

Notice of meeting and agenda

Culture and Communities Committee

10.00 am Tuesday, 17th November, 2020

Virtual Meeting - via Microsoft Teams

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

The law allows the Council to consider some issues in private. Any items under “Private Business” will not be published, although the decisions will be recorded in the minute.

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1. Order of Business

- 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

- 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

- 3.1 If any

4. Minutes

- | | | |
|-----|--|---------|
| 4.1 | Minute of Culture and Communities Committee of 15 September 2020 – submitted for approval as a correct record | 7 - 14 |
| 4.2 | Minute of Culture and Communities Committee (Additional Meeting) of 30 October 2020 – submitted for approval as a correct record | 15 - 16 |

5. Forward Planning

- | | | |
|-----|---------------------------------|---------|
| 5.1 | Work Programme – Report by | 17 - 18 |
| 5.2 | Rolling Actions Log – Report by | 19 - 32 |

6. Business Bulletin

- | | | |
|-----|-------------------|---------|
| 6.1 | Business Bulletin | 33 - 58 |
|-----|-------------------|---------|

7. Presentations

7.1 Capital Theatres Company Performance Report 2019/20

8. Executive Decisions

- | | | |
|-----|--|-----------|
| 8.1 | Capital Theatres Company Performance Report 2019/20 - Report by the Executive Director of Place | 59 - 68 |
| 8.2 | Adelaide/Edinburgh Cultural Co-operation Project and Memorandum of Understanding - Report by the Executive Director of Place | 69 - 94 |
| 8.3 | Allotment and Food Growing Provision Update - Report by the Executive Director of Place | 95 - 108 |
| 8.4 | Cemetery Tour Guide Operator Registration Scheme - Report by the Executive Director of Place | 109 - 122 |
| 8.5 | Review of the Community Council Complaints Procedure - Report by the Chief Executive | 123 - 138 |
| 8.6 | Appointment of Working Groups Update - Report by the Chief Executive | 139 - 142 |

9. Routine Decisions

- | | | |
|-----|---|-----------|
| 9.1 | Update on Cultural Strategy Diversity Programme - Report by the | 143 - 154 |
|-----|---|-----------|

- 9.2** Place Directorate - Revenue Monitoring 2020/21 – Month Five Position - Report by the Executive Director of Place 155 - 160

10. Motions

- 10.1** By Councillor Doggart – SPSO Case Reference 201906053 – Upheld Complaint Against Council

“Committee:

Notes the decision of the Scottish Public Services Ombudsman, Case Reference 201906053, to uphold a complaint against Council regarding its failure to take action to protect the complainer.

Further notes the Council has issued an apology following the decision of the Ombudsman.

Asks for a report to Policy and Sustainability within two cycles of any ongoing investigations being completed, or earlier if possible, detailing:

1. Council policy regarding tenants against whom repeated allegations of Anti-Social Behaviour have been made.
2. The responsibilities within the Council for delivering these policies.
3. The reasons that contributed to a failure in this case, including the failure to keep reasonable records.
4. Any changes to policy or process that are being considered in light of this case.
5. Reassurance that any consideration of the relocating any Council tenants would strongly favour the victims over the

perpetrators of alleged Anti-Social behaviour.

6. Committee requests any decisions made by Policy and Sustainability to be referred back to this Committee for noting.”

11. Resolution to consider in private

- 11.1** The Sub-Committee, is requested under Section 50(A)(4) of the Local Government (Scotland) Act 1973, to exclude the public from the meeting for the following items of business on the grounds that they would involve the disclosure of exempt information as defined in Paragraphs 8 and 9 of Part 1 of Schedule 7A of the Act.

12. Private Reports

- | | | |
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| 12.1 | All Party Oversight Group Follow Up Report – Report by the Executive Director of Place | 161 - 188 |
|-------------|--|-----------|

Andrew Kerr

Chief Executive

Committee Members

Councillor Donald Wilson (Convener), Councillor Amy McNeese-Mechan (Vice-Convener), Councillor Mark Brown, Councillor Phil Doggart, Councillor Karen Doran, Councillor David Key, Councillor Max Mitchell, Councillor Hal Osler, Councillor Susan Rae and Councillor Alex Staniforth.

Information about the Culture and Communities Committee

The Culture and Communities Committee consists of 11 Councillors and is appointed by the City of Edinburgh Council. The meeting will be held by Microsoft Teams and will be webcast live for viewing by members of the public.

Further information

If you have any questions about the agenda or meeting arrangements, please contact Natalie Le Couteur or Blair Ritchie, Committee Services, City of Edinburgh Council, Business Centre 2.1, Waverley Court, 4 East Market Street, Edinburgh EH8 8BG, email natalie.le.couteur@edinburgh.gov.uk / blair.ritchie@edinburgh.gov.uk.

The agenda, minutes and public reports for this meeting and all the main Council committees can be viewed online by going to democracy.edinburgh.gov.uk.

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Minutes

Culture and Communities Committee

10.00am, Tuesday 15 September 2020

Present:-

Councillors Wilson (Convener), McNeese-Mechan (Vice-Convener), Booth (substituting for Councillor Rae), Brown, Doran, Key, Mitchell, Osler, Staniforth (items 1-4 and 6-11) and Webber (substituting for Councillor Doggart).

1. Culture Map - Morgan Currie, The University of Edinburgh – Presentation

Morgan Currie from Edinburgh University gave a presentation on the Culture and Communities Mapping Project. She indicated that this project started in 2018, in response to Edinburgh's international reputation as a cultural hub. They wanted a map to highlight cultural centres outwith the city centre but were special to their particular neighbourhoods. She started by looking at other hubs such as Los Angeles and London. These were undertaken by city agencies without much input from the public. By contrast, they wanted to take a participatory approach. She then outlined the methods that were employed, the outcomes achieved and the function of the Culture Map,

She concluded by indicating that this was a work in progress, which allowed people to make suggestions and that they were open to feedback.

Decision

- 1) To note the presentation.
- 2) To note that the presenter invited all parties who wanted to participate in the Culture Map to contact her.

2. Work Programme

The Culture and Communities Committee Work Programme was presented.

Decision

To note the Work Programme.

(Reference – Work Programme, submitted.)

3. Rolling Actions Log

The Culture and Communities Committee Rolling Actions Log was presented.

Decision

- 1) To approve the closure of:
Action 16 – Internal Audit – Localities Operating Model.
- 2) To update the rolling actions log to reflect decisions taken at this meeting and otherwise note the outstanding actions.

(Reference – Rolling Actions Log, submitted.)

4. Business Bulletin

The Culture and Communities Committee Business Bulletin was presented.

Decision

- 1) To note the information set out in the Business Bulletin.
- 2) To provide a briefing notes to Elected Members, in relation to the proposed opening of sports facilities for community use.
- 3) To note that the timescale for the re-opening of libraries should be accelerated as much as possible and that this timescale be circulated to members as soon as possible.
- 4) To note that there should be improved communication to all parties about the timescales for the re-opening of the libraries.
- 5) To provide clarification on the process for reviewing Living Landscapes and new sites for meadows and to improve lines of communication.
- 6) To consider having a city-wide system for constituents to suggest sites for meadows.

(Reference – Culture and Communities Committee Business Bulletin, submitted.)

Declaration of interests

Councillor Osler and Staniforth declared non-financial interests in the above item as they were board members for Edinburgh Leisure.

5. Cemetery Tour Guide Operator Registration Scheme

(a) Deputation – Scottish Tourist Guides' Association

The Scottish Tourist Guides Association provided a written deputation in respect of the Cemetery Tour Operators Registration Scheme 2020. They indicated that they were writing in respect to the proposed scheme for Cemetery Tour Operators.

STGA (Scottish Tourist Guides Association) and Mercat Tours had a long working relationship and both organisations fully understood the need for this scheme. With the aim to support a successful scheme, they would like to raise a number of questions with regards to the implementation and potential partiality

which could jeopardize the intention behind the proposal. These included the following:

- How would the scheme be managed on a day to day basis? Would there be attendants on site ensuring the code of conduct was adhered to and all guides were part of the scheme?
- Would all tour operators, from all countries, be obliged to be part of the scheme? If so, how would this be managed?
- How would the Code of Conduct and registration fee be applied to operators not using CEC cemeteries? Presumably this was further revenue the Council would welcome and drive up quality of experience for all, whilst avoiding a '2 tier', biased approach to businesses.
- STGA guides were self-employed. Most would be taking tours on behalf of a tour operator as part of itinerary. Some would be working as driver guides for small parties or their own tours. Could STGA members, wearing an easily recognisable badge be included with one payment from STGA of £175?

Both Mercat Tours and STGA understood the need to control and management of visitor numbers to Cemetery sites and were supportive of the Council's action with this scheme. STGA would welcome the opportunity of a representative from their professional organisations to discuss these points of concern they had.

Decision

- 1) Agree to hear the deputation.
- 2) Committee Services to write to the deputation confirming the decisions relating to the item.

(b) Report by the Executive Director of Space

It was reported that Council cemeteries were poignant places of reflection and remembrance. But they also offered a haven for wildlife and fauna as part of the City's green environment which many had discovered using their greenspace for exercise during Covid-19 restrictions.

Details were provided the five historic city centre graveyards. These required extensive ongoing conservation and maintenance to keep them safe, they were also popular with visitors, with around 600,000 to 700,000 people visiting Greyfriars Cemetery annually. Organised walking tours charged between £10 to £20 per person and currently there was no contribution by these commercial enterprises to the maintenance of the cemeteries.

It was proposed in the report by the Executive Director for Place that a Cemetery Tour Guide Operator Registration Scheme be introduced which included a donation towards the maintenance of cemeteries.

Motion

- 1) To notes the contents of the report.
 - 2) To approve that a Cemetery Tour Guide Operator Registration Scheme be introduced with a code of conduct and request for a donated contribution to cemetery maintenance.
- Moved by Councillor Wilson, seconded by Councillor McNeese-Mechan.

Amendment

- 1) To note the contents of the report.
 - 2) To note concerns raised by several Friends of Cemetery Groups, like Newington and Warriston, as to the possible unintended impact that this scheme could have upon these voluntary groups.
 - 3) To note also a series of questions that were also raised by Edinburgh Walks that needed clarification.
 - 4) To therefore defer adoption to the Scheme seeking instead a meeting with representatives of Friends of Cemetery Groups and tour operators to discuss these concerns and clarifications.
 - 5) An update should then be provided within 2 cycles to the Culture and Communities Committee for consideration of the approval of the Cemetery Tour Guide Operator Registration Scheme.
 - 6) Should approval be given, an appraisal and further round table involving stakeholders should take place 12 months from adoption of the scheme.
- Moved by Councillor Osler, seconded by Councillor Mitchell.

In accordance with Standing Order 21 (11), the amendment was accepted as an addendum to the motion.

Decision

- 1) To note the contents of the report.
- 2) To note concerns raised by several Friends of Cemetery Groups, like Newington and Warriston, as to the possible unintended impact that this scheme could have upon these voluntary groups.
- 3) To note also a series of questions that were also raised by Edinburgh Walks that needed clarification.
- 4) To therefore defer adoption to the Scheme seeking instead a meeting with representatives of Friends of Cemetery Groups and tour operators to discuss these concerns and clarifications.
- 5) An update should then be provided within 2 cycles to the Culture and Communities Committee for consideration of the approval of the Cemetery Tour Guide Operator Registration Scheme.
- 6) Should approval be given, an appraisal and further round table involving stakeholders should take place 12 months from adoption of the scheme.

