by the Music Venue Trust, commissioned by the MIA Working Group. The most recent meeting of the group was on 9 March 2018.
- 3.12 One of the key milestones outlined in the Music Venue trust report – adopting Agent of Change - has been achieved through work undertaken by the wider music industry petitioning the Scottish Government.
- 3.13 The Agent of Change principle clearly places the responsibility for mitigating any detrimental impact of noise on neighbours with those carrying out the new development or operations. For example, where a new residential property is to be developed within the vicinity of an existing music venue, the responsibility for mitigating adverse effects should sit with the housing developer, as the 'Agent of Change'. Conversely, if a new music venue is proposed, or an existing venue is to be extended, the responsibility would be with the venue operator. The Scottish Government intend to include explicit policy guidance in the next National Planning Framework (NPF) and the Scottish Planning Policy, implementing the Agent of Change principle in recognising the need to support our live music venues.
- 3.14 Once the full extent of the legislative changes of Agent for Change are known, Licensing colleagues will organise consultation workshops for the sector.

### **World Cities Culture Forum**

- 3.15 The Director of Culture was again invited to, and presented at, the World Cities Culture Forum (WCCF) 2017 ([World Cities Culture Forum](#)) meeting in South Korea. The Forum explored access and participation in culture by local residents and the health and well-being benefits of cultural engagement. At the first meeting in London in 2015 the presentation focused on the development of Edinburgh's Culture Plan and the MIA work stream. The second meeting took place in Moscow in 2016 with the Director of Culture updating the Forum on the progress of the Culture Plan, the developing City region deal, and the process of collaboration in practice with the cities festivals since 2000. Festivals Edinburgh also presented to the Forum on the collaborative work of the major festivals, Thundering Hooves and the 70<sup>th</sup> Anniversary of Edinburgh as the pre-eminent festival city.
- 3.16 The Forum provides a unique platform for Edinburgh to share practice with other major cultural cities while also learning from others what challenges and opportunities they face. The full membership of the Forum is [here](#).

## **Culture Edinburgh Website**

- 3.17 The development of a Council-hosted website is a required culture plan action. It is hoped it will act as a vehicle to ensure public access to the Plan including update actions, tracking progress, amending and adding information as necessary. It will also offer other news, comment and relevant information on Council Services.
- 3.18 The development of the website has proved to be a challenging in-house project. The Culture Service continues to progress the project, and to seek a model to allow it to be completed and delivered. Current discussions indicate a timeline for launch of summer 2018.

## **City Region Deal**

- 3.19 The City Region Deal agreement has resulted in two major culture-related developments.
- 3.20 IMPACT Scotland will create a new world-class performing arts venue in the heart of Edinburgh, and a new home for the Scottish Chamber Orchestra (SCO). The venue will be immediately adjacent to a historic building on St Andrew Square. It will house a 1,000-seat auditorium and studio facilities to enable rehearsal, recital and recording space, as well as enabling community outreach and education, conferences and multi-art form use. The site will be enhanced by the provision of a restaurant, café and bar facilities. The Council will provide £5m in capital funding towards this development.
- 3.21 Subsequent to the conclusion of the UK partners Deal, and as a direct result of those negotiations, an agreement has been finalised between the Council, the Scottish Government and the members of Festivals Edinburgh to each contribute £1m per annum for five years towards a fund (equating to £15m over five years) to develop both festival programmes and practitioner skills. The Scottish Government has confirmed £1m for 2018/19 and has made an in principle commitment for the following four years subject to annual spending reviews. To enable forward planning and to maximize fundraising opportunities for the festivals, awards will be made in principle over the three-five years period and confirmed annually as part of the annual spending reviews.
- 3.22 This fund will be entitled 'PLACE' and will act as a strategic support to projects that meet the ambition, purpose and criteria of the development and delivery programme. In five years the programme will have supported the festivals' strategic shift to further diversify their partnerships with the year-round culture sector across the city and the nation; to drive creative innovation through long-term programming approaches; to increase career and skills development capacity for creatives and young people; and to build new and lasting relationships with under-served communities.

## **Desire Lines**

- 3.23 The Desire Lines Steering Group continues to meet. In 2018, a minimum of three events are planned with the details in the process of being finalised. These are currently expected to explore options to progress the shared agendas on Arts, Health and Well-being, the city's Cultural Infrastructure and the realistic ingredients to provide an environment to ensure flourishing Producers, Promoters and Practitioners. Members leading on the organisation and promotion of each event are working in tandem with the Culture service towards the delivery of what it is intended will be productive, practical sessions. The findings and outcomes from these sessions will also feed directly into the previously described Culture Plan review.

## **EPAD**

- 3.24 The Edinburgh Performing Arts Development (EPAD) ([Edinburgh Performing Arts Development Project Update](#) report) initiative has proved successful to date. The programme is currently funded by the Council, with the online database work being funded in partnership with Creative Scotland. EPAD will also undertake research to establish the practicality of involving commercial spaces in the provision of affordable rehearsal space across the city. EPAD contributes directly to the objectives of the Culture Plan to invest in artist and practitioner development, and support and sustain the local artistic community.
- 3.25 This objective is also being addressed through the establishment of a Project Fund in 2017/18 agreed by committee in [October 2016](#), by allocating 1% of the Third Party Grants budget in 2017/18.

## **Royal Edinburgh Military Tattoo Funding**

- 3.26 Partnership project funding of £50,000 has been achieved through the Royal Edinburgh Military Tattoo Charity (REMT) allowing more than £100,000 to be awarded in 2017/18 to grassroots performing arts development projects across Edinburgh (see Appendix 2). The REMT has indicated its willingness to work in partnership with the Council again on the Culture Project Fund in 2018/19. The REMT 2018/19 fund priorities are in the process of being agreed. The Project Fund reflects the priorities of the Culture Plan, specifically a need for greater support of emerging artists.
- 3.27 The 2017/18 Fund awarded grants to 24 projects, representing a range of art forms, from circus and dance, to theatre, digital arts, film and new writing. There were two rounds of funding, in the Spring and Autumn of 2017, with evaluation meetings taking place in April and December. There was strong demand for the fund, with 83 applications being received and requests for funding totalling £350,325 against the £111,020 available.

- 3.28 The applications were considered by a specialist panel, featuring performing arts industry professionals, REMT and Council officers. Aligned to the Culture Plan, the fund has supported projects delivering the following outcomes:
- 3.28.1 broad community engagement with high quality artists to create or experience new work;
  - 3.28.2 opportunities for young people to develop new skills through the creation of new work; and
  - 3.28.3 support for Edinburgh based artists to develop high quality new work through partnership.

### **Localities Fund**

- 3.29 A pilot to disseminate one-off events funding (£60,000) across Localities and in partnership with Localities Managers and colleagues was implemented in 2017/18. These funds were made available through the Scottish Government budget settlement at the end of financial year 2016/17.
- 3.30 Four panels were established comprising local elected members, Lifelong Learning service officers, community council members and voluntary sector representatives. The panels were chaired and facilitated by Council officers.
- 3.31 Fifty-four applications (amounting to a total value of £270,000) were submitted across the four Locality areas. Sixteen applications received support: four in North East; four in North West; five in South East; and three in South West. The full value of the Fund was awarded. A list of recipients is at Appendix 3.

### **Third Party Grants Review**

- 3.32 The progress of the Third Party Grants Review was also previously reported to the Culture and Sport Committee (Third Party Cultural Grants Co-production Conversations Update) on [25 October 2016](#) and an update report to the Culture and Communities Committee on [14 November 2017](#).

### **Creative Scotland Funding in Edinburgh**

- 3.33 Creative Scotland's Regularly Funded Organisation (RFO - three year revenue grant funding) application outcomes were announced earlier this year. A number of council-funded cultural grant recipients applied for this funding.
- 3.34 Creative Scotland (CS) RFO decisions for Edinburgh based organisations are attached at Appendix 4. These are Awards for the next three years (2018/19 to 2020/21).
- 3.35 The majority of the RFOs in Edinburgh received funding (standstill for most). Those organisations which have been significantly affected and are currently recommended for Council revenue funding are reported in the Culture Service Third Party Grants Funding report on this committee agenda.
- 3.36 There are also CS Open Funding and Touring programmes to which organisations can apply during 2018/19.

- 3.28 Any of the negatively affected organisations which are also funded by the Council have been contacted by Council officers, and are in the process of meeting with CS colleagues at time of writing. Officers will continue to monitor outcomes and subsequent business impacts and planning.

### **Thundering Hooves**

- 3.29 The progress on the [Thundering Hooves 2.0 Strategy](#) is reported to Corporate Policy and Strategy Committee as included in the Culture Plan Actions.

### **Public Art Practice Research**

- 3.30 The Culture Service and Edinburgh College of Art are partnering in a research project looking at the key factors that influence Public Art practice in the city of Edinburgh. The research parameters include funding, legislation, policy and planning as well as what is required to ensure that local settings are beneficial to the development of public art. The Scottish Graduate School of Arts and Humanities has funded a researcher to work on this for six months to look at the above in detail. To date, a number of individual meetings have taken place, as well as two ‘Collider’ workshops, involving approximately 40 stakeholders. The findings from this first phase of research will inform a wider inquiry, leading to a researcher report in May 2018.

## **4. Measures of success**

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- 4.1 Continuing close liaison with the Desire Lines Steering Group and the cultural sector and related agencies to support, develop and implement the Culture Plan.
- 4.2 Reporting actions carried out in 2018/19 to this Committee in March 2019.

## **5. Financial impact**

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- 5.1 Individual actions within the Culture Plan are contained within the work programmes and budgets of the Culture Service, and through partnerships and other relevant services across the Council.

## **6. Risk, policy, compliance and governance impact**

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- 6.1 There are no compliance impacts arising from this report.

## **7. Equalities impact**

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- 7.1 The citywide Culture Plan actions delivery methodology and Desire Lines activities ensure openness and accessibility.

7.2 The Culture Plan and associated reports can be downloaded from the Council website, and printed copies can be requested from the Service.

## 8. Sustainability impact

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8.1 The impacts of this report have been considered in relation to the three elements of the Climate Change (Scotland) Act 2009 Public Bodies Duties, and have been assessed as having no significant direct impact on carbon, climate change or general sustainability. The Plan's vision is about sustaining the city's cultural and creative success.

## 9. Consultation and engagement

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9.1 The Plan and its progress and delivery is predicated on a citywide open access and collaboration model.

## 10. Background reading/external references

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- 10.1 [Refreshed Cultural Policy Framework](#) to Policy Development and Review Subcommittee of the Culture and Sport Committee, 22 October 2013
- 10.2 Culture and Sport Committee: [Third Party Cultural Grants Co-production Conversations Update](#), 25 October 2016
- 10.3 Culture and Sport Committee: [Update On the Cultural Policy Review](#), 16 December 2014
- 10.4 Culture and Sport Committee: [Update on the Cultural Policy Review](#), 26 May 2015
- 10.5 Culture and Sport Committee: [Update on Review of Council Grants to Third Parties 2015-16](#), 20 October 2015
- 10.6 Culture and Sport Committee: [Thundering Hooves Actions and First Annual Health Check](#), 8 March 2016
- 10.7 Culture and Sport Committee: [Encouraging Live Music in Edinburgh - Update](#), 25 October 2016
- 10.8 Desire Lines [website](#)
- 10.9 [Third Party Cultural Grants Funding – Review Update](#), 14 November 2017

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## 11. Appendices

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Appendix 1 – Citywide Culture Plan Objectives and Actions Update 2017/18

Appendix 2 – New Project Fund Awards Listing 2017/18

Appendix 3 – Recipients of Locality Grant funding

Appendix 4 – Creative Scotland Decision for Edinburgh-based RFO's



## Citywide Culture Plan

### **Vision:**

City partners work together to keep culture and creativity at the heart of Edinburgh's success.

