

Culture and Sport Committee

10.00 am, Tuesday, 30 November 2015

Summer Festivals 2015

Item number	7.4
Report number	
Executive/routine	
Wards	All

Executive summary

This report provides highlights of the eight summer Festivals, noting that the overall rising trend in attendances since 2012 has continued this year. Innovative collaborative programming, and initiatives to encourage and enable greater participation by younger audiences, are amongst other common themes.

The report also provides some highlights from work by Festivals Edinburgh over the summer festival period, following the launch of *Thundering Hooves 2.0: A Ten Year Strategy to Sustain the Success of Edinburgh's Festivals*.

Links

Coalition pledges	P24 and P31
Council outcomes	CO20
Single Outcome Agreement	SO2

Summer Festivals 2015

Recommendations

- 1.1 To welcome the artistic success and continuing development of the city's summer Festivals.

Background

- 2.1 Attendances increased for the majority of the summer Festivals between 2012 and 2014. That trend of growth has continued this year, with further record-breaking figures recorded by the Festival Fringe which increased its ticket sales by just under 115,000 this year, an increase of over 5% compared to summer 2015, and several others reporting their best ever attendances.
- 2.2 The summer Festivals continue to develop their programmes through innovative collaborations, with external partners and funders, and also with each other. The Tattoo's first collaboration with another festival resulted in dance piece *A Bollywood Love Story*, which was performed in five-minute and hour-long versions at the Tattoo and the Mela respectively. *The Harmonium Project*, a free outdoor event on 7 August to mark the opening of the 2015 Edinburgh International Festival (EIF) and the 50th anniversary of the Edinburgh Festival Chorus, was commissioned by the EIF from 59 Productions, who worked in collaboration with the University of Edinburgh to develop this new artwork, with support from EventScotland. This attracted a large audience on the night and significant positive attention around the world.
- 2.3 The summer Festivals also continue their wide range of initiatives to reach out to children and families, making their programmes accessible to all and designing accompanying educational and industry events to include children and young people.
- 2.4 Further details about the programmes, media coverage and special activities of the Festivals are provided below. A summary of recent work by Festivals Edinburgh, following the launch in May of the *Thundering Hooves 2.0 Strategy*, is also included, covering three of the main themes within that Strategy.

69th Edinburgh International Film Festival (17 – 28 June)

	2013	2014	2015
Attendance at ticketed events	44,000	46,000	50,360
Attendance at non-ticketed events	1,200 (estimated)	12,000	14,600

- 3.1 The 69th Edinburgh International Film Festival showed 164 features from 36 countries, including 24 World Premieres, 8 International Premieres, 16 European Premieres, 84 UK Premieres and 2 Scottish Premieres. The Festival achieved a 9% increase to ticketed events, and its free Film in the City screenings also attracted a larger audience than that of 2014's programme. Box Office takings increased by 60% following the increase in admissions, a price restructure, and enhanced Gala screenings and events.
- 3.2 High profile films screened at the Festival included the opening night gala *The Legend of Barney Thomson*, and *Amy*, *Inside Out*, *45 Years*, *Diary of a Teenage Girl* and *13 Minutes*. Film industry guests included Ewan McGregor, Haskell Wexler, Robert Carlyle, Karen Gillan, Asif Kapadia, Freema Agyeman, Jane Seymour, Rhys Ifans, Johnnie To, Ashley Jensen, James Cosmo and Alexander Skarsgard.
- 3.3 Major events included a sell-out screening at the Festival Theatre to celebrate the 30th anniversary of the Film Festival's 1985 UK premiere of Robert Zemeckis's *Back to the Future*. This was accompanied by Alan Silvestri's score performed live by the Royal Scottish National Orchestra (RSNO).
- 3.4 Highlights from the Film Festival's Industry Programme included the *Wellcome Trust Ideas Lab*, *Distribution Rewired* and the second annual *Scottish Film Summit*. The Festival welcomed 544 Filmmaker guests, an increase of 53% on 2014, and 1090 Press and Industry Delegates (including for the first time 16-26 year old Youth Hub passholders).
- 3.5 EIFF's Young Programmers curated a film strand for young people called '*The Young and the Wild*' and also badged a series of films across the programme to denote suitability for these audiences.
- 3.6 Other youth activities included a '*Youth Hub*' educational programme which, for the first time, enabled youth audiences to sign up for 'Youth Hub' delegate passes to access some of the wider EIFF Industry programme. This was a big success with audiences aged 15-19 (some of those who are traditionally hardest to reach) increasing to 11% of the total audience (up from 7% in 2014).