- 7) For Members to advise Robbie Beattie of any individuals with whom the previous consultation may not have reached.
- 8) For Paul Laurence to discuss the scheme with Visit Scotland to ensure all parties had been consulted with.
- 9) To note that by advising respective parties of the scheme that this would be a mechanism to ensure maximum compliance.
- 10) To ensure that answers to the questions raised at Committee on this item were e-mailed to all elected members on the Committee.
- 11) To provide a FAQs document for those signing up to the scheme.

Declaration of Interests

Councillor Staniforth declared a financial interest in the above item as he had been a tour guide and might be in the in the future, he left the room and took no part in the deliberations in this item.

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

6. War Memorial, City Chambers

The report by the Executive Director for Place responded to the amended motion from the City of Edinburgh Council meeting on 21 November 2019 on the War Memorial at the City Chambers.

Decision

- 1) To commission a design solution to protect the memorial from inappropriate use that ensured it remained a place for remembrance and respect.
- 2) To remove the metal barriers in the meantime and continue with the active policing of the memorial by the City Chambers security staff.

(References – Act of Council No. 17 of 21 November 2019; report by the Executive Director of Place, submitted.)

7. Appointments to Working Groups 2020/21

The Culture and Communities Committee was required to appoint the membership of its working groups for 2020/21. The proposed membership structures and remits of each were detailed in Appendix 1 of the report by the Chief Executive.

Decision

- 1) To appoint the membership of the working groups as set out in Appendix 1 of the report.
- 2) To note that the Graffiti Working Group had concluded.
- 3) To provide an update on the Meadowbank Sports Centre and Stadium Working Group.

- 4) To consider the ongoing relevance of each of the Working Groups which the committee had agreed to reappoint, with each of the Working Group Chairs.
- 5) To provide an update report for Committee in November 2020.

(References – Culture and Communities Committee 10 September 2019 (item 12); report by the Chief Executive, submitted.)

8. Edinburgh's Joint Community Safety Strategy 2020-2023

It was reported that the new Community Safety Strategy developed to replace the current Antisocial Behaviour Strategy covered the years 2020 to 2023. Plans for a formal launch in April 2020 were suspended due to re-provisioning of activity, officers and resources in response to Covid-19, however some of the actions outlined under each priority had been progressed.

The report by the Executive Director of Place provided the Committee with an overview of the strategy (that was agreed by members of the Edinburgh Community Safety Partnership on the 3rd March 2020) and an update on some of the key actions progressed to date.

Decision

- 1) To note the content of the report and the new Joint Community Safety Strategy 2020 – 2023 (appendix 1 of the report).
- 2) To thank the officers for their work on the Joint Strategy.

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

9 Museums and Galleries – Report on Extended Opening Hours

In 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.

Following a review of opening hours the Culture and Communities Committee agreed on 20 March 2018 to extend opening hours to seven days a week, 10.00am – 5.00pm from 1 June 2018 for a one-year pilot. A progress report was submitted to the Committee on 29 January 2019 for review after six months of operation and agreed the continuation of seven days a week opening.

The report by the Executive Director of Place summarised the positive impact of seven days a week opening for the period 2019-2020 before the Covid-19 pandemic.

Decision

- 1) To note the success of opening Museum venues seven days a week and the positive impact this had on visitor numbers, income and reputation pre-Covid-19.
- 2) To note the success of the externally funded schools programme at the City Art Centre.

(References – Culture and Communities Committee of 30 January 2018 (item 8) and 29 January 2019 (item 11); report by the Executive Director of Place, submitted.)

10. Fields in Trust Minute of Agreement for Marchbank Park

The report by the Executive Director of Place fulfilled the Motion by Councillor Gardiner seeking information to enable Elected Members to consider pursuing a Minute of Agreement with Fields in Trust.

Motion

To support the execution of a Minute of Agreement with Fields in Trust to protect Marchbank Park as recreational open spaces for current and future generations.

- Moved by Councillor Wilson, seconded by Councillor McNeese-Mechan.

Amendment

- 1) To support the execution of a Minute of Agreement with Fields in Trust to protect Marchbank Park as recreational open spaces for current and future generations.
- 2) To recognise the significant level of community engagement through surveys and local awareness campaigns that was being carried out by Balerno Village Trust (BVT) and Balerno Community Council (BCC) and thank them for providing regular local updates to the local ward members.
- 3) To agree to confirm with BVT and BCC, at the earliest opportunity, the key contact within the Place Directorate that would be responsible for taking forward and executing the Minute of Agreement.

- Moved by Councillor Webber, seconded by Mitchell.

In accordance with Standing Order 22 (12), the amendment was accepted as an addendum to the motion.

Decision

- 1) To support the execution of a Minute of Agreement with Fields in Trust to protect Marchbank Park as recreational open spaces for current and future generations.
- 2) To recognise the significant level of community engagement through surveys and local awareness campaigns that was being carried out by Balerno Village Trust (BVT) and Balerno Community Council (BCC) and thank them for providing regular local updates to the local ward members.
- 3) To agree to confirm with BVT and BCC, at the earliest opportunity, the key contact within the Place Directorate that would be responsible for taking forward and executing the Minute of Agreement.
- 4) To nominate a point of contact with whom members of the local community could liaise.

(References – Act of Council No. 11 of 28 July 2020; report by the Executive Director of Place, submitted.)

11. Graffiti Strategy for Edinburgh

An update was provided on the actions taken and strategy proposals following the Graffiti Working Group Findings Report, considered in January 2019.

Decision

- 1) To note the current resources allocated to graffiti removal alongside other duties.
- 2) To note the details provided on the Legal position in respect of Graffiti removal.
- 3) To approve the Graffiti Management Strategy and Policy.
- 4) To note the estimated cost of a dedicated graffiti removal team and agree to consider this cost as part of the budget setting process for 2021/22.
- 5) To ensure that there was clarification on Council Policy in relation to graffiti.
- 6) To provide a mechanism to ensure that street art was not mistaken for graffiti and removed in collaboration with the Council's culture service.
- 7) To review the processes in place for the provision of graffiti removal kits, to community groups, to ensure safety and to have this signposted on the Council's website.

(References – Culture and Communities Committee of 29 January 2019 (item 14); report by the Executive Director of Place, submitted.)

Minutes

Culture and Communities Committee

9.30am, Friday 30 October 2020

Present:

Councillors Wilson (Convener), McNeese-Mechan (Vice-Convener), Brown, Doggart, Doran, Key, Mitchell, Osler, Staniforth and Rae.

1. Partnership Agreement with Police Scotland 2020-2021 – Report by the Executive Director for Communities and Families

An overview of the Partnership Agreement between the City of Edinburgh Council and the Edinburgh Division of Police Scotland in respect of targeted funded policing was presented. The report proposed a refreshed Partnership Agreement for 2020/21, which recognised the reduction in overall funding to £478,000 for the period 2020-2021, and reflected the importance of a shared approach to delivering positive outcomes for communities, as well as the additional benefits which would be achieved by supplementing the Edinburgh Division's establishment with eight Family and Household Support police officers and a Youth Justice Sergeant.

Decision

- 1) To approve the new Partnership Agreement for 2020/2021 at Appendix 1A between the City of Edinburgh Council and the Edinburgh Division of Police Scotland to replace the Partnership Agreement which was current;
- 2) To agree to endorse the new performance framework and key performance indicators (KPIs) shown at Appendix 1C to support the monitoring and assessment of the effectiveness and impact of the Partnership Agreement and associated funding.
- 3) To agree to receive and scrutinise a detailed qualitative and quantitative progress report from the Edinburgh Divisional Commander from Police Scotland, or their designated deputy, on a quarterly basis.

(Reference – report by the Executive Director for communities and Families, submitted.)

2. Resolution to Consider in Private

The Committee, in terms of Section 50(A)(4) of the Local Government (Scotland) Act 1973, excluded the public from the meeting during consideration of the following items of business for the reason that it involved the likely disclosure of exempt information as defined in Paragraphs 8 and 9 of Part 1 of Schedule 7(A) of the Act.

3. All Party Oversight Group Follow Up Report

The Committee considered a report on the arrangements for Winter Festivals 2020.

Decision

To continue consideration of the report until the next meeting of the Culture and Communities Committee on 17 November 2020.

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

Work Programme

Culture and Communities Committee 17 November 2020

	Title / description	Purpose/Reason	Routine / Executive	Lead officer	Directorate	Progress updates	Expected date
1.	City Centre Vehicle Mitigation Measures Update		Executive	John McNeil	Place		January 2021
2.	City-Wide Culture Plan Review Update Report		Executive	Lindsay Robertson	Place		January 2021
3.	Edinburgh Million Tree City: Update on Tree Numbers		Executive	David Jamieson	Place		January 2021
4.	Dowies Mill Weir		Executive	David Jamieson	Place		January 2021
5.	Cemetery Strategy		Executive	Robbie Beattie	Place		January 2021

6.	Public Spaces Management Plan		Executive	Ian Buchanan	Place		January 2021
7.	Fair Fringe and Fair Hospitality Charter – Effectiveness of Charter		Executive	David Waddell	Place	Flexible	November 2021

Rolling Actions Log

Culture and Communities Committee

17 November 2020

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
1	31.05.18	City of Edinburgh Council - Fair Fringe and Fair Hospitality Charter Guidelines	Calls for report on the Charter's efficacy to go to Culture and Communities Committee after August 2019.	Executive Director of Place	November 2021	Item on business bulletin for 12 November 2019. No survey was carried out by the Fringe during 2019, so the report will come to committee in autumn 2020. Due to the Coronavirus pandemic there was no Fringe during 2020, therefore any survey would be undertaken during 2021.
2	11.09.18	Edinburgh People Survey – Culture Results	To agree that, in advance of the publication of the next iteration of the Edinburgh People Survey, the proposed questions pertaining to culture and greenspace matters under the remit of this Committee would be presented to	Executive Director of Place	Spring 2021	At present it is not known when, and if, a survey would be undertaken.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			Committee for review.			
3	13.11.18	King's Theatre Capital Redevelopment Update Report	An annual update report would be provided to members.	Executive Director of Place	January 2021	An item is contained in the business bulletin for this meeting
4	29.01.19	Adelaide Cultural Co-operation Project	To note that a further report on the outcomes of the visit and next steps will be prepared for a future meeting of this Committee.	Executive Director of Place	November 2020	Item on the agenda for this meeting.
5	26.03.19	Service Payment to Edinburgh Leisure – 2019/20	To request more detail in the next report from Edinburgh Leisure on the impact of the service payment to Edinburgh Leisure	Executive Director for Communities and Families	November 2020	Item on the agenda for this meeting.
6	26.03.19	Allotment and Food Growing Provision Update	To note that further investigation would be undertaken to determine the feasibility of giving priority to those applicants referred for	Executive Director of Place	November 2020	Item on the agenda for this meeting.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			horticultural therapy by medical professionals.			
7	18.06.19	Citywide Culture Plan Update 2018/19	To note that a Culture Plan review update report would be presented in June 2020	Executive Director of Place	January 2021	
8	18.06.19	CCTV Working Group Update	To request an update on the CCTV Working Group progress in six months' time.	Executive Director for Communities and Families	March 2020	Report on agenda for this meeting.
9	30.09.19	Grounds Maintenance in the South West Locality (Transferred from the South West Locality Committee)	To agree that the outcome of the review on Living Landscapes would be shared with the Committee and to look at the current location of floral meadows and the potential to move them elsewhere.	Executive Director of Place	September 2020	A summary of Living Landscapes was included in the Business Bulletin for this Committee on 15 September 2020.
10	06.11.12	The Future Management and Ownership of Easter	To provide information on the possibility of community ownership and management of the woodland and open	Executive Director of Place	End 2021	Transferred to the Culture and Communities Committee from the Policy and Sustainability Committee.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
		Craiglockhart Hill Local Nature Reserve (LNR) – motion by Councillor Burns	space in the area in the longer term and how this might be achieved, with ownership transferring to the Council as an interim measure, with a view to the eventual transfer of ownership and management, to a community organisation.			Update was included in Business bulletin on 12 November 2019.
11	12.12.17	Open Library	That an update report be submitted to Committee in six months.	Executive Director for Communities and Families	March 2020	Education, Children and Families (EC&F) Committee on 8 October 2019 agreed to transfer this outstanding action to Culture and Communities Committee.
12	11.12.18	Petition for Consideration - Edinburgh Central Library vs Virgin Hotel	1) Require a detailed report on Edinburgh Central Library as a flagship cultural project of national/international significance commensurate with existing professional advice to the Council and the Council's own reports.	Executive Director for Communities and Families	November 2019	EC&F Committee on 8 October 2019 agreed to transfer this outstanding action to Culture and Communities Committee. <i>Central Library Future Development report tabled at Culture and Communities Committee 12th November 2019. Committee approved setting up a</i>