### **Objectives:**

1. Ensure that everyone has access to world class cultural provision.
2. Encourage the highest standards of creativity and excellence in all aspects of cultural activity.
3. Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round.
4. Articulate the positive impact of culture in Edinburgh and promote Edinburgh's cultural success locally, nationally and internationally.
5. Develop and support the infrastructure which sustains Edinburgh's cultural and creative sectors.
6. Invest in artist and practitioner development, and support and sustain the local artistic community.

## Citywide Culture Plan: Actions Update 2017/18

❖ The Actions highlighted in red have been progressed (with Council as lead).

|   | Action   | Timeline  |
|---|--|---|
| 1 | In collaboration with the Desire Lines Steering Group, create a citywide Culture Task Group                    | <b>Achieved &amp; concluded</b><br><br>(full update captured in main report)  |
| 2 | Maintain existing partnerships and continue to facilitate networks and opportunities for discussion and debate | <b>Ongoing</b><br><br>Example: Culture Service supporting next stages of Desire Lines Steering group activity plans for 2018/19; third party cultural grants review programme |
| 3 | Maximise the benefits of the Council's membership of the World Cities Culture Forum                            | <b>Ongoing</b><br><br>Director of Culture and Culture Manager (Museums and Galleries) attended; networked; presented at Forum 2017 (South Korea) – 3 <sup>rd</sup> Forum      |

|   | <b>Action</b>  | <b>Timeline</b>   |
|---|--|---|
| 4 | Work with others to promote greater understanding of the value and importance of the city's year-round culture and events to Edinburgh's success   | <p><b>Progressed; ongoing</b></p> <p>Example: Marketing Edinburgh promotional programmes; contribute to visitor levy debate; world cities culture forum Council membership / attendance /projects; agency funding partnerships for major events, e.g. Torchlight Procession/Hogmanay; cultural revenue grants portfolio and review; review of Museums and Galleries hours of operation.</p> |
| 5 | Gather and publicise a body of evidence which supports the case for investing in the cultural and creative sectors (using tools such as cultural mapping, economic impact analyses, surveys etc)                         | <p>Ongoing</p> <p>Example: Council Culture Service is active partner and advocate for Festivals five year funding package subsequent to City Region deal negotiations; Thundering Hooves 2.0 Music is Audible mapping; Edinburgh People Survey results</p>  |
| 6 | Improve collaboration within the Council to support the city's cultural and creative sectors and make it simpler for people to contact the right people in the Council for help and support (a 'one stop shop' approach) | <p><b>Progressed; ongoing</b></p> <p>Council Transformation programme on-going and website issues being</p>   |

|    | <b>Action</b>   | <b>Timeline</b>   |
|----|---|---|
|    |   | addressed; events management group in place   |
| 7  | Develop a range of opportunities for performers, others working in the cultural and creative sectors, and small organisations - such as affordable spaces for rehearsal and performance, and for pop-up exhibitions (promote database of available spaces and toolkit), and support for skill and project development | <b>Progressed; Ongoing</b><br><br>Spaces mapping exercise undertaken; online resource co-funded with Creative Scotland and developed; new project Council funding strand (£100,000 in year 1 in partnership with Royal Edinburgh Military Tattoo)   |
| 8  | Continue to collaborate in Creative Clusters and Hubs initiatives to maintain and enhance networks and artist/practitioner support and development  | <b>Ongoing</b><br><br>Culture Plan consultation process and subsequent networking has led to more active integration of bigger venues, such as EIF Hub and making available resources and skills development opportunities to entry level practitioners; continued funding EPAD programme |
| 9  | Carry out informal consultation, in partnership with Music is Audible group, on proposed changes to licensing   | <b>Achieved</b>   |
| 10 | Using the report commissioned in 2015 from the Music Venues Trust, and working in partnership with the Music is Audible group, develop other actions to support Edinburgh's live music provision and add these to this Plan   | <b>Ongoing</b><br><br>Council Cultural Venues leading on this. Scottish Government adopting   |

|    | Action   | Timeline   |
|----|--|--|
|    |  | Agent of Change within new planning guidance to Local Authorities. Next meeting due to take place on 9 March 2018.   |
| 11 | Work with licensing colleagues to hold workshops with relevant cultural partners on the 2016 Licensing consultation  | Licensing colleagues to progress; interim discussions have not as yet clarified/ progressed the position for relevant parties  |
| 12 | Continue to July 2016 the capacity building project (EPAD) for the theatre sector which is managed through the Festival City Theatres Trust and Traverse Theatre. Seek funding to continue project development beyond July 2016. | <b>Achieved and ongoing</b><br>EPAD have also progressed online database of affordable rehearsal spaces, and skills/mentoring development                                |
| 13 | Explore ways to replicate the theatre capacity building project for other art forms  | On-going<br>Example: Literature organisations looking at options to develop literary quarter and further develop partnership working opportunities                       |
| 14 | Implement outcomes of Third Party Grants review for cultural organisations from early 2016 (including stronger collaboration, developing new partnerships and creating new funding streams)                                      | <b>Progressed and ongoing</b><br>Co-production conversations - new project fund 2017/18 onwards;<br>Grants Review continues as major activity strand for Culture Service |

|    | Action  | Timeline   |
|----|---|--|
|    |   | Officers; acknowledgement of need for a degree of sector stability   |
| 15 | Develop new and collaborative approaches to funding packages, investment (including alternative funding mechanisms) and resources for the cultural and creative sectors with private and public partners                              | <p><b>On-going</b></p> <p>Key achievement: Royal Edinburgh Military Tattoo project funding partnership (£100,000); Localities Events Funding pilot (£60,000); Euro Athletic Championships 2018 Community Funding (£10,000) via Culture Service and made available to Localities via Lifelong Learning service (prev. Arts and Creative Learning)</p> |
| 16 | Continue to work with partners to maintain and enhance the city's cultural infrastructure, creating an environment which attracts and retains artists and creative people and supports the city's festivals and other cultural assets | <p><b>Ongoing</b></p> <p>Various models of support as appropriate including: Ross Pavilion project; King's Theatre proposals; Leith Theatre; Fruitmarket development plans; City Observatory redevelopment in partnership with Collective Gallery; museums joint collections facility at Granton in partnership with NMS</p>                         |

|    | <b>Action</b>   | <b>Timeline</b>  |
|----|---|--|
| 17 | At the time of writing, the outcome of the bid for an Edinburgh and South East Scotland City Region Deal has not yet been announced. If this Deal is awarded by the UK and Scottish Governments, cultural infrastructure projects will play a key part in the Deal's success. | Funding for IMPACT Scotland venue development. City centre provision of new venue and home for Scottish Chamber Orchestra; subsequent agreement between CEC, Festivals Edinburgh and Scottish Government for £15M fund over 5 years (£1M p.a. per partner) for programme content development (75%) and skills investment (25%) |
| 18 | Continue advocacy and support of a digital infrastructure strategy for the city to support innovation across all sectors  | <b>Ongoing</b><br>Currently principally through University including cultural organisations, such as Festivals Edinburgh in consultation programme with a view to digital recommendations and shared city agenda   |
| 19 | Explore how the Planning system can contribute to the delivery of cultural elements in new development sites and in the public realm  | <b>Ongoing</b><br>Culture Service continues direct advocacy for core need for place-making strategy to be delivered as part of city planning in medium and   |

|    | Action  | Timeline  |
|----|---|---|
|    |   | longer term alongside essential commercial and economic priorities<br><br>Economy Service adopting and further exploring short term cultural use for gap sites (Leith Depot site) |
| 20 | Research existing models elsewhere to ensure the consistent delivery of the best of public art in public spaces and work towards adopting a suitable model for Edinburgh                      | University Research Placement now with Culture Service – to report mid-2018 – further detail captured at 3.30 in report   |
| 21 | Improve and implement wayfinding (signage both physical and digital) to cultural venues and spaces across the city  | Ongoing – Council planning service  |
| 22 | Regularly assess and report to the Corporate Policy and Strategy Committee the Council’s progress in leading and contributing to agreed actions within the Thundering Hooves 2.0 Strategy     | Achieved and on-going   |
| 23 | Regularly assess and report to the Culture and Sport Committee (now Culture and Communities Committee) the progress made by the Council and partners towards meeting the Culture Plan Actions | Annual report   |

**Citywide Culture Plan Update January 2018**



## CULTURE PROJECT FUND IN PARTNERSHIP WITH THE ROYAL EDINBURGH MILITARY TATTOO

## LIST OF PROJECTS FUNDED IN 2017/2018

| Applicant                             | Project   | Award     |
|---------------------------------------|---|-----------|
| Drake Music Scotland                  | Commissioning acclaimed folk artists Lau to write new music performed by the Digital Orchestra at The Queen's Hall to celebrate Drake Music Scotland's 20th Anniversary.  | £4,000.00 |
| Creative Electric                     | Shoplifter<>Shapeshifter will work in partnership with local artists, independent retailers, shopping malls and community police to create a series of teaser performances and one main performance that explores the current trend for shoplifting haul videos, the impact these videos can have and the reasons why people create them. | £5,855.00 |
| Crate                                 | Group Hug - An intergenerational performance that celebrates human connection. Offering an invitation to stop, watch and connect whilst listening to the joyful soundscape of a children's choir.   | £4,533.00 |
| Nutshell                              | Come Bowling – A community engagement project with two bowling clubs contributing stories for the development of a new play by award-winning, Edinburgh Playwright, Morna Pearson.  | £7,968.00 |
| Magnetic North                        | To develop Lost in Music, a new piece of music-theatre for family audiences in collaboration with North Edinburgh Arts Centre.  | £5,000.00 |
| Tortoise in a Nutshell                | The Ornithopter blends marvellous invention, soaring rockets and wrecked wings into a fantastic celebration of failure. An adaption of an ancient myth into a modern spectacle.   | £5,650.00 |
| Dance Base, National Centre for Dance | Glimpse – a site-specific, immersive, multi-art and cultural performance in partnership with Dance Base, Company Chordelia, Dance Ihayami, Luke Pell and the Scottish Arts Club.  | £5,000.00 |
| Curious Seed                          | Back2School – BREAK OUT!: a creative residency project for pupils from Niddrie Mill Primary School in Craigmillar featuring live dance, theatre, music and art.   | £5,850.00 |
| ART WALK PORTY                        | Bandstand' explores the rich history of seaside and community music with a two-site participatory performance connecting up Joppa bandstand, Portobello with Princes Street Gardens, Edinburgh.   | £5,000.00 |
| Imagineate                            | SEXSES: a new performance project for teenagers about gender fluidity. Led by Mamoru Iriguchi, an Edinburgh-based award-winning performance artist and theatre designer. (to fund initial R&D week)   | £1,144.00 |