- 3.7 The *Edinburgh Schools Film Competition* received a high number of applications from nursery, primary and secondary schools across the city. Several schools also took part in film screenings, media days and workshops.
- 3.8 Family activities included a sell-out Family Gala Screening of Disney Pixar's *Inside Out* at the Festival Theatre, with EIFF and Disney collaborating on free engagement activity such as face painting and balloon modelling. The co-director of the film, Ronnie Del Carmen, travelled from Los Angeles to attend the screening and introduce his film to the audience. He also took part in wider education and Youth Hub activities.

37th Edinburgh Jazz & Blues Festival and 4th Festival Carnival (17 - 26 July)

	2013	2014	2015
Attendance at ticketed events	26,850	30,000	36,500
Attendance at non-ticketed events	25,000 (estimated)	31,445 (estimated)	31,000 (estimated)

- 3.9 Attendance and sales set new records in 2015, and revenue from ticket sales rose by 11% over the previous year. The growth was driven by the ongoing popularity of events at the Tron Kirk, now established as a key venue for the Festival; the demand for concerts at Festival Theatre; and for the first time this year, the programme at the Spiegeltent in St Andrew Square.
- 3.10 There were 150 concerts presented over ten days, with the Festival also attracting good audiences to events at the Jazz Bar, the Spiegeltent in George Square, the Queen's Hall, Summerhall and Heriot's Rugby Club.
- 3.11 The Edinburgh Festival Carnival proved very popular, as did the Mardi Gras, although the Carnival's post-Parade programme was shortened by a downpour. This affected the attendance which was still estimated as the same as that of 2014. Artists from China, India, the West Indies, the USA, and all over Europe joined professional and amateur local participants in a 700-strong parade. Edinburgh's community participation at the Carnival was significantly increased. The media coverage for the Carnival included front page pictures in the Times, the Scotsman, the Evening News, and the Metro, as well as extensive coverage on the BBC, STV, and many websites.
- 3.12 The Festival's drive to appeal to younger audiences was spearheaded by a new mini-Festival at Summerhall, "Cross The Tracks", which was hailed as an "unmitigated success" by the Scotsman.
- 3.13 The Festival produced many unique concerts; invested in creative projects and substantive promotions featuring Edinburgh and Scottish musicians; and presented a host of major international names, many on an exclusive UK basis.

The blues programme was stronger than ever, and featured a ten-concert programme curated by two Edinburgh musicians, featuring musicians they had met whilst on a Festival-funded trip to set up collaborations in the USA.

12th Edinburgh Art Festival (30 July – 30 August)

	2013	2014	2015
Attendance at ticketed events	2,443	2,793	78,216
Attendance at non-ticketed events	285,757	297,626	146,019 (recorded) Plus 73,490 (estimated)

- 3.14 This year the Festival included 41 exhibitions at 28 venues across the city; a new exhibition platform dedicated to early career artists; a curated programme of seven new works conceived for the Festival by Scottish and international artists under the theme of *Improbable City*; and 128 specially programmed events. Prominent art critic [Waldemar Januszczak](#) commented in the Sunday Times and on his own website that “*Edinburgh was once an art desert at festival time. Yes, there were alternative comedians hiding under every manhole cover, but if you were a lover of the visual arts there was little reason to go. Until 2004, when the Edinburgh Art Festival was founded, and everything got better.*”
- 3.15 Approximately 90% of the programme was free at the point of access. The 2015 programme attracted strong audiences, with 78,216 attendances at ticketed exhibitions and events; 146,019 recorded attendances at galleries and festival commissions; and an estimated 73,490 engagements with projects sited in public places (such as Charles Avery’s sculpture in Waverley Station).
- 3.16 Independent research conducted by Culture Republic demonstrates a continued demand for a strong visual arts presentation at the heart of the summer festivals. In face-to-face interviews at the Festival’s Kiosk, 91% of those surveyed strongly agreed that Edinburgh Art Festival offered something different to the other festivals, 94% agreed or strongly agreed that the visual arts are a key element of Edinburgh’s summer festivals and 99% agreed/strongly agreed that Edinburgh Art Festival is an important part of Edinburgh’s cultural offering. Of those surveyed, 90% agreed or strongly agreed that the Festival was better or far better than other comparable festivals or events, and 94% agreed that the Festival makes visual art more accessible.
- 3.17 Over 330 articles covering the 2015 Festival appeared in the national, UK and international press. International coverage increased again this year, with a total of 44 articles, compared to 40 in 2014, in a wide variety of international outlets, including Frankfurter Allgemeine Zeitung, Boston Globe, South African Art Times, Globe and Mail, Huffington Post and Sing Tao Daily. Broadcast coverage