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			2) To request that the annual report on the Lifelong Learning Plan scheduled for October 2019, includes within it, options for the Central Library, drawing on past and current studies and feasibility exercises and a clear vision for its role in the city's cultural landscape.			<i>project team 'to explore the viability of developing an imaginative, accessible and engaging future vision for the city's Central Library'.</i>
13	10-09-19	<u>City Centre Hostile Vehicle Mitigation Measures Update Report</u> - report by the Executive Director of Place	To note that a further update report will be prepared within six months to outline the findings from the working group and to provide details of the anticipated financial impact.	Executive Director of Place	January 2021	
14	10-09-19	<u>Transfer of Management of Secondary School Sports</u>	1) Recommendations approved with the proviso that the report called for is brought back in the first	Executive Director for Communities and Families	January 2020	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
		Facilities to Edinburgh Leisure - referral report by the Education, Children and Families Committee	<p>instance to the Culture and Communities Committee.</p> <p>2) To ask that the report address:</p> <p>Access to facilities, recognising Edinburgh Leisure's requirement to balance the operational costs with its core purpose in making a positive difference to communities.</p> <p>The barriers to access including cost and physical access issues related to transport.</p> <p>The impact on high performance sport and any change in the usage of facilities from these groups associated with the transfer of management of secondary school sports facilities to Edinburgh</p>			

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			Leisure.			
15	10-09-19	Appointments to Working Groups – report by the Chief Executive	To review the membership of the Tourism and Communities Working Group and report back to the next meeting of the Committee.	Chief Executive	Spring 2021	A report on the appointment of working groups is included on the agenda for this Committee on 17 November 2020. The purpose and composition of the Tourism and Communities Working Group will be reviewed when action plans for the city's Tourism Strategy 2030 are being developed.
16	30.09.16	Water of Leith Valley Improvement Proposals (Dean to Stockbridge Section)	To ask that the outcome of the feasibility study be reported to a future meeting of the Transport and Environment Committee.	Executive Director of Place	September 2020	Update included in Business Bulletin for this meeting, Transport and Environment Committee on 5 December 2019 agreed to transfer this outstanding action to Culture and Communities Committee. Closure – was included in BB on

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
						15 September
17	28.01.20	The Quaich Outline Business Case	<p>1) To welcome the work carried out to date by the Quaich Project and to support the intention to improve West Princes Street Gardens.</p> <p>2) To request the Executive Director of Place to provide a more detailed report to Committee within one cycle setting out the assumptions in the business case presented.</p> <p>3) To note that Councillor Osler had declared she would recuse herself from the determination on matters pertaining to the planning application for the Quaich Project.</p>	Executive Director of Place	Spring 2021	An update on the business case for this project will be brought forward to Committee at the appropriate time.
18	28.01.20	Development of a	1)To note the initial findings	Executive	September	A stakeholder engagement page for the Public Spaces

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
		<u>Public Space Management Plan</u>	<p>of a review of the Edinburgh Parks Events Manifesto (EPEM) and the Public Spaces Protocol (PSP).</p> <p>2)To note that it is intended to use these findings, alongside the motions from Committee and Council to develop a single Public Space Management Plan (PSMP) to be supported by a single set of processes, criteria and procedures when applications are received in the future.</p> <p>3)To approve the principles for the PSMP as set out in paragraph 4.8 with the inclusion of effective measures that could be adopted to control the amplification of sound in public spaces when appropriate.</p> <p>4)To note that it is intended to present the draft PSMP to</p>	Director of Place	2020 January 2021	<p>Management Plan is now live and will remain so until 23 November 2020. The 'home page' describes and links to 4 'challenges' that are hosted on the collaborative engagement tool Dialogue. The 4 'challenges' are:</p> <ul style="list-style-type: none"> • Public Space Management Plan Key Principles and Guidelines • Area Conditions • Application process for Organisers • Community Engagement <p>The link to the site is here: https://consultationhub.edinburgh.gov.uk/sfc/b24acf90</p>

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			Committee in March 2020, with consultation to begin in April 2020 and the final document presented to Committee in June 2020 for approval.			
19	28.01.20	Edinburgh – Million Tree City	<p>1)To recognise the value that urban trees play in addressing the Climate Emergency contributing: to meeting the Council’s ambitious target of being net carbon neutral by 2030; and ongoing global biodiversity losses;</p> <p>2)To note the Council’s existing commitments to tree protection, planting and management and the increase in tree numbers attributable to the positive implementation of policy actions, development planning, and partnership working.</p>	Executive Director of Place	January 2021	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			<p>3)To support the ambition for Edinburgh to be a “Million Tree City” by 2030, ensuring continuing investment in measures to protect, plant and actively manage the city’s trees and woodlands, aligning with the timeline of Scotland’s Forest Strategy;</p> <p>4)To support the establishment of an Edinburgh ‘Million Tree Forum’ to bring together principal stakeholders so that the city can set an updated vision for trees in the city, can better communicate its tree values, plant trees more quickly, and collectively help look after those already in its care.</p> <p>5)To support further i-Tree Eco surveys of Edinburgh’s tree canopy cover and the ecosystem service benefits that its urban forest</p>			

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			<p>generates, communicating tree number and tree location data on an ongoing basis.</p> <p>6)To give consideration to using the environmental policies within the City Plan to progress the million-tree aspiration.</p> <p>7)To refer the report to the Transport and Environment Committee.</p> <p>8)To request that a report on tree numbers comes to the Culture and Communities Committee on an annual basis which will include the following:</p> <ul style="list-style-type: none"> • Number of trees planted (by species) • Number of trees lost (by species) <p>Thereby giving an understanding of how many</p>			

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			trees are currently in Edinburgh and how close we are to achieving the aspiration of being a Million Tree City.			
20	15/09/20	Appointments To Working Groups	<ol style="list-style-type: none"> 1. To provide an update on the Meadowbank Sports Centre and Stadium Working Group. 2. To contact the Chairs of the working groups on the need for the groups to meet before December and to provide a report to the next meeting of the Committee, based on the feedback from the Chairs. 3. To provide an update report for Committee in November 2020. 	Natalie Le Couteur	November 2020	Report on the agenda for this meeting

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Latest News

Culture and Communities Committee
10.00am, Tuesday 17 November 2020



Visual Artist and Craft Maker Awards (VACMA) 2019/20

The City of Edinburgh Council's Culture Service in partnership with Creative Scotland runs the VACMA Edinburgh grants schemes to support visual artists and craft makers living or based in Edinburgh.

The Visual Artist and Craft Maker Awards offers grants of up to £1,500 to individual artists/makers towards the costs of developing new work.

The Development/Mentoring Bursary Scheme supports two successful applicants per year to develop and progress their creative practice over a year. The programme is tailored to the individual artist/maker and includes mentoring which may lead to the development of skills/training, creation of new work, presenting and marketing work. Successful applicants are awarded £1,500 as a bursary with further budget available for additional support that may be needed.

In addition, last year saw the introduction of a £500 bursary aimed at recent graduates/emerging artists. This bursary has been set up to try and support those in the early stages of their career who show promise but have a limited track record.

There were two rounds for each award scheme. The first deadline was Tuesday 8 October 2019 with the panel meeting taking place on Thursday 14 November 2019. The second deadline was Tuesday 4 February 2020 with the panel meeting taking place on Tuesday, 12 March 2020.

The awards panel was made up of a jeweller, a visual artist/curator, Director (Edinburgh Sculpture Workshop), Visual Arts Officers (Creative Scotland) and Cultural Development Officer (CEC).

Advice Sessions were held on Tuesday 3 September 2019 and Friday 24 January 2020 held at the City Art Centre with a combined total of 40 people attending. These events were well received and

provided a good opportunity for participants to network as well as to seek advice from the Creative Scotland team and CEC Cultural Development Officer on funding opportunities for visual artists/makers via a 1:1 advice slot. A total of 47 applications were received and 29 grant awards made.

Feedback from former recipients of VACMA funding include:

[Andrea Geile](#) (Visual Artist)

“The bursary made me consider mentoring for the first time as a way of furthering my practice. The guidance and advice I have received as a direct result has been invaluable and is now leading to new professional opportunities and a step up in my practice.”



[Mirka Janeckova](#) (Jeweller)

“It pushed me to explore a new territory”



[Tamara Elkins](#) (Visual Artist)

“I was more confident because of the funding, knowing that people believed in my project and was able to talk about my work in a more professional way.”



VACMA 2020/21 application information, guidelines and deadlines have been posted on the [Culture Edinburgh](#) website.

Edinburgh Multicultural Festival is returning with an exciting online programme

A unique selection of storytelling, theatre, music, poetry and dance will be featured in this year's Edinburgh Multicultural Festival with poets Roshni Gallagher and Lola Shoneyin in collaboration with music artist Diljit Bhachu and projection artist Robert Motyka, dance artist Luciano Santos Souza, theatre makers Lubna Kerr and Ida Casilli and music acts including a Taiwanese classical composer Oli Jan, Middle-Eastern traditional music group duo Hyperborea, Afrobeat/Rap band Ramuyapiko, and a Vocal Collective of South African Singers who will grace the screens throughout the 2020/21 fall/winter season.

"Thanks to the support from the City of Edinburgh Council Culture Service, we are able to create development and performance opportunities for independent artists from ethnically diverse backgrounds and curate and commission new collaborations between performance and visual artists," says Morgan Njobo, festival Artistic Director. "With this filmed programme we aim to showcase multi-artform and multilingual talent that is part of the fabric of Edinburgh's culture and communities," adds Soweto-bred vocalist and choreographer Njobo.

Apart from new exciting artistic exchanges, this year also offers two new curatorial collaborations with poet Raheema Sayed and Edinburgh Diwali. The festival programme is currently in production with the filmed live performances to be made available on a bi-weekly basis via the festival's YouTube and social media channels from 31 October 2020 onwards.

"We will mark the last day of the Black History Month with a selection of African classics in new arrangements performed by Natalie Toyne, Wayne Topley, Khanyisani Beato, Zanele Patricia Ndlovu, Lwando Bam and Nomhle Letsholo. These songs of resilience, freedom and joy will reflect on the spirit of Africans across the continent and around the world. So join us, this time online, and enjoy the vibrancy of our voices, stories and dance," invites Morgan.