| <b>Applicant</b>         | <b>Project</b>   | <b>Award</b> |
|--------------------------|--|--------------|
| Active Inquiry           | Connecting Lives - A theatre project bringing together and telling stories of those affected by homelessness, mental health or domestic abuse.   | £4,800.00    |
| Citizen Curator          | Leith's Multicultural Music, an innovative project from Citizen Curator engaging new migrant and established Black and Minority Ethnic groups, in high-quality communal and traditional music-making workshops   | £2,080.00    |
| BE United                | 'Champions Tale' - An innovative dance and discussion showcase. Journey to South Africa and discover life of passion, hardship, determination and dreams.  | £4,895.00    |
| Circus Alba Ltd          | The Albanauts - Adventures in Time! A steampunk take on contemporary circus from Circus Alba's performance troupe, guaranteed to amaze!  | £4,990.00    |
| Creative Carbon Scotland | Creative Carbon Scotland, as part of their culture/SHIFT programme, will commission Edinburgh based theatre maker Alice Mary Cooper, to develop a new theatre work, Blue Cow, about what it means to be 'contaminated'.                                | £5,000.00    |
| Creative Electric        | Sinking Horses is an endurance performance that aims to open up dialogues surrounding mental health. It is informed and performed by women aged 18-64.   | £5,000.00    |
| Dance Ihayami            | IHAYAMI : I AM HERE - Five day summer school for 7-16 year olds. Indian dance, martial arts, and visual arts with performance on final day   | £4,790.00    |
| Lyra                     | A Christmas Tale: research and development into broadening Edinburgh's Christmas offer with a specially made production for harder to reach communities and families.  | £5,000.00    |
| Red Bridge Arts          | Lets call it love (working title) is an early development performance project by artist Andy Manley, facilitated by Red Bridge in a mini residency at North Edinburgh Arts.  | £3,450.00    |
| Red Note Ensemble        | Research and development collaboration between Red Note Ensemble and Matthew Hawkins - a re-imagining of the iconic Peter Maxwell Davies work Vesalli Icones.  | £3,800.00    |
| Strange Town             | Strange Town Acting for Screen course with Screen Education Edinburgh - the opportunity for young people to develop screen acting and filmmaking skills by making short films.   | £4,982.20    |
| Village Pub Theatre      | VPT 1 to 1 Intimate theatre in your local pub. From secrets whispered in shadowy nooks to stories dramatically erupting into the space, the audience will move through the bar to experience 1 to 1 encounters from seven distinct playwriting voices. | £5,000.00    |
| WILDFIRE THEATRE         | Working Class Women's Voice Meeting with women in disadvantaged communities to listen to their views, share opportunity information, support creative writing and involvement in theatre.  | £4,233.30    |
|                          |  |              |

| <b>Applicant</b>                      | <b>Project</b>   | <b>Award</b> |
|---------------------------------------|--|--------------|
| Janice Parker Projects with Luke Pell | In the Ink Dark is a dance, a poem, a wander. Made from memory and from conversation. A space for you to reflect, celebrate, imagine... New work from Luke Pell and collaborators supported by Janice Parker Projects. | £3,000.00    |

## Localities Events Fund

## North East Locality

| Applicant                   | Project   | Award     |
|-----------------------------|---|-----------|
| Citadel Arts Group          | <b>'Drama at the Dockers!'</b> : will explore Leith in the 1950s, beginning with memory collection in older people's centres to create a book of memories of this period of social change in Leith and the world. The book will be launched with pupil involvement, and some of the stories will be used to inspire a play scripted by one of our older writers' team. The play will be presented at Leith Dockers Club. The aspiration is to take the play to the Fringe in August. Additionally three short new plays will be performed at the Dockers in June during Leith Festival. | £4,895.00 |
| Multi Cultural Family Base  | <b>Time for Togetherness:</b> The aim of Time for Togetherness is to help create greater community cohesion by using music and dance to bring together, through three community ceilidhs, families from different ethnic and cultural backgrounds, who would otherwise face isolation in the community; migrants, asylum seekers and refugees.  | £2,855.00 |
| Out of the Blue             | <b>Meanwhile at the Leith Hub:</b> To hold an event on the site of the former tram depot to introduce the site and the project to those who would not generally participate in arts activity. The event will feature music, visual arts, crafts, food and gardening / landscaping for adults and children.  | £2,750.00 |
| Upward Mobility Gig Buddies | <b>North East Edinburgh: Real Gigs in Real Venues:</b> Support to stage four fully inclusive and accessible live music gigs to take place in mainstream venues in the North East of Edinburgh. Musicians will include some with additional support needs alongside established bands. People with additional needs and their families will be actively encouraged to attend with the intention to remove barriers (cost, support and opportunity).  | £4,500.00 |

## North West Locality

| Applicant   | Project  | Award     |
|---|--|-----------|
| Muirhouse Youth Development Group                           | <p><b>North Edinburgh Games:</b> MYDG run an annual youth work games for young people from Edinburgh at Loch Tay. Support is to run a taster event in North West Edinburgh ensuring local people have the opportunity to take part in activities e.g. archery, canoe, swim, tree climb, bike races that they would otherwise not be able to access. Showing identified groups that they can participate in physical activities no matter their ability or fitness level.</p> | £1,263.00 |
| Western Edinburgh Youth Engagement Partnership              | <p><b>Western Edinburgh Youth Arts and Culture Programme 2018/19:</b> A year-long programme of arts workshops, tasters, projects and events which encourages young people to participate in the arts, showcases their creativity and talents, using visual arts, music, dance and possibly filmmaking, and his intended to contribute to instilling a sense of ownership for the community in which they live.</p>   | £5,905.00 |
| South Queensferry and Rosebery Hall C.E. Centre Association | <p><b>The Almond Youth Talk Digital Arts Project 2018:</b> Funding will enable the South Queensferry and Rosebery Hall Management Committee and Partners to develop a participative art project. A group of local young people will be engaged in a time- limited digital arts project which will culminate in an exhibition at a community event.</p>   | £2,107.00 |
| North Edinburgh Arts  | <p><b>North Edinburgh Outdoor Cinema:</b> A two-day outdoor cinema event using the temporary play space and amphitheatre to screen films. The event will offer a chance for local residents to get together with their neighbours. It is intended that the screenings will be family favourites along with footage from the Screen Education Edinburgh Archive and films made by young people from across the area, and will tie in with the 2018 Year of Young People.</p>  | £5,725.00 |

## South East Locality

| Applicant                 | Project  | Award     |
|---------------------------|--|-----------|
| 20 More Projects          | <b>Dramatic Dumbiedykes:</b> The project will involve local residents to develop a theatre production about the experience of living in the city. It will be an intergenerational project aimed at bringing people together from all backgrounds and cultures, sharing cultural traditions in dance, music and theatre.  | £4,481.00 |
| 6VT Youth Café            | <b>6VT Platform Youth</b> - Free community showcase of Creative Arts and Youth Opportunities Fayre - open to all. In partnership with Scotrail, the first Youth Community Rail Partnership will be established aimed at promoting goodwill and safe involvement with the railway. It will include a free showcase of Young People's talent and invite youth work partners to present what opportunities are available in the locality. | £1,850.00 |
| Magic Festival            | <b>Young Carers – Life in Focus:</b> Life in Focus will offer children who are Young Carers in Edinburgh to plan and create an interactive, optical-illusion installation made from still images from their day to day lives which will be featured in one of Edinburgh's museums.   | £3,168.00 |
| Bridgend Inspiring Growth | <b>Bridgend Farmhouse Spring Forward Festival'</b> celebrates the completed renovation of what was a dilapidated old farmhouse and heralds its new beginnings as a vibrant community hub. The event will highlight and share local talent, arts and culture.   | £2,115.00 |
| Southside Association     | <b>Haddon's Court Mural:</b> Pop-up art event to take place over a week to create a mural in Haddon's Court Pend (between 106 and 112 Nicolson Street, Edinburgh) which will change perception and use of an unattractive area.  | £3,385.00 |

## South West Locality

| Applicant             | Project   | Award     |
|-----------------------|---|-----------|
| The Big Project       | <p><b>The Big Broomhouse Sing-a-long:</b> A unique opportunity for community members of all ages to come together and sing, as part of The Big Project's 15 year celebrations, with invitations to all residents in the community to participate in four accessible advance workshops in local schools, churches and community groups. Online resources will be available for those who wish to prepare or rehearse for the event in advance, this will also be accessible. The intention is to provide an uplifting experience that any community member can simply turn up to on the day, and share the sense of belonging, connection and joy that comes from group singing.</p> | £4,524.00 |
| Whale Arts            | <p><b>Wester Hailes Film and Moving Image Festival:</b> A series of events around making, screening and outdoor projection of archival and new film curated by, and made with, local people from Wester Hailes. The event will celebrate the rich social history and creativity of the local community.</p>   | £5,800.00 |
| Edinburgh Printmakers | <p><b>Fountainbridge Heritage Mural:</b> Work with Blameless Art Collective and local young people to revitalise the hoardings bordering the former Brewery site with a community mural inspired by the social and industrial heritage of Fountainbridge and the North British Rubber Company in particular.</p>  | £3,750.00 |

| Organisation                             | Artform             | Regular Funding Awarded - 3 years (£) | Regular Funding Awarded - 1 year average (£) |
|--|---------------------|---------------------------------------|--|
| Arika                                    | Multi               | 600,000                               | 200,000                                      |
| Arts and Business Scotland               | Creative Industries | 600,000                               | 200,000                                      |
| Centre for the Moving Image              | Screen              | 3,200,000                             | 1,066,667                                    |
| Collective                               | Visual Arts         | 850,000                               | 283,333                                      |
| Craft Scotland                           | Craft               | 1,000,000                             | 333,333                                      |
| Creative Carbon Scotland                 | Creative Industries | 450,000                               | 150,000                                      |
| Creative Edinburgh                       | Creative Industries | 284,000                               | 94,667                                       |
| Curious Seed                             | Dance               | 396,955                               | 132,318                                      |
| Dance Base                               | Dance               | 1,225,000                             | 408,333                                      |
| Drake Music Scotland                     | Music               | 380,000                               | 126,667                                      |
| Dunedin Consort                          | Music               | 300,000                               | 100,000                                      |
| Edinburgh Art Festival                   | Visual Arts         | 300,000                               | 100,000                                      |
| Edinburgh International Book Festival    | Literature          | 919,500                               | 306,500                                      |
| Edinburgh International Festival Society | Multi               | 6,952,000                             | 2,317,333                                    |
| Edinburgh Printmakers                    | Visual Arts         | 480,000                               | 160,000                                      |
| Edinburgh Sculpture Workshop             | Visual Arts         | 700,000                               | 233,333                                      |
| Federation of Scottish Theatre           | Theatre             | 795,000                               | 265,000                                      |
| Fruitmarket Gallery                      | Visual Arts         | 2,000,000                             | 666,667                                      |
| Grid Iron Theatre Company                | Theatre             | 673,200                               | 224,400                                      |
| Imagine                                  | Theatre             | 1,095,000                             | 365,000                                      |
| Luminate                                 | Multi               | 300,000                               | 100,000                                      |
| Lung Ha Theatre Company                  | Theatre             | 440,455                               | 146,818                                      |
| Lyra                                     | Theatre             | 300,000                               | 100,000                                      |
| Magnetic North Theatre Productions       | Theatre             | 300,000                               | 100,000                                      |
| Publishing Scotland                      | Literature          | 923,500                               | 307,833                                      |
| Puppet Animation Scotland                | Theatre             | 551,000                               | 183,667                                      |
| Red Note Ensemble                        | Music               | 645,000                               | 215,000                                      |
| Regional Screen Scotland                 | Screen              | 620,350                               | 206,783                                      |
| Royal Lyceum Theatre Company             | Theatre             | 3,630,000                             | 1,210,000                                    |
| Scottish Book Trust                      | Literature          | 2,579,792                             | 859,931                                      |
| Scottish National Jazz Orchestra         | Music               | 650,000                               | 216,667                                      |
| Scottish Poetry Library                  | Literature          | 902,500                               | 300,833                                      |
| Starcatchers Production                  | Theatre             | 300,000                               | 100,000                                      |
| Stellar Quines Theatre Company           | Theatre             | 528,000                               | 176,000                                      |



|                                       |             |           |         |
|---------------------------------------|-------------|-----------|---------|
| Stills: Centre for Photography        | Visual Arts | 441,000   | 147,000 |
| Tinderbox Collective                  | Music       | 300,000   | 100,000 |
| Traditional Arts and Culture Scotland | Multi       | 940,000   | 313,333 |
| Travelling Gallery                    | Visual Arts | 380,000   | 126,667 |
| Traverse Theatre                      | Theatre     | 2,600,000 | 866,667 |
| Voluntary Arts Scotland               | Multi       | 390,000   | 130,000 |
| Youth Theatre Arts Scotland           | Theatre     | 400,000   | 133,333 |