included 16 pieces across BBC 2 Edinburgh Nights, BBC World Service Outlook, BBC Radio 6 Music, BBC Radio Scotland, the Janice Forsyth Show, Monocle Radio, and STV.

- 3.18 The Festival continued its work to bring art out of the gallery and into public spaces in the city, including, for the first time, a sculpture in Waverley Station. The Festival works with the Council to make use of key heritage buildings within the city. For the third year running, the Art Festival used Trinity Apse for an exhibition. The Festival was also able to use the Old Royal High School for the second year running, siting two projects in that venue.
- 3.19 In 2015, an estimated 478 children and young people participated in workshops and drop in activities run as part of the Explorers Education programme. This included dedicated workshops for children with complex support needs, children on the autistic spectrum, and young people excluded from mainstream education. In addition the Festival delivered a workshop for education practitioners to introduce them to possible activities and resources available. The Festival distributed 5,000 free activity booklets for children and families in galleries and libraries throughout the city.

69th Edinburgh Festival Fringe (7 – 31 August)

	2013	2014	2015
Attendance at registered events	1,943,493	2,183,591	2,298,090 (estimated)

- 3.20 An estimated 2,298,090 tickets were issued for 50,459 performances of 3,314 shows in 313 venues across Edinburgh. The number of tickets issued reflects a 5.24% increase in comparison to tickets issued in 2014. An estimated 27,918 performers took to the stage in the 2015 Fringe compared with 26,821 in 2014.
- 3.21 The Edinburgh Festival Fringe roadshow series continues to be a valuable year-round resource for venues and companies wishing to take part in the Fringe and offers a unique opportunity to get information and ask questions in person. Throughout the year the Festival Fringe Society undertook a programme of roadshows and events in the UK, one of which was streamed live. The Edinburgh Festival Fringe increased the international outlook of the Fringe Society undertaking various activities to increase participation from international artists. Relationships with other festivals were also consolidated through visits and reciprocal hosting of roadshows by, for example, Adelaide Fringe, Amsterdam Fringe, Brighton Fringe, Dublin Fringe, Melbourne Fringe, National Arts Festival Grahamstown, and Orlando Fringe. The Society also took part in events at festivals and conferences in Auckland, Avignon, Bergen, Montreal, New York, and Reykjavik.