#EDMCF @edmcf [YouTube](#) [Website](#) [Facebook](#)

Photos available at <https://drive.google.com/drive/folders/1vJ-bU3JbRfxmFI9UDP9QB1LWPez6ZJO?usp=sharing> [Credit: Kat Dlugosz]



Photo: Kat Dlugosz

The City's Festivals Adapt and Innovate for 2020

The city's festivals have demonstrated exceptional flexibility in their response to the impacts of the COVID 19 pandemic on their events. Appendix 2 offers a selection their offer to date – a panoply of opportunities for city and worldwide audiences to engage with and enjoy. An amazing achievement by all concerned.



STORY VALLEY Project

Officers in Culture are participating in a new partnership project with four European UNESCO Cities of Literature – Leeuwarden (NL), Ljubljana (SI), Nottingham and Edinburgh.

The STORY VALLEY project, which will run from November 2020 to August 2023, will use oral history as a driver for preserving cultural heritage and enriching it with linguistic diversity and the heritage of other cultures by combining the areas of literacy development, oral history and creative expression. In partnership with Edinburgh College, students (including those from migrant backgrounds) will explore their own and each others' oral history, language and literacy in an engaging and creative way. STORY VALLEY is an inclusive project which aims to stimulate intercultural dialogue and mutual understanding by fostering exchange which raises awareness of the importance of cultural heritage, how it shaped the present and how it can shape the future. The project will stimulate innovative and creative thinking and expression by the creative transformation of stories through the involvement of creative practitioners. The project particularly seeks to target students with limited language and literacy skills involving them in an innovative process of peer and interdisciplinary learning by combining fields which are traditionally taught separately (language, literacy and literature with media, art and drama). This €450,000 project is entirely funded through ERASMUS+ European funding.

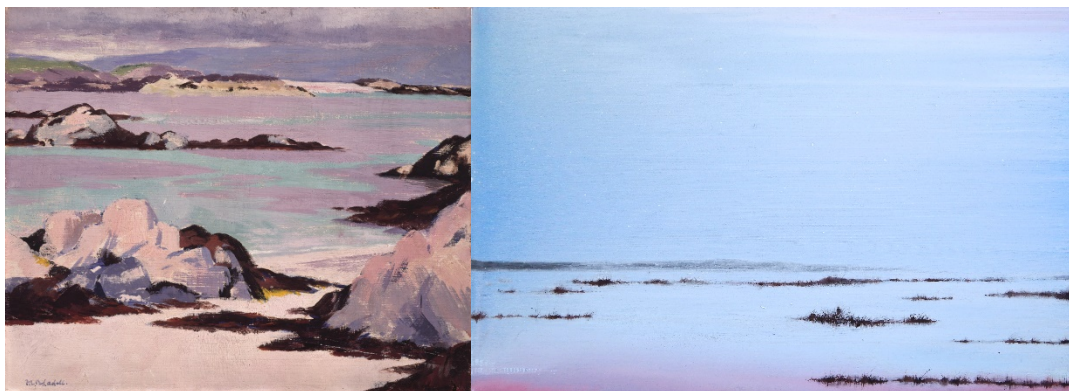
Edinburgh's local creative partners are the Scottish Storytelling Centre, Edinburgh International Book Festival, The Scottish Poetry Library and UNESCO City of Literature. Further information can be found here: <https://www.learninghubfriesland.nl/Projects/Story-Valley>, and see also Appendix 1 to this bulletin.

Edinburgh Makar - Update

Alan Spence was appointed as the fifth Edinburgh Makar by the Culture and Committee on 12 September 2017 for a term of three years from 1 October 2017 until 30 September 2020. He has enjoyed an active term so far and has engaged fellow poets and many citizens of Edinburgh through a range of projects and podcasts. However, due to the ongoing Covid-19 pandemic his work has been severely restricted, and it was agreed by the Convenor and Vice-Convenor to extend his term for a further one year until 30 September 2021. This will allow live projects to be completed and time to select potential candidates for the role. A detailed update on the work of the Makar will be reported to Committee in summer 2021.

City Art Centre – Jock McFadyen Goes to the Pictures – 14 November 2020 to 7 March 2021

This winter the City Art Centre presents a two-floor exhibition of works by contemporary artist Jock McFadyen RA, whose impressive career has spanned over four decades. Timed to mark his 70th birthday, this major exhibition showcases new and existing paintings by McFadyen paired alongside artworks from the City Art Centre's rich and varied collection.



F. C. B. Cadell, Iona, unknown date

Jock McFadyen, Uist, 2011. © the artist

City Art Centre, Museums and Galleries Edinburgh

McFadyen was born in Paisley in 1950 and as a teenager went to Saturday morning classes at Glasgow School of Art. Aged 15, he moved to England and attended Chelsea School of Art in London from 1973 to 1977. His work from the 1980s is mostly associated with figurative painting, often featuring marginalised members of society in Chicago, New York, Berlin, Belfast, London and Edinburgh. However, since the 1990s his paintings have largely focused on man-made landscapes such as dilapidated industrial sites, abandoned buildings and deserted streets.

This show by McFadyen displays his urban and rural landscapes, as well as some of his figurative paintings, next to works from the City Art Centre's collection of historic and contemporary Scottish art. Over the last year McFadyen has regularly visited the picture stores to carefully select works for

City Art Centre – Jock McFadyen Goes to the Pictures – 14 November 2020 to 7 March 2021

the show. His choices range from ‘old favourites’ by renowned Scottish artists, to ones that have rarely been seen by the public.

Through a series of fascinating pairings, the exhibition encourages viewers to take a closer look. Works that might initially seem unrelated reveal unexpected connections and relationships. Some of these juxtapositions are witty; some are striking or surprising. By showcasing these artworks side by side, the exhibition aims to highlight common visual threads that connect all pictures, confounding the traditional boundaries of period, style and artistic posture.

The exhibition runs until 7 March 2021. It is admission free but pre-booking is essential. For further information please go to edinburghmuseums.org.uk

Coming Soon to the City Art Centre – Marine: Ian Hamilton Finlay, 22 May to 3 October 2021

Ian Hamilton Finlay (1925-2006) was an internationally renowned Scottish artist and Britain’s most significant concrete poet of the 20th century. This major exhibition will focus on the maritime theme in Finlay’s work. It was a central element of his art, and one to which he returned throughout his life.

Drawn from the artist’s estate and the City Art Centre’s collection, and including loans from the National Galleries of Scotland, this exhibition will showcase artworks from across several decades, ranging from stone, wood and neon sculptures to tapestry. The show will also feature prints, postcards and booklets from Finlay’s Wild Hawthorn Press and is being presented in partnership with the estate of the artist.

Originally planned for summer 2020, the exhibition had to be postponed and is now running from 22 May until 3 October 2021. *Marine: Ian Hamilton Finlay* is admission free and will be accompanied by an exhibition catalogue and exciting events programme. For further information please go to: <https://www.edinburghmuseums.org.uk/whats-on/marine-ian-hamilton-finlay>



Ian Hamilton Finlay (with Patrick Caulfield), *Marine*, 1968.

© The Estate of Ian Hamilton Finlay.

City Art Centre Prepares New Exhibition on Edinburgh Artist Charles H Mackie

In May 2021 the City Art Centre will open a major new exhibition on the Scottish painter and printmaker Charles Hodge Mackie (1862-1920). Based in Edinburgh, Mackie was one of the most versatile artists of his generation. He worked across an impressive range of media, producing murals, woodblock prints and book illustrations, as well oil paintings and watercolours. His sources of inspiration were similarly diverse, drawing from French Symbolism, the Celtic Revival movement and the landscapes of his European travels.

Charles H. Mackie: Colour and Light will be the first large-scale public exhibition to focus on Mackie in over a century. It aims to investigate the artist's significance, charting his career and creative development from his early Scottish landscapes to his spectacular late Venetian scenes. Showcasing the breadth of Mackie's talents, the exhibition will feature over fifty artworks brought together from public and private collections, including the National Galleries of Scotland, the Royal Scottish Academy of Art and Architecture and Perth Museum and Art Gallery.

Charles H. Mackie: Colour and Light opens on 15 May 2021 and runs until 10 October 2021. For more details see: <https://www.edinburghmuseums.org.uk/whats-on/charles-h-mackie-colour-and-light>



Credit: Charles H. Mackie, *There were Three Maidens pu'd a Flower (By the Bonnie Banks o' Fordie)*, c.1897. City Art Centre, Museums and Galleries Edinburgh.

Lets Make Travelling Gallery Greener!

While Travelling Gallery has been off the road during lockdown the team has taken the opportunity to focus on their Environmental Policy and Action Plan.

“The considered Environmental Policy and Action Plan is the accumulative result of the Travelling Gallery team’s commitment to not only reducing our carbon emissions but to understanding that through excellent practice visual arts and culture can create an important place for environmental discussions and learning, from big Global issues to small community changes. We recognise that art can change lives and we create fair conditions and remove barriers to allow access and engagement to audiences across Scotland in their own familiar environment. Through the artists we work with and our own actions we believe we can lead by example by bringing environmental values to the forefront of our organisation.”

When Travelling Gallery's 13-year old generator broke and needed both extensive and expensive very repairs, it was seen as an opportunity to action a key aim in the Environmental Action Plan: to reduce our carbon production. Replacing the generator with a new carbon-efficient model will not only reduce emissions but be a more compact, lighter, quieter, efficient and modern model!

Without the funding needed a Crowdfunder campaign was launched called ‘Let’s make Travelling Gallery greener!’ <https://www.crowdfunder.co.uk/travelling-gallery>



We were delighted to raise £6,470 from 101 supporters including a very generous £800 donation from Friends of the City Art Centre. We are now looking for ways to raise the final amount needed for the new fuel efficient generator.

The new generator will reduce power output from 12kVA to 8kVA and ensure maximum efficiency by running according to the load demand, e.g. only powering what's switched on and necessary. Ultimately, a new, more efficient, generator would allow a 25% reduction in power consumption by varying its output and only powering what is necessary.



Back in September we reported progress on the collections project, and things are really picking up pace. The team is really making the most of working from home to tackle a huge record cleaning exercise. The team has cleaned, improved and enhanced well over 50,000 individual records and added over 2000 object photographs to the database. This all means that the team can identify and manage the collections so much more effectively, and it will improve efficiency when working on loans and conservation. The images are also of high enough quality to offer them up for commercial retail via the [Capital Collections](#) site.

The eventual aim is to publish our collections information, with images, online on the Museums and Galleries site so users can search our entire collections; this is a long-term plan, but simply can't happen without the work being done now.

The projects Collections Engagement Officer has recently started work with the team and will be working on creating opportunities for a wider audience to get involved with the stories from our collections. While we hope to resume face-to-face engagement as soon as it is safe and appropriate to do so, the team will be promoting the project and delivering a programme of engagement events online.

The project was launched on 22 October, and we will begin to share some of the stories we've uncovered to date. The past few months has given us time to explore new ways of communicating the wealth of stories we have to share and we'll be rolling out our first season of podcasts and videos in the coming weeks. Auld Reekie Retold can be accessed on the Museums and Galleries Edinburgh website – [here](#).

Film Edinburgh

Filming in the city resumed in July when Scotland moved into Phase 3 of the Coronavirus pandemic health management protocols. Since then, the city has hosted 61 commercials and factual TV programmes, representing 50% of the usual number of productions of this nature over the summer months.