41,322,252

# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Museums and Galleries Edinburgh: Collections Development Policy 2018-2022

|                     |           |
|---------------------|-----------|
| Item number         | 9.2       |
| Report number       |           |
| Executive/routine   | Executive |
| Wards               | All       |
| Council Commitments | 15, 46    |

### Executive Summary

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The Culture Service's Museums and Galleries currently manages additions to the collections, and any disposal of artefacts or art, under the Collections Development Policy 2013-2017, which was approved by the former Culture and Sport Committee on [28 May 2013](#).

This policy is being revised in accordance with best practice, and to ensure that it complies with the most recent template for Collections Development Policies (2014), as stipulated by the Accreditation Scheme for Museums and Galleries in the UK, overseen in Scotland by Museums Galleries Scotland.

## Museums and Galleries Edinburgh: Collections Development Policy 2018-2022

### 1. Recommendations

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- 1.1 That Committee approves the appended Museums and Galleries Edinburgh: Collections Development Policy 2018-2022.
- 1.2 Instructs the Executive Director of Place to submit a revised Collections Development Policy for the period 2022-2026 to the first meeting of the Culture and Communities Committee (or its successor) in 2022.

### 2. Background

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- 2.1 Museums and Galleries Edinburgh is an accredited museums service. To retain Accreditation status, it is a requirement to have a formally approved Collections Development Policy, which provides an overview of current collections, and establishes themes and priorities for future collecting. The policy is underpinned by a full set of procedures which govern acquisition and disposal.
- 2.2 The [Accreditation Scheme](#) is a voluntary scheme that sets nationally agreed standards for museums in the United Kingdom (UK). It is a baseline quality standard that helps to guide museums to be the best they can be for current, and future, museum users. Although it is a UK-wide standard, it is not a 'one-size-fits-all' model. The expectations vary for museums of different types, sizes and scopes. There are around 250 Accredited museums in Scotland, ranging from large national institutions to small volunteer-run museums.
- 2.3 To achieve Accreditation, a museum must meet published requirements on how it is governed and managed, how it cares for and manages its collections, and the information and services it offers to museum users.

### 3. Main report

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- 3.1 Collections are at the heart of the museums and galleries service. They span different disciplines and are housed in a range of venues across the city. Aspects of the Council's collections are '[Recognised](#)' as being of National Significance as part of a Scottish Government scheme managed by Museums Galleries Scotland. As part of this Recognition, the service is eligible to apply for funding. The most

recent example being the grant towards the re-display of the lower floor at the Museum of Childhood.

- 3.2 The proposed new Collections Development Policy is attached at Appendix 1. It provides a framework for responsible and ethical acquisition and disposal of collections.
- 3.3 The policy is structured in accordance with the National Accreditation Scheme's current guidelines and formal approval is a requirement to ensure that Accreditation status is maintained. The policy provides a synopsis of the history and scope of the Council's current collections and identifies priorities and themes for future collecting. It explains how acquisitions are made, lists those institutions with similar or related collecting policies, references existing legislation that governs aspects of what we collect, and outlines procedures relating to disposal.

#### **4. Measures of success**

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- 4.1 Retention of Accreditation status for the Museums and Galleries Edinburgh service.
- 4.2 Clear guidance for curatorial staff, senior officers and members on the management of the city's museums and galleries collections.
- 4.3 Fulfilling the objectives of the Culture Plan:
  - 4.3.1 Ensure that everyone has access to world class cultural provision;
  - 4.3.2 Encourage the highest standards of creativity and excellence in all aspects of cultural activity;
  - 4.3.3 Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round;
  - 4.3.4 Articulate the positive impact of culture in Edinburgh and promote Edinburgh's cultural success locally, nationally and internationally;
  - 4.3.5 Develop and support the infrastructure which sustains Edinburgh's cultural and creative sectors; and
  - 4.3.6 Invest in artist and practitioner development, and support and sustain the local artistic community.

#### **5. Financial impact**

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- 5.1 The costs involved in implementing Museums and Galleries Edinburgh Collections Development Policy 2018 – 2022 will be contained within the Council's revenue budget.
- 5.2 Additional funding required to acquire new items for our collections is secured through the Jean F. Watson Bequest Fund and the Catherine Cowper Bequest, and through grants from the National Fund for Acquisitions, the National Art Collections

Fund, the Heritage Lottery Fund, the Art Fund, the Friends of the City Art Centre and Museums, and other sources.

## **6. Risk, policy, compliance and governance impact**

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- 6.1 Failure to adopt the Collections Development Policy would jeopardize Accreditation status for the Museums and Galleries Service.

## **7. Equalities impact**

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- 7.1 The report's contents are not relevant to the general equality duties of the Equality Act 2010.

## **8. Sustainability impact**

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- 8.1 The impacts of this report in relation to the three elements of the Climate Change (Scotland) Act 2009 Public Bodies Duties have been considered. The development of the collections belonging to Museums and Galleries Edinburgh will continue to help achieve a sustainable Edinburgh by contributing to the city's reputation as a cultural destination. This will benefit residents by contributing to Edinburgh's high quality of life, promote wellbeing, and will also support the city's economy.

## **9. Consultation and engagement**

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- 9.1 Not applicable

## **10. Background reading/external references**

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None

### **Paul Lawrence**

Executive Director of Place

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## **11. Appendices**

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Appendix 1 Collections Development Policy 2018-2022

# COLLECTIONS DEVELOPMENT POLICY

## 1 Relationship to other relevant policies

This policy is a revision of the statement that was last adopted by the Culture and Sport Committee on 28 May 2013. This policy sets out:

- Our mission, strategic aims and objectives
- Brief history of our current collections
- Summary overview of current collections
- Themes and priorities for future collecting
- Themes and priorities for rationalisation and disposal

The adoption and implementation of such a policy by the City of Edinburgh Council is a requirement of the Museums Accreditation Scheme, managed in Scotland by Museums Galleries Scotland. The contents of this policy have been developed to meet the requirements of the Accreditation Scheme for Museums and Galleries in the United Kingdom, Template Collections Development Policy, 2014.

This policy relates to Aim 1 of the National Strategy of Scotland's Museums and Galleries and its accompanying objective: *Maximize the potential of our collections and culture. 1(a): Improve and ensure the long-term sustainability of collections through care and preservation, and responsible acquisition and disposal.*

At Council level, this policy forms part of our service's commitment in fulfilling the Council's 52 Commitments, published in 2017. It also contributes to the following Culture Plan objectives:

- Ensure that everyone has access to world class cultural provision.
- Encourage the highest standards of creativity and excellence in all aspects of cultural activity.
- Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round.
- Articulate the positive impact of culture in Edinburgh and promote Edinburgh's cultural success locally, nationally and internationally.
- Develop and support the infrastructure which sustains Edinburgh's cultural and creative sectors.
- Invest in artist and practitioner development, and support and sustain the local artistic community.

It is an important component of the Museums and Galleries Edinburgh (MGE) current Service Plan, aim 4 of which states that as a service we want to: *Achieve excellence in the development, use and care of collections*. This document most directly relates to objective 4.1: *Create policies and plans for how we manage, develop and care for our collections*.

This policy informs our Care and Conservation Policy and Plan, Documentation Policy and Plan, and our Temporary Exhibitions Policy.

## **1.1 Statement of Purpose**

- 1.1.1 **Our Vision:** To inspire, enthuse and provoke through a shared passion for Edinburgh, art and history.
- 1.1.2 **Our Mission:** MGE enables people to connect with the city, its many histories and its role in presenting art from around the world. We do this through our collections, temporary exhibitions and public programmes, both physical and digital. We balance our responsibility to preserve, display and interpret collections with our mission to encourage debate, interaction, reflection and exploration.
- 1.3 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.4 By definition, MGE has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- 1.5 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.6 MGE recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. We will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.7 MGE will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 1.8 MGE will not undertake disposal motivated principally by financial reasons.

## **2 History of the Collections**

- 2.1 The collections belonging to the City of Edinburgh Council have, like many municipal collections, evolved in various ways over many decades. Some of the earliest civic portraits, for example, date from the 17<sup>th</sup> century. Accession registers date back to the late 19<sup>th</sup> century, when artefacts were held within the City Chambers as there was no museum provision at that time.
- 2.2 In 1907 Lady Stairs House in the Lawnmarket was gifted to the City for use as a museum, and the Council's collection of artefacts were transferred from the City Chambers. Today, the property (now renamed The Writers' Museum) displays items relating to some of Scotland's most famous historic and contemporary authors.
- 2.3 In 1926, Mr and Mrs William Reid left in trust to the nation Lauriston Castle, its contents and grounds. Since Mrs Reid's death in 1926, the Trust has been administered by the City (firstly Edinburgh Corporation, then Edinburgh District Council, and now by the City of Edinburgh Council). The Reid's Trust specifically stated that the interior should be preserved 'as at the death of the survivor of us', and consequently the Castle today remains a remarkable example of Edwardian taste.
- 2.4 Our Childhood collection was originally the work of City Councillor Patrick Murray (1908-1981). He was a passionate collector of toys and childhood memorabilia. When the Museum of Childhood opened in 1955, under Murray's stewardship, it was the first museum in the world devoted to the history of childhood. In 1996 Mrs Catherine E Cowper established a bequest to be used by the Museum of Childhood to acquire items for its collection which has subsequently been Recognised as Nationally Significant (under the Scottish Government's National Recognition Scheme).
- 2.5 In 1960 the Second Earl Haig donated a collection of items that document the life and military career of Field Marshal Earl Haig. Items from the collection are on permanent display within the Museum of Edinburgh.
- 2.6 In 1961 Miss Jean F Watson gifted a sum of money to the City of Edinburgh with instructions to build up a collection of Scottish visual and applied art. At her death she bequeathed an additional amount, and a bequest fund was established in her name to oversee future acquisitions. It still operates today, administered by a Committee of the Council.
- 2.7 In 1964, the City's fine art collection also benefitted from another significant donation, when over 300 artworks owned by the Scottish Modern Arts Association were gifted to the City. This collection is particularly rich in Victorian and Edwardian Scottish art.