- 3.22 Made in Scotland, in its seventh year in 2015, is an initiative funded by the Scottish Government to showcase the best of theatre, dance and music from Scotland at the Edinburgh Festival Fringe. Supported through the Scottish Government's Edinburgh Festivals Expo Fund, it is a partnership between the Edinburgh Festival Fringe Society, the Federation of Scottish Theatre (FST), the Scottish Music Centre and Creative Scotland. Taking the form of a curated showcase, the Made in Scotland initiative is a platform for Scottish-based artists to present and promote their best work at the Fringe through direct financial support towards the presentation of their work. In addition to the subsidy, the Fringe Society and the FST have developed a year-round programme of training, support, advice and networking events to enable companies to best prepare for participation in Made in Scotland and the Festival Fringe, supporting them to achieve their objectives for participation, including raising their profile and touring opportunities. The 2015 showcase of 23 shows was well received and collected five awards and one nomination across four of the shows, and fifteen five-star reviews across 11 of the showcase shows.
- 3.23 A programme of over 85 free professional development sessions was offered to participants by the Fringe Society and a number of external partners via the Fringe Central Events Programme. These included workshops, discussions, networking opportunities and creative labs that were free and open to anyone involved in a Fringe show. These sessions covered a wide range of topics, from practical sessions on copyright and contracts to discursive symposia on children's theatre and circus, and included sessions on Making the Most of Your Fringe, Touring, Health and Wellbeing, Breaking Down Barriers (provoking discussions around accessibility and equalities at the Fringe and the wider performing arts sector), Inspiration, Starting Out and Environmental Sustainability. Attendance at these events was over 6,000.
- 3.24 Following a pilot in 2014, a new initiative this year was a scheme launched by the Fringe Society, in collaboration with the Council and Virgin Money, aimed at providing complimentary tickets to Fringe shows for children and young people who are in the Council's care. This project, called *Access Fringe – Children and Young People*, made £173,172 worth of tickets from 233 shows in 38 venues available to children and young people whose circumstances would not normally allow them to participate in cultural activity. *Access Fringe – Children and Young People* is a part of the Fringe Society's commitment to making the Fringe accessible to all and is one of a series of initiatives designed to tackle the physical, economic, social and geographic barriers that prevent people from participating.
- 3.25 The Royal Mail celebrated this year's Edinburgh Festival Fringe by issuing a special postmark which was applied to stamped UK mail from 7 - 31 August.

Royal Mail's postmarks are reserved for special occasions and are used to recognise significant events, historical anniversaries or support charitable causes. This was the first time in the Royal Mail's 500 year history that a festival has been featured on a postmark.

66th Royal Edinburgh Military Tattoo (7 – 29 August)

	2013	2014	2015
Attendance at ticketed events	220,000	220,000	220,000

- 3.26 The 2015 Royal Edinburgh Military Tattoo ran from 7 - 29 August and marked the Tattoo's 17th consecutive sold-out season.

- 3.27 This summer's *East Meets West* themed-event was one of the most impressive ever staged – a celebration of universal harmony, while saluting the richness of international culture and the creative spirit of human endeavour.

- 3.28 With over 1,200 performers, 140 Chinese entertainers, 50 Bollywood dancers and one or two other surprises - the Military Band of The People's Liberation Army of China along with the Changxing Lotus Dragon Dance Folklore Group - the show presented a cornucopia of talent from around the globe.

- 3.29 Performers came from other parts of Europe, America, Asia, Australasia and Canada to share the stage with some of the finest British Armed Services performers represented this year as the Tattoo remembered the 75th anniversary of the Battle of Britain.

- 3.30 August 2015 also marked the Tattoo's first collaboration with another Edinburgh Festival. *A Bollywood Love Story* was presented in conjunction with the Edinburgh Mela and funded by the Scottish Government's Edinburgh Festivals Expo Fund.

- 3.31 The Bollywood piece brought together dancers from communities across Scotland as well as professional dancers from India who, in company with the Tattoo Highland Dancers, staged a spectacular never-before-seen item on the Castle Esplanade. This partnership, under the artistic direction of Teamwork Arts from New Delhi, concluded with a full length production staged as part of the Edinburgh Mela on Sunday 30 August 2015.

69th Edinburgh International Festival (7 – 31 August)

	2013	2014	2015
Attendance at ticketed events	158,500	162,115	163,994
Attendance at non-ticketed events	250,000 (estimated)	266,700 (estimated)	277,300 (estimated)