Factual and commercial productions employ 3-15 people per shoot, film for only one or two days, and have minimal impact on the community. In 2019, 278 factual and commercial shoots generated £4m in direct revenue for the city: 28% of the total economic impact.

Highlights this year include: *Location Location Location*, *The Grand Tour*, *Britain's Most Historic Towns*, *EDF Zero Carbon* advert, *LNER* advert, *Darren McGarvey On Poverty* documentary, *Scotland's Home of the Year*, *Joeseef* music video, and *CBeebies Let's Go For A Walk*.

Drama is beginning to show signs of return, with one feature film currently being made on a country estate on the edge of the city. In the pipeline, and with ambitions to begin filming before Christmas, are a further four dramas, of which three are feature films and one is a TV drama. Locations and filming duration are yet to be confirmed though they are exploring options to film in Edinburgh city centre in order to establish a recognisable Edinburgh to audiences. Film Edinburgh is working with the production teams to minimise disruption while ensuring public and crew safety are paramount. Drama employs between 60-100 people as standard, but up to 500 people for major international 'blockbusters'. In 2019, 19 dramas generated £10m of the £14.4m of direct economic benefit to the city region.



All filmed productions have to adhere to sector guidelines for safe working during Coronavirus as outlined by Scottish Government, with further guidance regarding filming in the public realm outlined in Edinburgh's Covid-19 annexe to the Code of Practice, agreed by the Coronavirus Incident Management Team in August 2020.

Gracemount Primary- Dr Bunhead Shows

In the last couple of years Gracemount Primary has invited a whole host of performers to come to the school as part of their Edinburgh Fringe experience. The school were aware that many children didn't experience the Fringe or see performances at the venues in the centre of town and teacher Jon Carstairs recruited artists from all over the world to give up their time. They had jugglers, musicians, storytellers, actors and even members of the official Tattoo!

This year with no performers and visitors encouraged in to school the school were delighted to be approached by Dr Bunhead (Tom Pringle) the amazing scientist! Dr Bunhead has organised shows for all the classes from P2 – P7 using TEAMS and he has been doing experiments, teaching science and causing explosions all from his kitchen table and broadcast in to the classroom. The children have been asking him questions and interacting with the experiments. Mr Dimeck, headteacher, is delighted at the school preparing the future Scientists of tomorrow in their scaled down version of "The Fringe at Gracemount 2020."

A New Outdoor Learning Map

The Sport and Outdoor Learning Unit (SOLU) team has designed and recently launched an exciting new and innovative online resource: <https://www.outdoorlearningmap.com/>. This is a key tool for sharing good practice outdoor learning, including sport and physical activity across the City and beyond. Users can search for a variety of content based on different criteria. Contributors need to register and once approved can then share their ideas via the map. The resource is driven by its contributors and SOLU will continue to expand this network over the coming months and years to ensure the map has a sustainable future. This Council resource is already attracting significant national attention.

Children, young people and their families will in time be able to locate affordable outdoor learning opportunities, including free ideas. The project is funded by Scottish Natural Heritage and Scottish Forestry, which includes working with schools on developing its use. Training can be provided for Council teams and partners: contact Andrew.Bagnall@edinburgh.gov.uk.

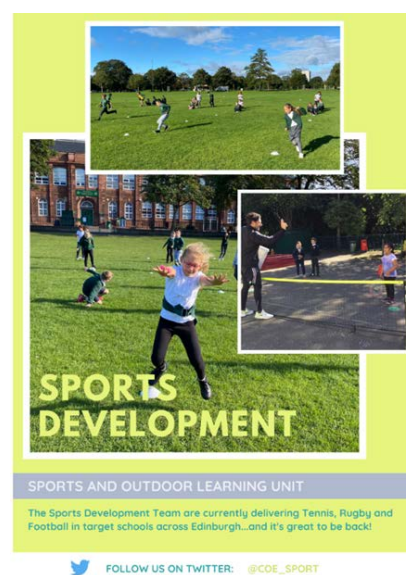


Hub Biking Sessions and Other Outdoor Activity

Colleagues in the Sport and Outdoor Learning Unit (SOLU) team worked with locality teams to design and deliver bike provision at a range of hubs over the last three months. This included the keyworker, Discover! and Barnardo's hubs. SOLU worked in collaboration with key partners including Bridge8, Water of Leith Conservation Trust and the Green Team to deliver specialist activity to support target groups. Significant parts of this project were part-funded by Cycling Scotland and the kind support of our partners. Feedback was excellent, and it was excellent to see children, young people and their families undertaking outdoor physical activity. Some children learnt to ride a bike, whilst others developed their confidence all within a safe environment.

The Sports Development Team Support the Return to School

The Sports Development Officers have been supporting primary schools with curricular sport delivery providing a mixture of tennis, football and rugby to P3-P7 pupils. The team has hugely enjoyed being back out interacting and engaging with the pupils. While sport-specific activity has been involved, the main focus of the sessions has been fundamental and transferrable movement skills and helping the young people fall back in love with, and remembering the importance of, sport and physical activity. The Sports Development Team are committed to working in schools until at least the October break.



Performing Arts Venues Relief Fund

A number of Edinburgh venues were successful in their applications to the Scottish Government's Performing Arts Venues Relief Fund through Creative Scotland. The Usher Hall has received a total of £240,450 with others as follows:

King's and Festival Theatres £250,000

The Queen's Hall £175,000

Leith Theatre Trust £138,214

Assembly Theatre/Roxy £85,000

Out of the Blue £67,034

Further details can be found in the press release [here](#).

Coverage of Culture in the Media

A selection of stories that have appeared in the media:

Date	Item	Link
8 September 2020	Brightness and Shadow of the Roaring Twenties at Edinburgh City Art Centre	https://artmag.co.uk/brightness-and-shadow-of-the-roaring-twenties-at-edinburgh-city-art-centre/
11 September 2020	Art News: CAC Reopens	https://artmag.co.uk/magazine/artmag-130/docs/artmag-130.pdf
14 September 2020	Edinburgh's Museums and Galleries see income soar after cut in opening hours reversed	https://www.edinburghnews.scotsman.com/news/politics/edinburghs-museums-and-galleries-see-income-soar-after-cut-opening-hours-reversed-2969172
18 September 2020	5 Star Art reviews: Edinburgh City Art Centre at 40 Bright Shadows: Scottish Art in the 1920s	https://www.scotsman.com/arts-and-culture/art/art-reviews-edinburgh-city-art-centre-40-bright-shadows-scottish-art-1920s-glasgow-boys-and-girls-2977018
19 September 2020	Jock McFadyen Goes to the Pictures @ Edinburgh City Art Centre	https://www.reviewsphere.org/news/jock-mcfadyen-goes-to-the-pictures-edinburgh-city-art-centre/
21 September 2020	Exhibition of Scottish art marks 100 years since 'Roaring 20s'	https://www.thenational.scot/news/18734833.exhibition-scottish-art-marks-100-years-since-roaring-20s/
21 September 2020	City Art Centre Celebrates Artist Jock McFadyen's 70th Birthday with Exhibition	https://radiosummerhallarts.com/2020/09/22/city-art-centre-celebrates-artist-jock-mcfadyens-70th-birthday-with-exhibition/
5 October 2020	City Art Centre exhibition will explore 'challenging hinterland' of Scottish photographer Hornel's photographs	https://www.edinburghnews.scotsman.com/whats-on/arts-and-entertainment/city-art-centre-exhibition-will-explore-challenging-hinterland-scottish-artist-hornels-photographs-2991581

Coverage of Culture in the Media

Date	Item	Link
8 October 2020	Edinburgh Art Festival Announce Platform: 2020 Exhibition	https://www.broadwayworld.com/scotland/article/Edinburgh-Art-Festival-Announce-Platform-2020-Exhibition-20201008
22 October 2020	Project launched to catalogue 200,000 fascinating Edinburgh artefacts	https://www.edinburghnews.scotsman.com/heritage-and-retro/retro/project-launched-catalogue-200000-fascinating-edinburgh-artefacts-3010994
25 October 2020	Auld Reekie Retold @ Museums and Galleries Edinburgh	https://www.reviewsphere.org/news/auld-reekie-retold-museums-galleries-edinburgh/
26 October 2020	Britain's most enchanting secret gardens for autumn (Lauriston Castle)	https://www.telegraph.co.uk/travel/destinations/europe/united-kingdom/articles/best-secret-gardens-in-uk-for-autumn/
30 October 2020	Shoving From All Sides: Edinburgh Art Festival Platform 2020	https://www.theskinny.co.uk/art/features/shoving-from-all-sides-platform-2020
5 November 2020	E. A. Hornel: From Camera to Canvas' opens at Edinburgh's City Art Centre	https://theedinburghreporter.co.uk/20/11/e-a-hornel-from-camera-to-canvas-opens-at-edinburghs-city-art-centre/



Convener
Councillor Donald Wilson



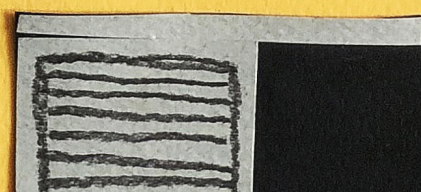
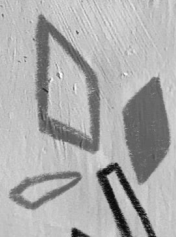
Vice-Convener
Councillor Amy Mcneese-Mechan

Members

- Councillor Wilson (*Convener*)
- Councillor McNeese-Mechan (*Vice-Convener*)
- Councillor Brown
- Councillor Doggart
- Councillor Doran
- Councillor Howie
- Councillor Mitchell
- Councillor Osler
- Councillor Rae
- Councillor Staniforth

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Committee Services
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Story Valley

Framework: Erasmus+ KA2 Strategic Partnership in Vocational Education and Training 2020

Lead Partner: Friesland College

Anticipated start: September 2020

Completion: August 2023

STORIES SHAPE THE FUTURE

Is it possible to teach literacy, language, cultural heritage, European culture, creative expression, migration, critical thinking, citizenship and inclusion all at once? YES! Through oral history and its integration in education.

What happens when multimedia students and migrants make a movie together about the oral history of a migrant? The process encourages them to get to know each other (integration), practise their English (when students of different EU countries interact), the national language (when local students and migrants work together) and learn about each other's culture.

Cultural heritage, improving literacy skills, inclusion and transnational friendships: that's what Story Valley is about!

Oral history as a driver

Story Valley brings oral history together with innovative and creative literacy techniques to reinterpret stories using visual, audio and digital materials across disciplines. The programme is developed in a way that students strengthen their key competences literacy and language in and learn in a fun and engaging way.

- Students learn about their oral history, the oral history of fellow Europeans and people with migrant backgrounds to stimulate inclusion and integration. They are stimulated to read, write and speak in different languages resulting in stronger social, language and literacy skills. They research their oral history by using different types of sources to turn it into a creative production.
- Teachers learn how to integrate language, literacy and oral history in an engaging way in their curricula and to better deal with other cultures.
- Colleges are sustainably linked to the local knowledge network in the field of literacy and language.

As Leeuwarden recently became a member of the UNESCO Cities of Literature network, it made sense to connect the needs of Friesland College with the rich knowledge sources and tools this worldwide network has to offer. The participation of the founder, president and vice president of the network in Story Valley lays the foundations for a project with real impact: knowledge, support and the channels to tell our story worldwide are all a phone call away. Story Valley bridges the gap between the needs of schools and the opportunities and aims of the Cities of Literature network.