- 2.8 In more recent times, the former Scottish Arts Council bequeathed a collection of modern and contemporary Scottish art to the City in 1998, and in 2011, the majority of the artworks in the Lothian Schools Art Collection were also transferred into the City's care.

### **3 Overview of current collections**

The general intention of this policy is to strengthen the scope of our existing collections by filling gaps, purchasing new work by contemporary artists and makers, and in some cases by acquiring comparative material (items which shed light on aspects of our collections through their contrast in style / usage / medium / manufacture, etc).

#### **3.1 Archaeology**

This collection comprises both archaeological material and the numismatics collection. The Archaeological collection currently spans the periods from Scotland's earliest settlers in the Mesolithic period (c.8500-4000 BC) to the 19<sup>th</sup> century. The collection's strength lies in its comprehensive coverage of Roman Cramond and the medieval and post-medieval burghs of Leith and the Old Town.

The small numismatics collection includes coins recovered from excavations (from Roman denarii to English groats) in addition to Scottish coins, Scottish medals and communion tokens and a few commemorative medals.

It is noted that the archaeology collections can, and do, complement many of the objects held in the social history collections. Archaeological approaches to object and material culture study is applicable to collections representing historical time periods, as well as proto-historical and prehistoric.

#### **3.2 Applied Art (including Lauriston Castle)**

Except for the Reid Bequest (see below), this collection is largely concentrated at the Museum of Edinburgh, with small groups of objects on display at The Writers' Museum, The People's Story and the Museum of Childhood.

The collection comprises five main elements:

- (I) Edinburgh and Canongate silver from the 17<sup>th</sup> century to the present day;
- (II) Edinburgh and Leith glass from the late 18<sup>th</sup> century to the present day;
- (III) Scottish pottery, particularly from south-east Scotland dating from the late 18<sup>th</sup> century to the present day;
- (IV) Edinburgh and Canongate long-case clocks, other clocks and watches; and
- (V) A small collection of Scottish jewellery from the 17<sup>th</sup> Century to the present day.

The Applied Art Collection of silver, ceramic and glass at the Museum of Edinburgh has been Recognised as Nationally Significant (under the Scottish Government's National Recognition Scheme).

**Lauriston Castle:** The Reid Bequest comprises Lauriston Castle, its contents and grounds, left in trust to the nation by Mr and Mrs W R Reid. Since Mrs Reid's death in 1926, the Trust has been administered by the City. The collections at Lauriston in part consist of items brought from the Reid's former home in Edinburgh, where Mr Reid created a series of rooms furnished in 'perfect taste' (see Ian Gow, *The Scottish Interior*). These collections form the basis of the furnishing in the house, but many further items were purchased, with specific locations or decorative purpose in mind, to create the outstanding Edwardian interior which characterises Lauriston Castle today.

The Reids furnished the entire property, including the servants' quarters, with items they considered appropriate, to create a unified decorative scheme. The Reid's Trust specifically states that the interior should be preserved 'as at the death of the survivor of us', and consequently the Castle today remains a remarkable example of Edwardian taste.

The collections comprise:

- (I) British and Continental furniture, including a fine collection of Southern Italian commodes;
- (II) Crossley Wool Mosaics;
- (III) urns and vases made from the Derbyshire Fluorspar known as Blue John;
- (IV) a large group of Caucasian and near-Eastern rugs;
- (V) Scottish, English and French clocks;
- (VI) a large collection of mezzotints;
- (VII) a group of Italian flower paintings; and
- (VIII) an extensive collection of Sheffield Plate.

### **3.3 Childhood Collection**

Accommodated in the Museum of Childhood, as well as the Museums Collection Centre, the City Chambers and Murrayburn Archive Store, this collection contains around 50,000 objects concerning every aspect of the concept of childhood.

Although the collection ranges in date from Ancient Egypt to the Computer Age and is international in its geographical spread, its main strengths are items relating to British children of the late 19<sup>th</sup> and 20<sup>th</sup> centuries. The museum's founder, Patrick Murray, also began a collection of children's books, which currently comprises approximately 20,000 volumes.

Contact is made frequently with other Scottish museums which acknowledge the Museum of Childhood as the country's leading repository for historical childhood items. In turn, the Museum of Childhood will direct items offered for sale or as donations which have a strong local significance to an appropriate local museum. The Museum of Childhood also has contact with comparable institutions in the rest of the UK, such as the V&A Museum of Childhood in London. The Museum of Childhood collection has been Recognised as Nationally Significant.

### **3.4 Fine Art**

The Fine Art collection comprises oil and acrylic paintings, watercolours, drawings, prints, photographs, sculptures, tapestries and installation works. Ranging in date from the 17<sup>th</sup> century to the present day, it consists mainly of works by Scottish artists, artists working in Scotland, and works with a strong Scottish connection. It covers a wide variety of subject-matter, including portraits and figure studies, landscapes, still lifes, genre scenes and abstract compositions. Although the collection is cared for at the City Art Centre, works are also displayed in the Museum of Edinburgh, the Writers' Museum, the Museum of Childhood, the City Chambers and many other public buildings in the City of Edinburgh. The Scottish Art Collection held at the City Art Centre has been Recognised as a Nationally Significant Collection under the Scottish Government's Recognition Scheme, managed by Museums Galleries Scotland.

The collection has five principal components:

- (I) Artworks that derive from the City's original civic collection of paintings. These include portraits of notable Edinburgh figures, such as former Lord Provosts, and topographical views of the City;
- (II) Artworks that have been transferred to the City's care from other art collections. These include works from the Scottish Modern Arts Association (presented in 1964), the Scottish Arts Council Collection (transferred in 1998), and the Edinburgh Schools Art Collection (transferred in 2011);
- (III) Artworks that have been acquired since 1962 with funds given, and later bequeathed, by Miss Jean F Watson. All acquisitions are approved by the Jean F Watson Bequest Committee;
- (IV) Artworks that are accepted as donations from organisations and individuals. Potential donations must fit within the remit of the Fine Art collection to be accepted; and
- (V) Artworks on long-term loan to the City for purposes of display and research. All long-term loans are subject to the terms and conditions of formal loan agreements.

### 3.5 Social History (including the Writers' Museum)

This collection spans The People's Story (Canongate Tolbooth), the Museum of Edinburgh, The Writers' Museum, Queensferry Museum and the collection associated with the former Newhaven Heritage Museum. The material of which it is made up encompasses four main subject areas:

- (I) Community life (cultural local traditions and religious beliefs, including those of black and ethnic communities; lesbian, gay, bisexual and transgender (LGBT) people and organisations; organisations such as Friendly Societies, political groups, cooperative movement, etc; local government and law enforcement; health, welfare and sanitation; education; entertainment, sport and public amenities; communications and currency and life in wartime).
- (II) Domestic and family life (household life and work; services; furnishings and fittings; household management: food, drink and tobacco; and hobbies, crafts and leisure activities) from post-medieval times to the present day.
- (III) Personalia and costume (personal administration and records, relics and mementos; costume; and personal care and well-being). The small costume collection includes civic and ceremonial costume and examples of working and occupational dress. A collection of historic tartan costume, portions of early tartan, prints, and items relating to the production of tartan were donated by J Telfer Dunbar in 1950.
- (IV) Working life (business and professional organisations; labour organisations; agriculture and fishing; energy and water supply; mining and mineral extraction; engineering and metalworking industries; manufacturing industries including food and drink, textiles, leather goods, footwear and clothing, timber and wooden furniture, printing and associated trades; rubber and plastics; construction trades; transport operations and communications; wholesale and retail distribution; hotels and catering; banking, finance, and insurance services; business services; cultural and recreational services and personal and domestic services). The collections include an impressive holding of trade union, political and friendly society banners and regalia.
- (V) The Haig collection is based at the Museum of Edinburgh, and documents the life and military career of Field Marshal Earl Haig. It contains personal belongings (including uniforms, ceremonial costume, decorations, freedom caskets, manuscripts, books, paintings, drawings, prints and photographs). The collection was donated by the second Earl Haig in 1960.

**The Writers' Museum:** The Writers' Museum collection comprises personal belongings, manuscripts, early editions, commemorative items, paintings, drawings, prints and sculpture primarily associated with Robert Burns, Sir Walter Scott and Robert Louis Stevenson. In the case of Stevenson, there are also photographs of the author, his family and circle. The Scott section includes items relating to the Scott Monument and its architect, George Meikle Kemp. The material associated

with Robert Burns forms part of the Robert Burns Collection (which is distributed across Scotland). That collection has been Recognised as Nationally Significant. There are a small number of items and books relating to Muriel Spark, Dorothy Dunnett and other contemporary writers.

### **3.6 Handling Collections**

A variety of objects are lent out in the form of handling collections. These are administered by the Outreach Service (currently based at the City Art Centre) and the Museum of Edinburgh. They are used for a variety of purposes including reminiscence with older people, handling sessions with children, informal learning sessions with a range of audiences, and community exhibitions. The handling collections offer hands-on engagement for communities with our collections.

These are non-core collections and consist of non-accessioned duplicate items, specifically collected or purchased items and replicas.

## **4 Themes and Priorities for Future Collecting**

The collections shall reflect the contribution made by all sections of Edinburgh's community. Every effort shall be made to develop those parts of the collection where this is not the case.

We will seek quality rather than quantity, and to acquire items of artistic, historic and cultural significance that can be interpreted for audiences in a meaningful and dynamic way.

We will acquire items only when we can guarantee that we have the capacity to ensure their long- term care.

In addition to artefacts, electronic media and related documentary material (such as photographs, digital media, video recordings, etc) shall be acquired. We will seek to document as fully as possible all items that are acquired.

Collecting material relating to contemporary Scottish society, visual arts and crafts will form a key component of our collecting strategy.

### **4.1 Archaeology**

Most future acquisitions will be the product of properly conducted archaeological excavations by external archaeological organisations, undertaken as part of the Council's development control process, and monitored by the Curator of Archaeology. In addition, there may be some acquisitions from casual archaeological finds and private collections which shall be subject to the requirements of paragraphs 10 – 13 below. The geographical scope of the collection will be confined to the area administered by the City of Edinburgh Council, except for items acquired for the purpose of comparison in display or for educational and research purposes.

As a comprehensive Scottish and international coin collection is held by the National Museums of Scotland, the development of the numismatic collection shall be restricted to coins and medals with a connection with the area of the City of Edinburgh, including types of coins known to have been used in Edinburgh in the past. Coins recovered during archaeological excavations shall continue to be acquired, subject to the requirements of paragraphs 12.1 and 12.2 below.

#### **4.2 Applied Art (including Lauriston Castle)**

The future development of the collection shall concentrate on filling gaps in the sub-sections indicated above, extending the historical time periods covered by the existing collections. Emphasis will be placed on acquiring items made in, or closely associated with Edinburgh, except for Scottish pottery, which has traditionally been drawn from a wider geographical area.