- 3.32 *The Harmonium Project* opened the 2015 Festival in spectacular fashion. This free public event outside the Usher Hall attracted an audience of approximately 19,500 people. Digital animations created by 59 Productions were projected onto the exterior of the Usher Hall, accompanied by a pre-recorded performance of John Adams's *Harmonium*, performed by the Edinburgh Festival Chorus and the Royal Scottish National Orchestra under Peter Oundjian. *The Harmonium Project* marked both the opening of the 2015 Festival and the 50th anniversary of the Edinburgh Festival Chorus and was created in partnership with the University of Edinburgh and with support from Event Scotland. The Edinburgh International Festival (EIF) would like to record its thanks and appreciation for the positive and engaged assistance of staff and elected members of the City of Edinburgh Council in the delivery of this very complex event. *The Harmonium Project* was a huge success, attracting media coverage which saw dynamic and creative images of Edinburgh broadcast around the world as well as a massive positive public response on social media.
- 3.33 Overall, the EIF issued over 82% of all available tickets for performances, with approximately 40% of these performances virtually sold out. It is estimated that the attendance at this year's Festival was over 441,200 with Scottish ticket buyers joined by those travelling to Edinburgh from 78 nations. Over 163,900 tickets were issued and the total box office income reached over £3.8million.
- 3.34 The 2015 Festival extended its reach in a number of different ways. In addition to the estimated 19,500 people attending *The Harmonium Project*, approximately 6,000 people attended the city-wide community brass band project *Fanfare*; an estimated 250,000 people around the city enjoyed the *Virgin Money Fireworks Concert*, nearly 1,800 school pupils attended a special Schools Concert in the Ross Theatre on the morning of the Fireworks Concert, and a Family Concert was presented in the Queen's Hall, allowing children and families to see and hear the music from Festival 2015.
- 3.35 The *Fanfare* project was a free, day-long, citywide event involving 12 brass bands which took place in 12 different locations along the Water of Leith Walkway. It harnessed Scotland's community of brass bands by working with the Scottish Brass Band Association, and was inspired by the performances of *En avant, marche!* by les ballets C de la B, directed by Alain Platel.

- 3.36 The new Hub Sessions series of concerts with artists such as Chilly Gonzales, Alexi Murdoch and Anna Calvi and concerts by FFS (Franz Ferdinand and Sparks) and Sufjan Stevens proved extremely popular and further extended the Festival's reach and impact.
- 3.37 The *Young Musician's Passport* scheme entered its third year with active subscribers increasing by 41%: 1,650 free and half price tickets were issued. Once again, the Festival engaged with schools in Edinburgh, East Lothian, West Lothian and Midlothian to help widen awareness and promotion of the scheme.
- 3.38 The Festival's three-year creative arts project with Castlebrae Community High School was highlighted during August by the creation of an installation of the pupils' work in The Hub (a guerrilla knitting project) and the screening of a film about the school which included all pupils and staff. The screening was attended by pupils, teachers and community leaders, as well as Fiona Hyslop MSP, Cabinet Secretary for Culture and External Affairs.
- 3.39 Percussionist Colin Currie, the Young Musician's Passport Ambassador, delivered the *Edinburgh International Festival Young People's Lecture* to over 100 pupils drawn from Edinburgh secondary schools; the *Herald Young Critics* scheme, in its 12th year, invited 75 young people selected to explore the art of criticism, the arts and writing and six *Magic Flute* and four *Ballet am Rheim* workshops were run in secondary schools in Edinburgh, giving pupils the opportunity to engage with International Festival artists.
- 3.40 The year-round schools programme continued to offer a wide range of opportunities to young people and adults in Edinburgh in 2015: the *Art of Listening* and *Soul Boxes* projects engaged with over 1000 pupils (P7 – S2) in 32 workshops.
- 3.41 The Festival's website – eif.co.uk – continued to perform well, with on-line sales increasing to 65% of the total, compared with just over 50% the previous year.

32nd Edinburgh International Book Festival (15 – 31 August)

	2013	2014	2015
Attendance at ticketed events	122,814	122,704	124,749
Attendance at non-ticketed events	225,000 (estimated)	225,000 (estimated)	225,000 (estimated)

- 3.42 Over the 17 days of the Book Festival, almost 800 writers appeared in as many events. These included nine of the 13 authors shortlisted for the 2015 Man Booker prize and 52 debut novelists.