Literacy, multilingualism & cultural awareness: key competences for European citizens

Basic literacy skills have a major impact on life chances, being positively associated with a range of important economic and social outcomes both for individuals and countries. They are very important in vocational education and training, as jobs require basic, transferable skills as well as occupation-specific skills. This is in contrast to the 68 million Europeans only reaching basic levels of proficiency in literacy and numeracy; skills are at the core of their ability to perform in most jobs.

The objectives of the project are to stimulate students to read, write and speak in different languages, to use their creativity to translate oral history to new media and platforms. In this way, students will be able to strengthen their key competences in literacy and language in a natural, non-formal way.



European key priorities

Story Valley is innovative in its approach of using oral history in an interdisciplinary way of learning to contribute to several local and European key priorities:

Raising awareness of the social and educational value of European Cultural Heritage

Telling, writing and reading stories has been a common tradition all over Europe for centuries. The stories are told and passed on from generation to generation. This oral history is valuable because it shaped our communities: our intangible cultural heritage.

Strengthening key competences in VET

Basic skills of literacy have a major impact on life chances, being positively associated with a range of important economic and social outcomes both for individuals and countries. They are very important in vocational education and training, as jobs require basic, transferable skills as well as occupation-specific skills.

Social inclusion: supporting integration of people with migrant backgrounds

STORY VALLEY includes students and other people with migrant backgrounds and their oral history, to stimulate intercultural dialogue and mutual understanding. We believe that inclusion and integration starts with understanding each other and the belief of having things (stories) in common.

Project outputs

The project will develop 3 concrete products that will be made available for all schools in (and beyond) Europe to use. They will be shared and promoted actively to and by the UNESCO Cities of Literature in the world.

Student Programme and Teacher Pack

The Student Programme and Teacher Pack will provide teachers and students with all that is needed to reach the objectives of the project. It's the training programme for school teachers including the methodology, lesson plan and evaluation plan, loaded with practical tools.

Online Community and Platform

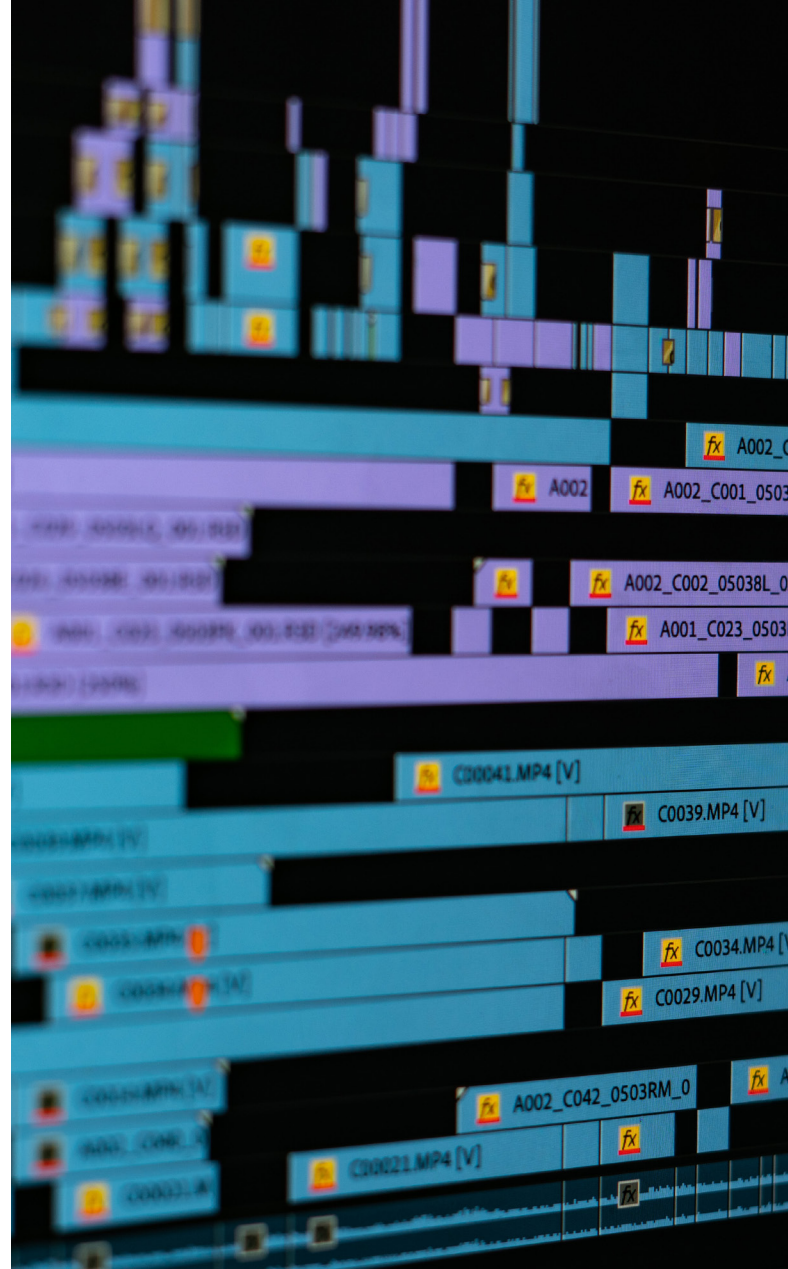
The Online Community and Platform will provide a teaching, learning and collaborative network for students, teachers and specialist in the field of literature, literacy and the creative industry. It is the (virtual) place where everything comes together and is also the main legacy of the project.

Policy Advice

The Policy Advice will ensure that VET is at the forefront of development in the language & literacy sector, specifically targeted at the 39 UNESCO Cities of Literature organisations worldwide. UNESCO'S Creative Network 'Cities of Literature' and other European creative networks in the field of literacy, heritage and multilingualism are a huge driver to beat illiteracy and encourage multilingualism worldwide. Some networks already include VET as standard part of their projects and strategies. However, this is not the case everywhere. The role of education and training systems in driving innovation has often been focused exclusively on Higher Education institutions with VET playing only a minor role. Vice versa, VET schools aren't aware of the expertise and network close at hand in their city and how to use this in their curriculum. The Policy Advice targets the 39 UNESCO Cities of Literature and other similar networks, in order to get VET at the forefront of development within these networks and their effort to beat illiteracy.

Timeline

The project proposal was submitted in 2020, with the project due to start in autumn 2020 if approved. The three-year project will last until the summer of 2023.



Project partners:



Edinburgh Science Festival

- This was the first of the festivals to cancel and in less than a month they pivoted to a digital alternative, *Elements of #EdSciFest*, exploring science's role in addressing the biggest global environmental challenges through five strands – Air, Earth, Fire, Water and Aether - consisting of online entertainment, curated articles and downloadable resources. Live streamed content included talks from broadcasters and partners, while the University of Edinburgh prepared a range of videos exploring climate change and Digital World (Skills Development Scotland) shared a range of digital workshops and online learning with fun tasks
- Instead of the *Dinosaur Weekend* at the Pleasance, the Festival designed a series of dinosaur crafts that children could download and make at home. Plus, two events planned for the Festival's flagship family venue, the City Art Centre, took place in digital form as part of a takeover of the popular *Earth Live Lessons* YouTube series. And in celebration of Scotland's Year of Coasts and Waters, a large-scale, well-spaced outdoor photography exhibition - *Into the Blue* - took place on Portobello Promenade exploring Scotland's coastline.
- The 2021 Festival will move to summer for the first time, as they respond to a changing world - and back for the summer term will be their world-class learning programme, Generation Science, ringing science, technology, engineering and maths into the heart of classrooms across the country.

Edinburgh International Children's Festival

- With a programme of 15 international productions, nearly a hundred Scottish artists performing at the Family Day and over 90% of schools tickets already booked, this year's Festival was shaping up to be a real success. On cancellation, efforts re-focused on supporting the artists with and finding innovative ways to deliver the year-round programme.
- The festival launched a special Ideas Fund, an initiative to develop artist-led ideas and projects for children, families and schools while supporting artists in the sector - including Niamh O'Loughlin's Fort Building, Christine Urquhart and Zoe Bullock's story of Granny Fenella told over a series of three animated films, artist Alice Cooper's short film that combined the voices, stories and artworks of young people from Edinburgh, the Isle of Iona and Kolkata, India all answering the question 'What do you see outside your window?', and *Play Dates* a fun digital programme of interactive workshops and activities created in partnership with National Theatre Scotland.
- The Festival is currently seeking new production ideas from Scottish based artist/s or companies for their next edition in May 2021, which will go ahead in a different form to the usual mode of delivery with many of the performances expected to be presented in school buildings and the programme for families likely to be largely outdoors – with the new practical challenges seen as an opportunity for experimentation, trying new ways to connect with audiences.

Edinburgh International Film Festival

- With the closure of all cinemas, the Festival moved online and created #EdFilmFestatHome in a unique partnership with Curzon Home Cinema, featuring a brand-new film presented each day of the 12-day festival, with films playing for between 2 and 12 days.
- The programme retained the festival's world renowned record for premieres, including the UK premiere of *Capital in the 21st Century*, directed by Justin Pemberton and based on the bestselling book by Thomas Piketty, and *Last and First Men*, the late, great composer Jóhann Jóhannsson's directorial debut and narrated by Tilda Swinton. Alongside the Curzon Home Cinema programme, the Festival continued their annual series of Q&As with film producers, directors and actors, moving the 2020 series on to their Youtube channel – including Q&A with legendary film director Ron Howard who was showcasing his latest documentary, *Rebuilding Paradise*, to UK audiences for the first time, and Q&A with the cast of *Fanny Lye Deliver'd* including Maxine Peake and Charles Dance.
- With Filmhouse remaining closed in the summer, the Festival went in to partnership with Unique Events, the team behind the capital's successful 'Film Fest in the City' outdoor cinema events, to produce a Drive-In Movie weekend at Edinburgh Airport – with the event due to be repeated during Halloween, November and December.

Edinburgh Jazz and Blues Festival

- Following the cancellation of the other festivals in April, the Jazz and Blues Festival immediately presented an online weekend Scottish blues extravaganza during April, reprising the live shows that took place at their Scottish Blues Weekend in February at St Bride's Centre – and this programme prepared the ground for the main festival.
- During July, the Festival streamed a variety of gigs across their website and social media channels - 21 concerts, 5 talks, 2 films, 2 DJ sets, 1 workshop, 1 jazz quiz. The music on offer ranged from performances from previous festivals to specifically recorded "live" sessions from locked-down Scottish favourites, emerging stars and virtual visitors from abroad, all creating an exciting, inventive platform for music. With support from the Scottish Government's EXPO funding, the Festival was also able to delve into its digital archives to present music made by musicians from all over Scotland and to help develop a growing body of oral history interviews conducted with pioneers of the Scottish jazz scene on behalf of the Scottish Jazz Archive.
- The Festival remains committed to its educational and community aims, and the next Edinburgh Jazz School term will run from October–December 2020 as an online series of masterclasses with Fergus McCreadie, Joe Williamson, David Bowden, and other young professionals from the Scottish Jazz Scene leading masterclasses based around simple principles of jazz performance and improvisation.

Edinburgh Art Festival

- As everyone reflected on a period of unprecedented global upheaval, the Festival invited ten artists to mark the dates of what would have been their 2020 festival - combining archival presentations chosen for their resonance to the current context (local and global), alongside specially conceived responses, the selection included

Appendix 2 – Festivals 2020 Adaptation

online screenings and live performances, available via the festival website, as well as a small number of projects in public sites around the city.