The Applied Arts Section will actively develop a collection of contemporary silver, ceramics and glass produced by makers currently living and working in Edinburgh, or closely associated with the city. Through donation or purchase, the section will also seek to improve the collections of 20<sup>th</sup> century material, particularly late 20<sup>th</sup> century pieces. Archival material (business correspondence, photographs, work books, pattern books, etc) relating to local potteries, glass factories and other manufactories, and the work of individual makers and studios will be collected to enhance the existing object-based collections.

**Lauriston Castle:** Under the terms of the Trust, it is inappropriate to widen the scope of the existing collection. However, it may be desirable to acquire items that fall into the following categories: items with a personal or family connection to the Reids; material relating to Mr Reid's company, Morison & Co; items that have associations with the house or any of the previous owners / occupants; items required to maintain the interior and collections in line with the terms of the Trust document; items which can be used to enhance the interpretation of the house (handling collection).

#### **4.3 Childhood Collection**

Within the tight constraints of storage and display space and curatorial staff resources, it is proposed to continue to add to the collection to extend our knowledge of childhood in the past and to represent contemporary childhood for the benefit of future museum visitors. Priority for expansion and gap-filling will be given to items in use before 1850, items in use during World War II, and carefully selected items from 1970 to the present day. Other particular areas to strengthen are children's furniture and household items, photographs, sports-related items (especially football-related) and material relating to the working lives of children.

#### **4.4 Fine Art**

The main objective shall remain the building of a representative collection of Scottish art from the 17<sup>th</sup> century to the present day. Given the strength of our existing topographical collection, continued emphasis shall be given to the visual documentation of the development of the City of Edinburgh, chiefly parts of the city that are less well recorded.

Gaps in the representation of important historical artists such as David Wilkie, Henry Raeburn, William Dyce, Sam Bough, etc shall be filled when opportunities arise and funding is available.

In line with the current MGE Service Plan, there will be a renewed emphasis on the purchasing or commissioning of works by contemporary Scottish / Scottish-based artists. Recognising the current demographic of the collection, as well as the increasing diversity of the artistic community within Edinburgh, there will be greater awareness regarding the work of contemporary female artists, and those from minority ethnic backgrounds.

The Jean F Watson Bequest Fund shall continue to be employed in line with the original minute of the bequest. It will be used for the purchase (and commissioning) of work by artists born, practicing in, or otherwise associated with Scotland, and particularly Edinburgh. This work shall include paintings, sculpture, prints and drawings, and items of applied art such as tapestries, stained glass, glass, ceramics, silver and jewellery. It shall be a requirement that works by local artists selected for purchase should be of sufficiently high quality to achieve national standing. The Jean F Watson Bequest Advisory Panel is guided by a Collecting Strategy most recently revised in 1997, following the distribution of the former Scottish Arts Council collection.

#### **4.5 Social History (including The Writers' Museum)**

Chronologically, the Social History collection covers a time span from the beginning of the post-medieval period to the present day. An active programme of contemporary documentation shall be pursued with an attempt to record the areas of rapid change in the area. Due to storage limitations the collection of contemporary material will largely be of ephemeral material.

The main emphasis shall continue to be on the acquisition of items owned, produced, or used in the City of Edinburgh Council area. Occasionally, items from outwith this area shall be collected for purposes of comparison, to illustrate an important point, or if they belong to categories of objects relevant to Edinburgh but unrepresented in the collection. This will be done after consideration of the interests of any other museums in the relevant area.

A policy of collecting shall be adopted to fill existing gaps. In addition to artefacts, contemporary photographs, videos, and other related documentary material shall be acquired. Items must be as fully documented as possible when they are collected. Preference will be given to items with a strong local provenance or story. It is clear that there are many gaps particularly in the early period. Items to fill these gaps will be actively sought.

As an important collection of historic costume and textiles exists in the National Museum of Scotland, future additions to our costume collection shall be confined to well-documented items with specific connections with Edinburgh. Additions to the J Telfer Dunbar tartan collection shall be sought to reflect the interest and importance of this collection.

Additions to the banner and regalia material shall be sought, covering the period from the 18<sup>th</sup> century to the present day.

The Social History collections include many items relating to Leith. Parts of these collections were donated by the former Leith Museum Trust to be held in trust until a suitable Accredited museum in Leith is established. Attention will be given to collecting items for this intended future museum in Leith.

**The Writers' Museum:** Emphasis shall be given to acquiring items with a direct connection with the writers, in preference to commemorative objects, and development shall be largely concentrated on filling gaps. Acquisition of items related to other major Scottish literary figures will be considered where appropriate.

#### **4.6 Handling Collections**

Future development would involve collecting to add to or complement the current handling collections. Collections to develop would include: Material for schools loan boxes, including World War 1 and 2 material and other items such as toys and games; material for reminiscence/ handling with community groups - in particular, social history items from the 1950s onwards and collecting material to represent the diversity of the city and changes since the 1950s; collecting and contemporary collecting of material relating to the Leith, Newhaven and Queensferry areas of Edinburgh, and finally the updating of resources such as tapes and videos to CD and DVD.

### **5 Themes and priorities for rationalisation and disposal**

5.1 By definition, MGE has a long-term purpose and possesses permanent collections in relation to its stated objectives. MGE recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.



- 5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

## **6 Legal and ethical framework for acquisition and disposal of items**

- 6.1 MGE recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

## **7 Collecting policies of other museums**

- 7.1 MGE will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

- 7.2 Specific reference is made to the following museum(s):

### **All subject areas**

Members of the East of Scotland Museum Partnership

### **Archaeology**

National Museums of Scotland

### **Applied Art**

National Museums of Scotland

East Lothian Museums Service

Fife Museum Service

Glasgow Museums and Art Gallery

Aberdeen Museum and Art gallery

Perth Museum and Art Gallery

McManus Galleries, Dundee

### **Childhood Collections**

V&A Museum of Childhood, London

The National Trust Museum of Childhood, Sudbury Hall, Derbyshire

Highland Museum of Childhood, Ross and Cromarty

Museum of Childhood, Lancaster

Glasgow Museums

### **Fine Art**

National Galleries of Scotland

Glasgow Museums and Art Gallery

Aberdeen Museum and Art Gallery

McManus Galleries, Dundee

Fife Council Museum Service (Kirkcaldy Museum and Art Gallery)

Perth Museum and Art Gallery

### **Social History**

National Museums of Scotland

Scottish Mining Museum

Scottish Maritime Museum

Scottish Fisheries Museum

Tartan Society

Bemersyde House (Earl Haig)

City of Edinburgh Council Archives and Libraries

### **Writers' Museum**

Scottish Borders Council Museum Service (Sir Walter Scott)

Abbotsford House (Sir Walter Scott)

Dumfries and Galloway Museum Service (Robert Burns)

National Trust for Scotland (Robert Burns)

National Library of Scotland

National Museums of Scotland

Burns Scotland Partnership of Recognised Collections

- 7.3 Acquisitions not covered by the policy: Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

## **8 Archival holdings**

- 8.1 MGE does not intend to acquire archival material unless there are exceptional reasons to do so.

## **9 Acquisition**

- 9.1 The City of Edinburgh Council, as the governing body, has overall responsibility for the stewardship of the collections.
- 9.2 The Service Manager, Cultural Venues (Museums and Galleries), as the Council's senior museum professional, shall normally have delegated authority and responsibility for the acceptance or rejection of potential gifts or bequests to MGE, for soliciting gifts of material for the collections within the terms of this policy, and for making recommendations and taking action on the purchase of museum objects.
- 9.3 The Curatorial and Engagement Manager, in consultation with history and childhood curatorial staff, and with reference to the Collections Care Officer, shall approve all potential donations, gifts or bequests to the social history, literary and childhood collections. The Archaeology Officer, in consultation with the Curatorial and Engagement Manager, shall authorise acquisitions to the archaeology collection. Potential acquisitions may be rejected on the grounds of significance, condition, or an inability to ensure their long-term care. The exception to this are any acquisitions made through the Committee on the Jean F Watson Bequest.
- 9.4 The Committee on the Jean F Watson Bequest oversees acquisitions made to the city's fine and applied art collections using funds bequeathed to the Council by the late Miss Jean F Watson. The Committee, comprised of Councillors and external advisers, considers acquisitions proposed by curatorial staff via reports authorised by the Executive Director of Place. The Committee also oversees acquisitions made to the Childhood collections through the Cowper Bequest.
- 9.5 All potential donations, gifts or bequests are subject to a 28 day approval period.
- 9.6 MGE will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

- 9.7 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from 1 November 2002, MGE will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

## **10 Human Remains**

- 10.1 As MGE holds or intends to acquire human remains from any period, it will follow the guidelines in the 'Guidance for the Care of Human Remains in Scottish Museums' issued by Museums Galleries Scotland in 2011.

## **11 Biological and geological material**

- 11.1 MGE will not acquire any biological or geological material.

## **12 Archaeological Material**

- 12.1 MGE will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 12.2 In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities, although such material as human remains and environmental samples are not covered by the law of bona vacantia. Scottish material of chance finds and excavation assemblages are offered to museums through the treasure trove process and cannot therefore be legally acquired by means other than by allocation to MGE by the Crown. However, where the Crown has chosen to forego its title to a portable antiquity or excavation assemblage, a Curator or other responsible person acting on behalf of the City of Edinburgh Council, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

## **13 Exceptions**

13.1 Any exceptions to the above clauses will only be because MGE is:

- acting as an externally approved repository of last resort for material of local (UK) origin.
- acting with the permission of authorities with the requisite jurisdiction in the country of origin.

In these cases, MGE will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. MGE will document when these exceptions occur.

## **14 Spoilation**

14.1 MGE will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

## **15 The Repatriation and Restitution of objects and human remains**

15.1 The governing body of MGE, acting on the advice of MGE's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the Care of Human Remains in Scottish Museums' issued by Museums Galleries Scotland in 2011), objects or specimens to a country or people of origin. MGE will take such decisions on a case by case basis, within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

15.2 The disposal of human remains from museums in Scotland will follow the guidelines in the 'Guidance for the Care of Human Remains in Scottish Museums' issued by Museums Galleries Scotland in 2011.

## **16 Disposal Procedures**

16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.

16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

- 16.3 When disposal of a museum object is being considered, MGE will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for MGE collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by MGE will also be sought.
- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of MGE acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the Museums Association's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, MGE may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

- 16.10 Any monies received by the governing body of MGE from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Museums Galleries Scotland.
- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

### **Disposal by Exchange**

- 16.13 The nature of disposal by exchange means that MGE will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.
- 16.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the Museum Association's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

- 16.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

### **Disposal by destruction**

- 16.14 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.



# Culture and Communities Committee

2.00pm, Tuesday, 20 March 2018

## Museums and Galleries Edinburgh: Temporary Exhibitions Policy 2018-2022

|                     |   |
|---------------------|---|
| Item number         | 9.3                                     |
| Report number       |   |
| Executive/routine   |   |
| Wards               | All                                     |
| Council Commitments | <a href="#">46</a> , <a href="#">15</a> |

### Executive Summary

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Provision of a temporary exhibition programme, changing regularly to attract new, diverse audiences and to enable creative working with a range of community-based and artistic partners, is a key objective of the Museums and Galleries Edinburgh's Service Plan 2013-2018 which helps progress the aim to deliver a world-class capital city museums and galleries service.