- 3.43 There were 262 sell-out events across all strands of the programme, including Kate Tempest, George the Poet, Edwyn Collins and Jesse Jackson. The latter was awarded an honorary degree at the Book Festival by the University of Edinburgh.
- 3.44 In the most international programme the Book Festival has ever presented, authors explored the concept of Trading Stories, and in pairings of international and British writers, examined how stories cross borders, languages and cultural barriers. The Festival introduced authors not yet published in English including seven of Mexico's outstanding writers and poets, and authors from the Innu people of Northern Canada. Raja Shehadeh's hugely successful series of events in 2014 examining the past, present and future of the Middle East resulted in the publication and launch at the 2015 Festival of *Shifting Sands*, a collection of essays from the 15 participating writers who live and work throughout the area. Trading Stories is supported by the Scottish Government's Edinburgh Festivals Expo Fund.
- 3.45 The Baillie Gifford Children's Programme featured Cressida Cowell who previewed the last instalment in her *How To Train Your Dragon* series, Brenton McKenna making his first ever trip outside Australia, and comedian Julian Clary introducing his first children's book. The new book by French graphic novelist Barroux was translated into English for the first time with visitors to the Book Festival taking an active part. Almost 13,000 school children from primary and high schools across Scotland and the north of England enjoyed events in the Gardens, and as part of its Booked! Programme of events the Book Festival has taken authors to 53 schools, libraries, theatres and prisons to reach audiences who were unable to travel to Charlotte Square Gardens.
- 3.46 The Book Festival's late night Jura Unbound events included Edinburgh hip hop artists Stanley Odd, Julia and Malcolm Donaldson who persuaded their audience to join in a grown up Squash and a Squeeze, theremins and sitars, Italian dancing and readings from Man Booker Nominee Marlon James, Etgar Keret and Dan Gunn.
- 3.47 Ten events were streamed live on the BBC Arts website with a special recording from the BBC studio on Potterrow.
- 3.48 Booksales increased this year by 7%. The top selling book during the Festival was a Young Adult novel by Patrick Ness - *The Rest of Us Just Live Here*.

21st Edinburgh Mela Festival (29 – 30 August)

	2013	2014	2015
Attendance at ticketed events	19,950	26,000	26,800
Attendance at non-ticketed events	950 (estimated)	1,200 (estimated)	1,750 (estimated)

- 3.49 The Mela's 21st edition attracted greater numbers than in 2014, despite an unfavourable weather forecast on the Saturday, which thankfully did not materialise. More than 400 artists performed across the Festival's six stages and zones, in over 75 shows.
- 3.50 The Mela's collaboration with the Royal Edinburgh Military Tattoo, *A Bollywood Love Story*, was a significant success. As noted above, this brought together 12 professional Bollywood artists from India to perform with 40 dancers drawn from the diverse communities of Edinburgh and others from Scotland's central belt. The show appeared at both festivals in differing formats. An abridged five minute piece was performed as part of the Tattoo on each night of its run in August before the full length show of 60 minutes took top billing on the Mela Sunday, playing to a record Mela main stage crowd. The show was seen by 220,000 at the Tattoo and an international TV audience of millions. This unique project was supported by the Scottish Government's Edinburgh Festivals Expo Fund.
- 3.51 Other commissions included *Goddess*, a new dance theatre piece choreographed by Alan Greig, exploring the theme of the female as icon across world cultures. Performances by Vidya Patel, the winner of the South Asian category in this year's BBC Young Dancer of the Year competition, lit up the Mela World Dance Feste stage alongside local, up and coming choreographer Ashley Jack's show *i-dance* and the imaginative new work by Edinburgh's own Dance Ihayami *Bring your own beat*.
- 3.52 The Mela's main stage programme presented artists drawn from across the world music and dance scene. Mike Delaitre, a Mauritian-born musician now based in Fife, kicked off proceedings with his unique blend of reggae and Indian Ocean melodies accompanied by his band from Mauritius who flew in for the Festival, while the Bollywood brass band, Danny Ladwa, Swami and Sukshinder Shinda played to a packed arena.
- 3.53 The Mela's increasingly international outlook was reflected by the appearance of Ayrad from Quebec, a band made up of members of North African, Israeli and Canadian heritage. Their visit to Edinburgh was supported by the Canadian Arts

Council alongside contemporary flamenco group from Montreal La Otra Orilla with their new show *Moi&lesAutres*, supported by the Arts Council of Quebec.