- Prominent amongst the commissions were the fluttering flags flying from rooftops across the city - on libraries, hotels, galleries, museums, consulates, government buildings, schools and community parks – with the simple inscription HELLO. The flags were the brainchild of artist Peter Liversidge who felt that as we emerged from a period of isolation, and look to find new ways to be together, communities across Edinburgh should send a collective greeting to each other and world. The Festival also created DIY Art, a free series of activity packs specially designed by artists to give children an insight into an artist's practice, showing them how to use processes and techniques to create your own unique artwork.
- Not willing to consign some other plans to the past, the Festival has just announced details of this year's *Platform* exhibition - the annual showcase supporting artists in the early stages of their careers to make and present new work - which will take place in the City Art Centre across November.

Edinburgh International Festival

- During the first weekend of August beacons of light were visible each night from vantage points across the capital in a dazzling display created by Scottish lighting designers Kate Bonney and Simon Hayes, as a 'ghost light' commission for the Festival.
- As a part of its August programme - My Light Shines On - the Festival also commissioned some of Scotland's major national artistic companies to create works that audiences could enjoy from their own homes. In a tribute to the enduring spirit of the Festival City, they brought light and life to sites that must stay empty this year, such as the National Theatre of Scotland's filmatic journey evoking moments from Scottish theatrical performances past, present and future recorded in the city's empty Festival Theatre. The Festival's 26 digital productions, which featured specially staged performances involving about 500 artists, musicians and technical staff, were watched 1.013m times in nearly 50 countries worldwide. Not everything was in the digital world though, with the Festival creating performances with chamber ensembles which were relayed to speakers scattered across Princes Street Gardens at lunchtimes throughout August.
- The Festival is now considering its future plans and has revealed that it is thinking of having an "extended season" of events, as well as suggesting that filmed elements of shows and productions would play a major part in the festival's plans in future.

Edinburgh Festival Fringe

- The Fringe moved online in August, with almost 300 listings registered by artists and venues on a dedicated site, with everything from throwback Fringe shows to brand-new lockdown-inspired creations on offer, including a one-person show about an opera queen, a virtual disco for babies, a (socially distanced) improvised musical, an online dance-a-thon and a soundscape of a Stirlingshire sheep farm. The AJ Bell Pick n Mix also provided a platform for creativity, with nearly 400 videos uploaded to create a 'Fringe in miniature' for audiences.

Appendix 2 – Festivals 2020 Adaptation

- Throughout the month, venues and artists across the Fringe have also been fundraising to help them return in 2021. FringeMakers – a festival-wide crowdfunding campaign developed in association with Crowdfunder – raised just under £250,000 to support creatives so far. Further support for artists came with the new Fringe Central virtual hub 2020 – a space for artists and industry colleagues to attend events, collaborate, network and learn. Fringe Marketplace was also a new online showcase platform connecting arts industry to professional tour-ready work that was made for Fringe 2020 and hosts more than 100 tour-ready shows available to be seen by nearly 400 programmers who accredited from 31 countries.
- The Fringe's community engagement work also continued during the festival, with 456 art packs delivered across Edinburgh to 14 community partner organisations – and they are currently looking for submissions from artists and practitioners interested in creating and delivering digital pilot events to bring arts-based learning into classrooms.

Royal Edinburgh Military Tattoo

- Every August the Royal Edinburgh Military Tattoo usually graces the Castle Esplanade but this year was obviously very different. The Royal Edinburgh Military Tattoo paid homage to its audiences, performers and staff on what would have been the show's opening weekend with a specially created tribute which was released on their social channels.
- The Tattoo decided to fill the absence of this year's 70th anniversary show through a number of initiatives. Working with the BBC, who were seeking to fill the gap in their schedules, past editions of the Tattoo were screened throughout August and episodes included unseen footage from behind the castle ramparts with some of the cast and characters. In the real world, on Princes Street just next to the Scottish National Gallery, an outdoor exhibition of rare photographs marked the Tattoo's platinum anniversary - and Monday 24 August, with very little fanfare, to avoid crowds gathering, the Royal Air Force Aerobatic Team, the Red Arrows, swooped down for a jaw-dropping flypast over Edinburgh in support of the missing Tattoo.
- Looking ahead, tickets for the 2021 production went on sale on Monday 19 October with a reduced overall capacity and tickets available in sections of up to four seats together. The announcement came as Michael Braithwaite was appointed as the new Creative Director, the first dedicated creative role in the Tattoo's history.

Edinburgh International Book Festival

- While significantly reduced from the expected programme in Charlotte Square Gardens – which last year saw over 900 authors in 800 events - the 2020 online Book Festival welcomed 300 writers and thinkers from 45 countries to participate in 146 live and pre-recorded events.
- Highlights included conversations with Booker Prize winning authors Hilary Mantel and Bernardine Evaristo and the first interview with the winning writer and translator of the 2020 International Booker Prize Marieke Lucas Rijneveld and Michele Hutchison. Executive VP of the European Commission's Green Deal Frans Timmermans explored the future of Europe after the Pandemic, democracy activist Joshua Wong spoke live

Appendix 2 – Festivals 2020 Adaptation

from Hong Kong and former US Ambassador Samantha Power reflected on her career as Human Rights Advisor to Barack Obama. The online programme included 44 events in the Baillie Gifford Children's Programme ranging from daily Facebook Drawalongs, conversations on YA writing with George Lester, Dean Atta and the bestselling US author Cassandra Clare, to former Blue Peter Presenter Helen Skelton joining Lily Dyu to discuss adventurous women.

- Innovations that will be part of thinking for future Festivals include the specially created production studio in the Assembly Rooms, a newly developed online viewing platform, an audience chatroom for every event, live Q&A sessions, BSL interpretation and subtitles for a large selection of talks, and online book signings, where authors met audience members face-to-face.

Scottish International Storytelling Festival

- The Festival began on 17 October 2020 and over 100 performers will take part from such countries as USA, Colombia, Canada, Italy, Spain, Kenya, Holland, Iran, Sierra Leone and Iceland. 93 events in total will take place with a number of these planned to be in-person experiences, subject to Scottish Government Guidelines. This year's theme 'In the Flow' presents *Voyage*, a series of new online performances developed by storytellers and musicians for Scotland's 'Year of Coasts and Waters', sharing tales of real and imaginary voyages that have connected Scotland to other coastal countries, near and far. Flowing alongside the Voyage series, the Festival is celebrating Scotland's own coastline and rivers, collaborating with The Orkney Storytelling Festival and The Wild Goose Festival in Dumfries and Galloway.
- The workshop programme strand Global Lab returns, bringing together storytellers, artists, activists and educators from across the globe to explore sustainability, ecology and healing. Contributors include NYC-based Laura Simms who will speak on Deep Healing and Ecology, social and environmental activist Grian Cutanda who will share his work on the Earth Stories Collection and Julie Cajune and Douglas Mackay whose work explores connections between Native America and Scotland.
- Running alongside the Festival, the Community and Families Programme bookends the festival, with the programme pairing local storytellers with partner organisations across the city in online and small-scale live settings, unlocking the ethos of 'going local'.

Edinburgh's Hogmanay

- Tickets for Edinburgh's Hogmanay Street Party had been on sale since January 1 2020 – and positive discussions were taking place with the City of Edinburgh Council in relation to the Hogmanay programme for 2020/21. However, in the summer it became clear to all parties that the famous Street Party could not take place and so tickets were taken off sale in July, with customers offered full refunds. Two months later the Council and event organisers Underbelly announced that, following advice and discussions with public health experts, the festival could not go ahead as planned this year. With national restrictions on gatherings and the potential strain on services over the winter, focus will move away from crowded gatherings like the Hogmanay

Appendix 2 – Festivals 2020 Adaptation

Street Party and Christmas markets. Instead of stalls, rides and live on-stage performances, events are likely to be streamed online, with details to be announced in due course.

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Culture and Communities Committee

10.00am, Tuesday, 17 November 2020

Capital Theatres Company Performance Report 2019/20

Executive/routine	Executive
Wards	All
Council Commitments	46

1. Recommendations

- 1.1 It is recommended that Committee:
 - 1.1.1 note the positive performance of Capital Theatres during 2019/20;
 - 1.1.2 notes that whilst the report focus is on 2019/20 company performance, it is essential to acknowledge the context of the COVID-19 crisis and the subsequent fundamental impact and essential mitigation, advocacy and revised planning activity which has had to be implemented by Capital Theatres since March 2020; and
 - 1.1.3 refer this report to Governance, Risk and Best Value Committee.

Paul Lawrence

Executive Director of Place

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Capital Theatres Company Performance Report 2019/20

2. Executive Summary

- 2.1 This is the seventh annual performance report prepared as a requirement of the Services and Funding Agreement process adopted in 2013/14.
- 2.2 Capital Theatres had another successful year in 2019/20 which offers a relevant reference point from which to acknowledge the subsequent impacts of COVID-19 since March 2020. The continued strong financial and programme performance in 2019/20 has subsequently served to highlight the exceptional business resilience and management of the Trust for the first several months of the crisis.
- 2.3 Following a short delay in progress and planning in the light of COVID-19, Capital Theatres now continue with the development of the King's Theatre Capital Project and formal reporting will be re-introduced into the committee calendar. A brief overview of the current project is contained in Appendix 1.

3. Background

- 3.1 This is the seventh annual performance report prepared as a requirement of the Services and Funding Agreement process adopted in 2013/14.

4. Main report

- 4.1 Capital Theatres reports on its performance to Council Monitoring Officers as required by the Services and Funding Agreement on a monthly, quarterly and annual basis.
- 4.2 The Services and Funding Agreement for 2019/20 was aligned to Council Commitments and had 23 targets (attached at Appendix 2). All except two of the targets were achieved. The targets partially achieved (6 and 16) are highlighted in the Appendix. The agreement targets are aligned to performance headings reflecting the citywide Culture Plan objectives. These were:
 - 4.2.1 ensuring that everyone has access to world class cultural provision;
 - 4.2.2 encouraging the highest standards of creativity and excellence in all aspects of cultural activity;

- 4.2.3 supporting greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round;
 - 4.2.4 articulating the positive impact to culture in Edinburgh and promoting Edinburgh's cultural success locally, nationally and internationally;
 - 4.2.5 developing and supporting the infrastructure which sustains Edinburgh's cultural and creative sectors; and
 - 4.2.6 investing in artist and practitioner development and supporting and sustaining the local artistic community.
- 4.3 To offer in brief an overview of the scale and reach of the work of Capital Theatres in 2019/20:
- 4.3.1 more than 415,000 people visited the Festival, King's and Studio Theatres;
 - 4.3.2 144 shows were programmed of which 87 were accessible (BSL, Audio Described, Captioned, Relaxed and Dementia Friendly); and
 - 4.3.3 over 300 Learning and Participation activities were delivered to over 13,000 participants and tickets provided to over 3,000 of those participants.
- 4.4 The breadth and quality of offer is evident, and genres include ballet, children's, comedy, drama and musical performances as well as offering the option of screenings, and of course, one of the top three most popular Pantomimes in the UK.
- 4.5 2019/20 programme examples include:
- 4.5.1 *Goldilocks and the Three Bears*, the Panto produced with QDos at the King's Theatre;
 - 4.5.2 Scottish Ballet's *The Snow Queen* at the Festival Theatre;
 - 4.5.3 *Six* – the musical at the Festival Theatre - originally premiered at the Fringe, and subsequently developed using the Studio Theatre, going on to become a West End hit, and returning to Edinburgh in 2019 as part of the UK tour;
 - 4.5.4 *Everybody's Talking About Jamie* – musical at the Festival Theatre;
 - 4.5.5 *The Magic Flute* – Scottish Opera at Festival Theatre;
 - 4.5.6 *I'm Sorry I Haven't a Clue* – BBC Radio 4 programme hosted at the Festival Theatre;
 - 4.5.7 Four local amateur productions, including *The Gang Show*, staged at the King's Theatre.
- 4.6 The Learning and Participation Team address health and social inequalities that exist for communities in the city, delivering their strategy seeking to make arts accessible for all, and continuing the Trust's commitment to relaxed and dementia-friendly performances, thereby widening access and sharing lessons learned locally, nationally and internationally.
- 4.7 A relevant example of both programme development, and sharing lessons learned as a result, is the Learning and Participation Team's project, FUSE, a two-year care

experienced young people's project, funded by Creative Scotland. It is the largest project of its kind in Scotland which aims to increase engagement in the performing arts amongst those who are care experienced. To date, the team has worked with young people from all types of care (looked after at home, foster care, residential care, kinship care, through care and after-care). Participants have had opportunities to see live theatre including the King's panto, CBeebies dress rehearsal, *Frankenstein*, *Everybody's Talking about Jamie* and *Six*. They also took part in a range of performance art workshops to let them try new things and develop new skills.