The previous Temporary Exhibitions Policy (2013-2017) has been reviewed and updated in alignment with requirements of the [Accreditation Scheme](#), the United Kingdom (UK) museums sector national standard, and to reflect the Service's current aims and objectives in exhibition programming.

It is requested that Committee approve the new Temporary Exhibitions Policy (2018-2022) which is appended to this report.

## Museums and Galleries Edinburgh: Temporary Exhibitions Policy 2018-2022

### 1 Recommendations

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- 1.1 Committee is asked to:
  - 1.1.1 approve the proposed Museums and Galleries Edinburgh Temporary Exhibitions Policy 2018-2022.

### 2 Background

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- 2.1 The Museums and Galleries Service operates 14 'A' and 'B' listed venues across Edinburgh, welcoming over 700,000 visitors a year. The service generates an annual income of over £800,000 and the majority of venues are free at point of access. The collections number over 220,000, including four which are designated by the Scottish Government as being of [national significance](#).
- 2.2 As stated in the current Service Plan 2013-2018, the Museums and Galleries Edinburgh (MGE) vision is:
  - 2.2.1 "To inspire, enthuse and provoke through a shared passion for Edinburgh, art and history".
- 2.3 The MGE mission is stated as follows:
  - 2.3.1 "Museums and Galleries Edinburgh enables people to connect with the city, its many histories and its role in presenting art from around the world. We do this through our collections, temporary exhibitions and public programmes, both physical and digital. We balance our responsibility to preserve, display and interpret collections with our mission to encourage debate, interaction, reflection and exploration".
- 2.3 Provision of a temporary exhibition programme, changing regularly to attract new and diverse audiences and to enable creative working with a range of community-based and artistic partners, is a key objective of the Service Plan 2013-2018 which helps progress the aim to deliver a world-class capital city museums and galleries service.

### 3 Main report

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- 3.1 The existing policy on temporary exhibitions by MGE has expired. A review was undertaken and the policy has been updated in accordance with best practice, as stipulated by the Accreditation Scheme for Museums and Galleries in the UK.
- 3.2 Temporary exhibitions have been a key feature of MGE since the 1970s. They are shown in the City Art Centre, Museum of Childhood, Museum of Edinburgh, Writers' Museum, People's Story, Queensferry Museum and Travelling Gallery, which has a national remit and is a Regularly Funded Organisation of Creative Scotland.
- 3.3 Temporary exhibitions fulfil a number of different functions. They attract diverse visitors to venues and promote public engagement on a range of subjects. They enable presentation of permanent collection items in new contexts and the display of loan material that might not otherwise be available to the public. Temporary exhibitions advance scholarship, knowledge and understanding in different disciplines and media. They serve a social function and act as a platform for education and learning activities. All major museums and galleries stage temporary exhibitions.
- 3.4 The proposed new Temporary Exhibitions Policy 2018-2023 is attached at Appendix 1. It defines the aims and programme focus across the museums and gallery service, including the Travelling Gallery.
- 3.5 The policy is structured in accordance with the national Accreditation Scheme's guidelines. It describes the methods used and people involved in planning the programme of temporary exhibitions and the criteria used in their selection. It explains how exhibitions are developed and implemented, the important role of public programmes and retail as part of the overall exhibition package, and outlines the processes involved in the evaluation and review of exhibitions.

### 4 Measures of success

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- 4.1 Numbers of visitors, levels of retail income, and positive media coverage. Audience research is also conducted to obtain direct feedback, and qualitative evaluation which is used to shape future exhibition policy and programming.
- 4.2 Fulfilling the objectives of the Culture Plan:
  - 4.2.1 Ensure that everyone has access to world class cultural provision;
  - 4.2.2 Encourage the highest standards of creativity and excellence in all aspects of cultural activity;
  - 4.2.3 Support greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round;
  - 4.2.4 Articulate the positive impact of culture in Edinburgh and promote Edinburgh's cultural success locally, nationally and internationally;

- 4.2.5 Develop and support the infrastructure which sustains Edinburgh’s cultural and creative sectors; and
- 4.2.6 Invest in artist and practitioner development, and support and sustain the local artistic community.

## **5 Financial impact**

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- 5.1 The costs involved in implementing Museums and Galleries Edinburgh Temporary Exhibitions Policy 2018-2023 will be contained within the Culture Service revenue budget. Considerable additional funding to mount temporary exhibitions is secured through grants, sponsorship and partnership working.

## **6 Risk, policy, compliance and governance impact**

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- 6.1 There is no risk, policy, compliance and governance impact arising from this report.

## **7 Equalities impact**

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- 7.1 The report’s contents are not relevant to the general equality duties of the Equality Act 2010.

## **8 Sustainability impact**

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- 8.1 The impacts of this report in relation to the three elements of the Climate Change (Scotland) Act 2009 Public Bodies Duties have been considered. Temporary exhibitions by Museums and Galleries Edinburgh will continue to help achieve a sustainable Edinburgh by contributing to the city’s reputation as a cultural destination. This will benefit residents by contributing to Edinburgh’s high quality of life, promote wellbeing, and will also support the city’s economy.

## **9 Consultation and engagement**

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- 9.1 Consultation has been carried out with staff and exhibitions feedback compiled from museums and galleries visitors was reviewed

## **10 Background reading/external references**

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- 10.1 Report to Executive of the Council, 6 September 2005 [City Art Centre – Proposed three year exhibition strategy.](#)

10.2 Report to Culture and Sport Committee, 12 March 2013 [Museums and Galleries Edinburgh: Temporary Exhibitions Policy 2013-2017.](#)

**Paul Lawrence**

Executive Director of Place

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## **11 Appendices**

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Appendix 1 Museums and Galleries Edinburgh Temporary Exhibitions Policy 2018-2022

# Museums and Galleries Edinburgh

## Temporary Exhibitions Policy 2018 – 2022

### 1 Relationship to other relevant policies

This policy is a revision of the statement that was last adopted by the Culture and Sport Committee on 12 March 2013. This policy sets out:

- Our mission, strategic aims and objectives
- Policy Aims
- Programme Focus
- Programme Planning, Criteria, Development and Implementation
- Programme Evaluation and Review

This policy relates to Aim 2 of the National Strategy of Scotland's Museums and Galleries and its accompanying objective: *Strengthen Connections: Between museums, people and places to inspire greater public participation, learning and well-being.*

At Council level, this policy forms part of our service's commitment in fulfilling the Council's 52 Commitments, published in 2017.

It is an important component of the Museums and Galleries Edinburgh (MGE) current Service Plan, aim 1 of which states that as a service we want to: *Deliver a world-class capital museums and galleries service.* This document most directly relates to objective 1.3: *Provide a dynamic range of exhibition and public programmes.*

#### 1.1 MGE Statement of Purpose

**Our Vision:** To inspire, enthuse and provoke through a shared passion for Edinburgh, art and history.

**Our Mission:** Museums and Galleries Edinburgh (MGE) enables people to connect with the city; its many histories and its role in presenting art from around the world. We do this through our collections, temporary exhibitions and public programmes, both physical and digital. We balance our responsibility to preserve, display and interpret collections with our mission to encourage debate, interaction, reflection and exploration.

This policy provides guidance on the programming, planning and staging of exhibitions at Museums and Galleries Edinburgh (MGE) venues, which are operated by the City of Edinburgh Council. These venues include the City Art Centre,

Travelling Gallery, Queensferry Museum and the four venues on the Royal Mile - Museum of Childhood, Museum of Edinburgh, Writers' Museum and People's Story.

## **2 Policy Aims**

- To present stimulating and challenging exhibitions on a variety of subjects.
- To promote public engagement and participation through a vibrant programme of changing exhibitions and thereby raise awareness of the permanent collections.
- To provide inspirational and learning experiences in welcoming environments.
- To attract local and international visitors to MGE venues.

## **3 Programme Focus**

MGE cares for a wide range of collections in a number of different venues. The broad appeal of the collections and diverse programme of temporary exhibitions and events attract a cross-section of the community, developing existing audiences and encouraging new ones.

Exhibitions are an integral part of MGE's mission and have been a key element in the development of the Service over the last 55 years. The City Art Centre has been an important part of Edinburgh's cultural infrastructure since the 1960s and has played a major role in defining temporary exhibitions culture in the City. The Travelling Gallery is a unique national institution that plays an important educational role in presenting contemporary art across Scotland. The four museums on the Royal Mile are well-established and have staged significant temporary exhibitions over the years.

### **3.1 City Art Centre**

The City Art Centre is home to the City's collection of historic and contemporary Scottish art, one of the most comprehensive in Scotland. It also stages a vibrant temporary exhibitions and events programme.

The City Art Centre's collection of Scottish art is *Recognised* by the Scottish Government as being of national importance. The collection consists of around 4,800 works, including paintings, watercolours, drawings, prints, photographs, art textiles, sculpture and installation art dating from the 17<sup>th</sup> century to the present day. It lies at the heart of the City Art Centre's exhibitions and events programming, which is showcased in a variety of ways.

Floor -1 of the City Art Centre is dedicated to the display of its collection, with a changing programme of two exhibitions annually. On the other gallery floors, artworks from the collection are used as starting points from which to explore wider

aspects of Scottish art, with works acting as centrepieces for exhibitions supplemented by external loans. Works from the collection also act as springboards for more in-depth re-assessments of Scottish artists, particularly those who have been largely passed over by art critics and historians. To this end, the City Art Centre welcomes new strategic partnerships with organisations and/or freelance curators from the wider cultural and heritage sector for the development of exhibitions and projects that tie in closely with its collection.

The City Art Centre also showcases group and one-person exhibitions by contemporary Scottish or Scottish-based artists and makers, ideally with links to the fine art collection. Through its programme, the City Art Centre seeks to engage with the rich and diverse artistic community within Edinburgh (galleries, collectors, art historians, artist-run spaces, artists, makers, amongst many others), giving opportunity for collaboration and occasions when the latest contemporary work being produced in the City can be displayed.

The City Art Centre will continue to work alongside curators and artists to present exhibitions that explore current debates and topical issues.

### **3.2 Travelling Gallery**

Travelling Gallery is a contemporary art gallery in a bus and is unique to Scotland. Its function and core mission is to take an exciting and experimental programme to every part of Scotland, allowing access and learning for all.

Travelling Gallery presents two 16 week exhibitions a year which tour remote, rural, urban and suburban communities throughout Scotland. It builds strong partnerships with local authorities, schools, colleges, arts organisations and festivals to work collaboratively across Scotland and create a sense of place and improve quality of life through an understanding of the potential of creativity. Each exhibition has a strong creative learning programme of artist talks, film screenings, workshops, events, learning packs and interpretative materials. All Travelling Gallery staff spend time with the gallery on tour to present the exhibitions to audiences of all ages and a volunteer programme is in place to give opportunities to anyone seeking a career in arts provision and education.

Travelling Gallery exhibitions and learning programme continue to reflect diverse practices from local and international artists. It has successfully commissioned artwork and exhibitions that have inspired audiences from all ages and backgrounds, and has been a successful spring board for recent graduates and early career artists.

The majority of funding for Travelling Gallery comes from external sources (such as Creative Scotland, foundations and local authorities). The programme will therefore address the strategic priorities of these stakeholders.