- 3.54 The Mela Kidzone goes from strength to strength presenting a high quality programme of activities and performances specifically designed for the under-12s who continue to enjoy free admission to the Mela. This year's theme of *Go Bananas* was based around the Hindu monkey king Hanuman and attracted almost 6,000 children over the weekend.
- 3.55 Other outdoor arts activity involved Swyron, a roaming piece of street theatre featuring an Indian steampunk warrior figure. The sights, sounds and smells of the global food village and the Mela marketplace remained as popular as ever creating a colourful and vibrant backdrop to what is one of the city's cultural gems and was described by David Pollock in the Scotsman as...*"unlike anything you'd find at any other Scottish festival.....one of the finest and most necessary forums for cross cultural enjoyment and understanding in Scotland"*.

Festivals Edinburgh

- 3.56 Festivals Edinburgh, the collaborative body created to lead on the joint strategic development of Edinburgh's 12 major festivals, works with key stakeholders and funders, through the Festival Forum, to sustain Edinburgh's position as the world's leading festival city. During this period two key strategic developments took place. The first was the creation of a new business plan with a new strategic framework, centred on the following seven strategic priorities: Research & Intelligence; Investment; Policy; Our City; Audiences; Reputation; and Capacity. The second was the publication of *Thundering Hooves 2.0*, a Ten Year Strategy to Sustain the Success of Edinburgh's Festivals. This latter document affirmed Edinburgh's position as the undisputed world leader as a festival city and the essential role that the festivals play in defining Edinburgh's global position, while highlighting key threats and opportunities particularly around funding and digital ambition. Together these strategic documents have brought new focus to the work of Festivals Edinburgh and that of the Festival Forum, ensuring the development of a clear *Thundering Hooves 2.0* Action Plan, with timings and lead responsibilities. This plan has been evolved in partnership over the last four months and key areas of work are being embedded into Festivals Edinburgh's priorities and those of its partners.
- 3.57 Festivals Edinburgh is actively working across all the themes in *Thundering Hooves 2.0*. Over the summer festivals season a number of specific programmes of activity were undertaken under three of those themes: digital ways and means; national and global positioning; and the Festival City.

Digital Ways and Means

- 3.58 The joint festivals API [application programming interface] provided an automated listings service handling 141,000 requests from 34 print and online

outlets including the Scotsman, the Scottish Daily Record, the Guardian and Visit Scotland. Further work saw the prototyping of staff ideas on how technology could improve the festivals through the Projectlab programme, resulting in a Facebook application at the Edinburgh International Festival and the Deuchars sponsors app with the Edinburgh Festival Fringe. Such innovations can also be seen in Festivals Edinburgh's evolving partnership with the BBC where - in addition to 250 hours of broadcasting across BBC television and radio, a performance a day on BBC Arts Live, and more than 100 free shows at the BBC's Festival venue – their User Experience team piloted new developments with Festivals Edinburgh including the Edinburgh Festivals Map (a cumulative evolving map of the festivals showing real-time activities) and the Mosaic of Moments (combining BBC footage with community generated content).

National and Global Positioning

- 3.59 Momentum - Edinburgh Festivals International Delegate Programme (a partnership between Festivals Edinburgh, Creative Scotland and the British Council with support from the City of Edinburgh Council and EventScotland) - hosted 111 delegates from 27 countries and a further 22 British Council international arts leads. 95% of delegates said that Momentum adds to Edinburgh's reputation as the world's leading festival city and 90% said they were more likely to engage with the Edinburgh Culture Sector as a result of attending Momentum. 92% said it had given them a more positive perception of Edinburgh. 79% said that the programme was better than any other international cultural delegate programmes. 100% of the festivals agreed that the programme offered an valuable service to them and 96% of the Scottish artists and producers who engaged with Momentum agreed that the programme enhanced the reputation of the sector. 89% confirmed that it had enabled them to engage with partners they would not normally meet. As a result of previous work done through Momentum and Festivals Edinburgh's year-round international working there was an increase in international showcasing and a number of programmes and seasons of work across the festivals (Mexico and Quebec both featured in this, for example). In addition Festivals Edinburgh initiated and, with the Council, hosted the first gathering of a pilot International Festival City Network which included Adelaide, Barcelona, Berlin, Buenos Aires, Krakow and Montreal.
- 3.60 During this period the Festivals also agreed their next five year joint marketing strategy, the public manifestation of which is the new website – edinburghfestivalcity.com. The strategy is based on adding value to the individual festival operations by campaigning in agreed markets to raise awareness of and interest in the festivals. To this end integrated campaign activity was undertaken in the UK target cities of Glasgow, York, Leicester and Bristol, raising interest levels in those cities by more than 20%. International activity focused primarily on cities with direct airlinks to Edinburgh – starting off by building on recent work in German cities – and had a secondary focus on longer-haul markets with a programming or historic connection to the city. Public

and private sector partnerships are key to the success of such activity throughout the year. Among the notable developments was promotional activity through airlines such as FlyBE, a downloadable guide to the festivals produced with VisitScotland, a media visit programme developed with partners such as VisitScotland and VisitBritain which achieved £16.25m standard PR AVE [advertising value equivalent] and enhanced digital activation that saw c40% growth across social media channels.

The Festival City

- 3.61 The 12 Edinburgh Festivals have continued to strengthen and progress their 2014-2018 Environment Strategy, with a particular focus over the 2015 summer months on sustainability engagement with artists, audiences, staff, suppliers and venues. Each Festival is now progressing its own individual engagement intentions and all festivals continue to refine and improve the accuracy and completeness of their carbon emissions reporting. The Green Arts Initiative - begun by the Festivals to improve the sustainability of Festival venues – is now a community network of arts venues, companies, studios and offices run by Creative Carbon Scotland [CCS] that has expanded to over 75 members within the city, including such Council venues as the City Art Centre, Church Hill Theatre, Assembly Rooms, the Travelling Gallery and the Museum of Childhood. CCS and the Festivals jointly employed a paid intern for the summer period who worked with the Festivals' Environment Officer on multiple projects such as: supporting the Fringe Swap Shop and Paper Recycling Days; hosting an industry event about improving the environmental sustainability of the screen industry at the Edinburgh International Film Festival; and working with the North-American Center for Sustainable Practice in the Arts to present an award for the most sustainable production at the Edinburgh Festival Fringe.

Measures of success

- 4.1 Maintenance and growth of Festival audiences; continuing grant support to the Festivals; continuing constructive engagement with the Festival; improved monitoring of alignment of the Festivals with the Council's Pledges and Outcomes.

Financial impact

- 5.1 The Council's £3m contribution to the 2015 summer Festivals, approved by the Council as part of the annual corporate Grants to Third Parties report, was retained at the same level as in 2014, and was contained in the Culture and Sport revenue budget.
- 5.2 In a separate report on this agenda, the Committee is requested to approve additional investment of £200,000 towards the Edinburgh Festivals to enable forward planning and commissioning for the 70th anniversary of the Festivals in 2017.

Risk, policy, compliance and governance impact

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

Equalities impact

- 7.1 The Festivals have a positive impact on equalities. They are inclusive in their programming and the Mela in particular is designed to foster good relations between communities. In addition, most Festivals have extensive outreach and education programmes. All the Festivals provide high quality cultural opportunities for residents and visitors to enjoy together.
- 7.2 The Council's funding of Festivals (through its grant aid to third parties) significantly contributes to the delivery of the Equality Act 2010 general duties of eliminating unlawful discrimination, harassment and victimisation, advancing equality and fostering good community relations. There is also a significant contribution to human rights articles relating to freedom of expression, private and family life and prohibition of discrimination.

Sustainability impact

- 8.1 Grants to the Festivals contribute to the city's Sustainable Edinburgh 2020 objectives and assist the Council to meet the public bodies' duties under the Climate Change (Scotland) Act 2009.
- 8.2 The Festivals are making ongoing efforts to reduce their impact on carbon and climate change.

Consultation and engagement

- 9.1 The Culture and Sport Service assigns a link officer to each of its cultural clients; link officers stay in regular contact with clients throughout the year.

Background reading / external references

Greg Ward

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Links

Coalition pledges	P24 Maintain and embrace support for our world-famous festivals and events
	P31 - Maintain our city's reputation as the cultural capital of the world by continuing to support and invest in our cultural infrastructure
Council outcomes	C020 – Culture, sport and major events – Edinburgh continues to be a leading cultural city where culture and sport play a central part in the lives and futures of citizens.
Single Outcome Agreement	S02 – Edinburgh's citizens experience improved health and wellbeing, with reduced inequalities in health.
Appendices	