### **3.4 Museum Venues**

The museum venues with designated temporary exhibition space include Queensferry Museum, Museum of Edinburgh, People's Story, Museum of Childhood and Writers' Museum. Across these sites the Service manages and displays a rich variety of objects from History, Decorative Art, Childhood, Literary and Fine Art collections, some of which are *Recognised* as being of National Significance. There are many different collections within these broad categories, many of which relate to the history of Edinburgh and surrounding area, and its people from early times until the present day. Others have a broader range; for example, the Childhood collection is international in scope, and the collection of Scottish Pottery is national in scope.

The historic fabric of most of these buildings mean there is limited space available for temporary exhibitions; nonetheless there is a regularly changing programme of exhibitions within this constraint.

The diverse collections housed within the Museum Venues allow the exhibitions to encompass four distinct themes - Edinburgh (including Queensferry), Exploration of Childhood, Scottish Literature and Community Outreach. These are described below:

#### **Edinburgh Focus**

The Museum of Edinburgh holds the History collections, a variety of objects that tell the story of the City, from James Craig's plans for Edinburgh's New Town to Greyfriars' Bobby's dinner dish. The building itself is also of intrinsic historic and architectural value.

The Museum of Edinburgh also displays material from the Nationally Recognised Decorative Art collections, namely Edinburgh and Canongate Glass and Silver, and Scottish East Coast Ceramics. The aim of temporary exhibitions featuring these collections is to provide regular opportunity to present stored material, explore their design and manufacturing history and to create strong links to the History collections which include items about the people who made and used decorative art.

The People's Story explores the domestic and working lives of Edinburgh's people from the late 18<sup>th</sup> century to the present day. Displays include a bookbinder's workshop, wartime kitchen, tea room and jail cell – all material focus on the social history, culture, crafts and trades, and the people of Edinburgh. The aim of temporary exhibitions staged here is to foster pride in Edinburgh's heritage; to provide a safe and welcoming space to explore contemporary, sometime challenging, issues, and to provide a platform for community-led or co-produced displays with and by local people.

## **Exploration of Childhood**

The Museum of Childhood presents exhibitions designed to increase awareness and understanding of the history of childhood and to explore issues related to current concepts of childhood.

## **Scottish Literature**

Collections at the Writers' Museum primarily celebrate the lives of three of Scotland's most influential writers: Robert Burns, Sir Walter Scott and Robert Louis Stevenson. The Museum is linked to Makars' Court, an evolving national literary monument. The Writers' Museum aims to encourage the appreciation of Scottish literature, and reading and writing more generally.

In line with Edinburgh's status as the first UNESCO City of Literature, the Writers' Museum also serves to promote recognition of Edinburgh and Scotland as a world centre for literature and literary activity. Space for temporary display is limited due to the historic nature of the building, but all exhibitions have a literary theme or draw inspiration from Scottish writers, Scottish literature, reading or writing, using a diverse range of media.

## **Community Outreach**

The aim of MGE's Outreach Programme is to work with the City's residents to empower them to connect with museum and gallery resources and participate in, or co-create, a wide variety of activities, exhibitions or events. The programme focuses on those who, for various reasons, do not already access MGE resources. This involves working in partnership with community and special interest groups across Edinburgh's different neighbourhoods.

Temporary exhibitions displayed in community venues such as libraries, schools, care homes and shopping centres are a key part of this work. Limited temporary display space is also available for community organisations to mount exhibitions within the Museum Venues, following approval of exhibition proposals submitted which fit with the requirements of this policy.

All proposed community exhibitions will complement or enhance MGE's collections and the themes that they illustrate. They will also either:

- Relate specifically to the Edinburgh area, or
- Explore topics relevant to the people of Edinburgh.

## **4 Programme Planning**

### **4.1 City Art Centre**

The City Art Centre programmes at least two years in advance with some exhibitions planned up to four or five years in advance. Most of its exhibitions run for four to five months. All exhibitions should show a high standard of work and be of exceptional quality. They should also align with the Service's vision and key objectives.

Exhibitions with more popular appeal will generally be staged to coincide with the Edinburgh Art Festival. The majority of exhibitions have free entry, but admission charges, where necessary, may be levied to help cover costs.

### **4.2 Travelling Gallery**

Since Travelling Gallery only initiates two exhibitions per year, the Curator does not actively encourage proposals from artists or organisations, but invites artists on an individual basis to participate in a programme up to three years ahead. However, the Curator does consider proposals which address Travelling Gallery's objectives, especially collaborations with other organisations which have a geographic emphasis.

### **4.3 Museum Venues**

Together the Museum Venues host a minimum of three temporary exhibitions each year, consisting of a mixture of in-house exhibitions devised by curatorial staff, loan or touring exhibitions, and displays created in collaboration with local groups, individuals or other partners. Due to high demand for the limited space available, exhibitions tend to be programmed at least one or two years in advance.

These exhibitions fulfil one or more of the following criteria:

- Attract new audiences
- Highlight items from MGE collections, including the Reserve Collections
- Be of local or national relevance
- Involve collaborative working
- Have a community focus
- Focus on contemporary issues

## **5 Criteria**

### **5.1 City Art Centre**

The City Art Centre does not accept unsolicited proposals for exhibitions. Anyone wishing to discuss a potential proposal should in the first instance email [museumsandgalleries@edinburgh.gov.uk](mailto:museumsandgalleries@edinburgh.gov.uk) with the subject 'City Art Centre Proposal'. All proposals will be carefully considered by the curatorial team at the City Art Centre. Advice and comments are also sought, where relevant, from colleagues and senior management.

### **5.2 Travelling Gallery**

Travelling Gallery exhibitions programme is approved by stakeholders and the Travelling Gallery Advisory Group.

### **5.3 Museum Venues**

All temporary exhibition proposals received will be carefully considered on a regular basis by the relevant curatorial staff. Advice and comments are also sought, where applicable, from colleagues and senior management.

Exhibition proposals must meet the specified criteria outlined above. In other words, proposed exhibitions must:

- Fit within the defined strategic aims and exhibition themes;
- Meet the high-quality standard required (this standard must be met by the individual items and by their overall presentation);
- Be considered likely to attract the projected audience;
- Be achievable within budget.

Written guidance is available to individuals and groups interested in proposing a temporary exhibition with MGE and all applicants are encouraged to get in touch to discuss ideas early on in the process. Contact [museumsandgalleries@edinburgh.gov.uk](mailto:museumsandgalleries@edinburgh.gov.uk) for further information.

## **6 Development**

### **6.1 Standards**

All exhibitions follow MGE conservation and collections procedures to ensure activities adhere to Museum Accreditation Standard 2014 and SPECTRUM. All loans to the Service will be covered by an agreement signed by both lender and MGE.

## **6.2 Partnerships**

MGE actively seeks to work with a diverse range of partners locally, in the UK and further afield. The aim is to build long term relationships in order to increase scope for subject matter, audience composition and funding opportunities. Partnerships also provide the opportunity to stage ambitious work, share knowledge and develop skills, enabling efficiencies, as well as increasing public profile. MGE will continue to establish new partnerships, with arts organisations and individuals, creating longer term strategic connections to build capacity, develop resilience and underpin future growth. These relationships will be used to realise new temporary exhibitions and to explore the potential of site-specific commissions.

## **6.3 Curatorial Research and Travel**

Curatorial staff require time for research and travel to seek out exhibitions, develop proposals with partners and to plan self-generated projects. Continuing professional development activity will be encouraged to address individual needs and specialisms.

# **7 Implementation**

## **7.1 Public Programmes**

MGE develops a dynamic programme of events to engage with a range of groups and to create diverse events for everyone.

The learning programmes encourage family groups to enjoy the buildings and collections together. A varied programme of workshops, historical lectures and special events is also aimed at adults. Community groups are encouraged to visit the venues, and MGE will tailor an event to suit these groups.

Public Programmes also work on a project basis with different groups across the city. Gallery-based learning experiences are developed for different groups, such as the learning spaces in the galleries that promote learning for all.

MGE cultivates partnerships with different organisations to develop projects and events, with a particularly strong tradition of working with and developing programmes for schools and Higher and Further education institutions.

Public Programmes organise a variety of different programmes accompanying select exhibitions including:

- Special tours
- Talks and lectures
- Adult craft events

- Family learning programmes
- School programmes
- Venue-based community programmes
- Programmes and project-based work with Further and Higher education institutions
- Programmes for children under 5

For information on programmes and public events visit [edinburghmuseums.org.uk](http://edinburghmuseums.org.uk). Events are listed under the 'What's on' page.

## **7.2 Retail and Publishing**

Exhibitions are supported by the MGE shops. A range of merchandise is provided for visitors, which helps to generate income to support the programmes.

Catalogues: An exhibition catalogue is generally only available where resources allow.

Other merchandise: With temporary exhibitions bringing in additional visitors the aim is to provide an interesting and relevant range of goods for them to buy. This may be split between 'off the shelf' products, where items are already produced by an external supplier, merchandise produced by partners, and products developed by MGE.

Off the shelf merchandise: Products are sourced for each exhibition from a wide range of suppliers and contacts.

Exhibitor and artist merchandise: Merchandise may already be available from partners. Otherwise support may be available for partners to help produce catalogues and other items, such as postcards and prints. This merchandise would tend to be bought on a sale or return basis and with a standard mark-up. Certain exhibitions may attract a different approach that would need to be agreed with MGE.

Product Development: MGE can produce merchandise specifically for exhibitions developed from MGE collections, and occasionally for exhibitions developed from partners' collections. This involves securing the relevant permissions and associated costs and working with suppliers to produce a range of merchandise.

## **7.3 Funding**

The Service has three principal sources of funding: Council budget (which includes a dedicated exhibitions budget), commercial income and public grants.

Planning for all exhibitions includes the identification of appropriate external funding bodies and/or sponsorship, both of which usually require a two-year lead in period. This may be increased or reduced depending on the scale of the exhibition.

## **7.4 Legacy**

The exhibitions programme should produce a legacy, so that the benefits of today's activity and investment are preserved for future visitors and staff. This might take a number of forms, depending on the nature of the exhibition and may include outputs such as core exhibition module designed to tour to public venues, a photographic archive, publication of new or revised collections information, online resources and acquisitions. Outcomes may include increased staff skills, new audiences or greater public awareness of the collections.

# **8 Evaluation and Review**

## **8.1 Programme Evaluation**

MGE exhibition programmes are analysed as to their impact, the effectiveness of the marketing and to identify visitor profiles and motivation. This is particularly useful for exhibitions designed to attract new audiences or a particular demographic group. Performance indicators currently employed include:

- Visitor figures
- Online feedback/Trip advisor reviews
- Figures of booked groups coming in via Public Programmes
- Retail income including spend per customer and visitor to customer conversion rate
- Media coverage
- Visitors' comments
- Attendance at related events and their evaluation
- Audience research including Culture Republic reports, focus groups, web research and physical evaluations of gallery spaces and gallery-based surveys
- Digital visitor feedback and number of page visits
- Social media profile and level of engagement
- Income generation (admission charges, Public Programmes charges)

Evaluation data is reviewed regularly and used to enhance or alter the exhibition programmes accordingly.

## **8.2 Policy Review**

This Temporary Exhibitions Policy will be reviewed every five years. Feedback is welcome throughout this period and will be sought from a range of stakeholders.

Comments or suggestions about either the exhibitions programmes or Temporary Exhibitions Policy, should be communicated through the website: [edinburghmuseums.org.uk](http://edinburghmuseums.org.uk).