- 4.8 The Festival, King's and Studio Theatres also continue to work with several festivals hosting programmes including the Edinburgh International Festival, Edinburgh International Film Festival, and Edinburgh International Jazz and Blues Festival.
- 4.9 Capital Theatres celebrated the 25th Anniversary of the Festival Theatre in June 2019. Amongst many others, both the Lord Provost and the Cabinet Secretary for Culture, Tourism and External Affairs celebrated the theatre's longstanding history and exceptional reputation in the city.
- 4.10 225 participants from 14 different community groups came together to perform in front of nearly 600 people on a night of 25th Anniversary celebrations '25 Live' The Big Birthday Show. The variety of performances demonstrates Capital Theatres' support and development of talent whilst providing year-round opportunities to engage in their learning and participation programme. The '25 Live' variety show celebrated the talent of their participants and the breadth of their engagement work.

5. Next Steps

- 5.1 Capital Theatres will continue to deliver against both their Business Plan as well as Council Funding Agreement. The Third Party Cultural Grants Review agreed by Committee in [June 2019](#) recommended the creation of a Strategic Partnership Theatres Grouping of which Capital Theatres is the lead partner. The grouping includes the Lyceum Theatre, the Traverse, Edinburgh Performing Arts Development (EPAD) and Lung Ha Theatre Company. Evidently, the Priorities and Targets included in the related Funding Agreement have been overtaken by the COVID19 crisis. All Strategic Partners (revenue funded organisations and groupings) are being asked to report on the re-purposing of their funding with reference to the original Priorities included in the original Funding Agreements, and on subsequent mitigation, resilience and activity/event re-design activity.
- 5.2 Business and programme planning options continue in the exceptional context of the on-going COVID19 pandemic and associated Public Health Guidelines.

6. Financial impact

- 6.1 The Council awarded a grant of £586,154 to Capital Theatres in 2019/20.

- 6.2 Capital Theatres continue to successfully manage and deliver a very robust financial performance.

7. Stakeholder/Community Impact

- 7.1 Capital Theatres has an extensive and successful Learning and Participation programme reaching a very wide community base alongside its main theatres and Studio programmes seeking to deliver accessible programme of activities and theatre.
- 7.2 Capital Theatres meet their Council Funding Agreement Conditions.
- 7.3 Capital Theatres has an Environmental Policy – [Towards a Greener Future](#).

8. Background reading/external references

- 8.1 Capital Theatres website: [Capital Theatres](#)
- 8.2 [Capital Theatres Annual review 2018/19](#)
- 8.3 [Capital Theatres Company Performance Report 2017/18, report to Culture and Communities Committee, 13 November 2018](#)
- 8.4 [Capital Theatres Company Performance Report 2018/19, report to Culture and Communities Committee, 12 November 2019](#)

9. Appendices

- 9.1 Appendix 1 – King's Theatre Capital Project Update.
- 9.2 Appendix 2 – Funding Agreement 2019/20 Targets.

King's Theatre Capital Project Update

The planned £25m redevelopment of the Grade A listed King's Theatre will save the much-loved venue for the enjoyment and inspiration of generations to come.

In 2020-21 the following progress has been made:

- £17m funds secured, including £4m City of Edinburgh Council (CEC) commitment;
- Stage 1 pass from National Lottery Heritage Fund;
- RIBA Stage 3 completed; and
- Planning permission secured.

In light of COVID-19, the project was paused in March 2020. This impacted on meeting the funding and development timetable of the project and the start of works in September 2021.

Capital Theatres Board met at the end of September to analyse the risk associated with potential options such as delaying the project, phasing the project or scaling the project. The detailed risk analysis focused the Board's decision that the only feasible option is to progress the current scale and scope of project by a start date of 2022 at the latest. To do this Capital Theatres needs to secure, or at the very least have underwritten, the remaining £8m and has commenced discussions with Scottish Government.

With the extent of the pandemic on theatres' ability to reopen their doors, this is the best time to progress the project, utilising this inevitable downtime when the theatre will experience a slow return of customers upon reopening after closure due to COVID-19.

The next step will be to instruct the design team to move forward with RIBA stage 4 and on securing the balance of the budget, drawing down £1m of the committed Council funding to resource this, and allow the project to be completely "shovel ready" within seven to nine months, providing a much needed contribution to a kickstart to the construction sector, and allow Capital Theatres to come back in a more resilient way with a key community asset open for all by day and night when the pandemic is over.

Capital Theatres Funding Agreement Targets 2019/20

TARGETS

1. Ensuring that everyone has access to world class cultural provision

Targets:

The Recipient will:

1. Programme at least 2 pieces of international work in addition to Dance Consortium Tours.
2. Deliver at least 2 staged productions, 2 events and 2 facilitated theatre visits to ensure that people with a track record of low engagement/non-engagement have access to the arts, as artists, makers, producers and audience members. This may include disabled people, economically deprived and those otherwise underrepresented in their venues.
3. Programme inclusive performances (relaxed and/or dementia friendly performances and/or other performances) of at least 2 large-scale productions and 1 small-scale production.
4. Programme at least 25 described, 15 captioned and 25 sign language interpreted performances.
5. Expand programme of work with care-experienced young people, to comprise at least 1 family day, 1 creative project and 2 workshops for carers.
- 6 Increase access to Capital Theatres venues by expanding their programme of foyer activities and events, a minimum of 100 events (workshops, rehearsals, talks, activities). **Delivered in part c. 50 activities took place.**
7. Deliver Year 5 of the Dementia Friendly Communities (formerly Forget Me Not) project measured against its action plan.

2. Encouraging the highest standards of creativity and excellence in all aspects of cultural activity

Targets:

The Recipient will:

8. Achieve or exceed attendance targets. Attendance (including rentals) 405,000.
9. Facilitate high-quality engagement work (such as workshops, CLPL sessions, pre/post-show talks, open rehearsals, supported theatre visits etc) in

partnership with at least 5 visiting companies, representing a range of work from across the artistic programme.

10. Commission professional artists to create a new, small-scale dementia friendly work that goes on to complete a tour to appropriate settings in Edinburgh and the region.

3. **Supporting greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round**

Targets:

The Recipient will:

11. Continue to take an active part in the Edinburgh Cultural Venues Group, including attending a minimum of 75% of meetings.
12. Work with Lyceum and Traverse Theatres to deliver at least 1 career day for schools.
13. Programme quality work from consortia in which Capital Theatres are involved, at least 1 production from each group. These consortia are: Dance Consortium, Music and Lyrics, and Touring Partnership.

4. **Articulating the positive impact to culture in Edinburgh and promoting Edinburgh's cultural success locally, nationally and internationally**

Targets:

The Recipient will:

14. Programme at least 10 weeks of quality drama measured by critical appraisal in a range of digital and print publications aiming to achieve between 10 and 15 reviews for each production with at least 75% 4-star ratings.
15. Measure success by retaining or improving performance as measured against the Indigo customer experience benchmark which includes venues across the country. Current benchmark base of 4.31/5 from 19,006 respondents from various venues. Capital Theatres responses: Festival Theatre 4.50/5; and the King's Theatre 4.04/5.
16. Undertake initial audit of Capital Theatres performance against the Customer Service Excellence Standard by the summer of 2019. **Background work done, but audit not completed – had intended to implement 2020.**

5. **Developing and supporting the infrastructure which sustains Edinburgh's cultural and creative sectors**

Targets:

The Recipient will:

17. Progress the King's Theatre redevelopment project to RIBA Stage 3 – Developed Design.
18. Raise capital funds for the King's Theatre Redevelopment Project in line with the fundraising strategy.
19. Maintain and deliver rolling 5-year Capital Expenditure Plan for essential works and core maintenance at the Festival Theatre.

6. Investing in artist and practitioner development, and supporting and sustaining the local artistic community

Targets:

The Recipient will:

20. Develop and deliver a pilot project to support and collaborate with a minimum of one associate artistic company. This may include (but is not limited to): sharing the expertise of Capital Theatres staff, giving space in kind to develop new work, delivering Learning & Participation activities in partnership. Success will be measured by peer and user feedback.
21. Act as parent company, offering support in kind through offices and administrative facilities, and participate in the delivery of the aims of the Edinburgh Performing Arts Development project (EPAD), including its Action Plan. This project aims to support smaller arts organisations and individual practitioners and build capacity in the sector.
22. Support industry colleagues by continuing to participate in EPAD's Pool of Expertise.
23. Continue to provide financial and management services to 3 small Edinburgh arts organisations (one free and two fixed fee).

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Culture and Communities Committee

10.00am, Tuesday, 17 November 2020

Adelaide/Edinburgh Cultural Co-operation Project and Memorandum of Understanding

Executive/routine	Executive
Wards	All
Council Commitments	46

1. Recommendations

- 1.1 The Culture and Communities Committee is asked to:
- 1.1.1 note the exchange of visits between Edinburgh and Adelaide between February 2019 and August 2019;
 - 1.1.2 note that the originally intended focus in 2020 on co-operation on Adelaide's aspirations to seek and secure UNESCO World Heritage Status for the Adelaide Parklands and wider South Australia Hills has been directly impacted by the COVID-19 emergency;
 - 1.1.3 note that the relationship between the cities is retained and will be informed by cultural recovery planning priorities;
 - 1.1.4 approve the Memorandum of Understanding set out at Appendix 1 now that the Council has approved the Edinburgh International Activity priorities on future international engagement.

Paul Lawrence

Executive Director of Place

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Adelaide/Edinburgh Cultural Co-operation Project and Memorandum of Understanding

2. Executive Summary

- 2.1 This report primarily reports on the successful visit to Adelaide by the Director of Culture in February 2019 and the equally positive return visit by the Chief Executive of the City of Adelaide and the Associate Director, Customer and People to Edinburgh in August 2019.
- 2.2 The report also seeks approval to adopt the Memorandum of Understanding (MoU) set out at Appendix 1.
- 2.3 The intended update on co-operation in 2020 between the two cities has unfortunately not taken place, as a direct result of the COVID-19 emergency.
- 2.4 Whilst the cities will continue their co-operative relationship, given the impacts of COVID-19 on both cities, the plans for 2020 outlined at point 4.4 have been suspended, to be reviewed in due course. The review will be informed by the planning impacts of COVID-19 on cultural recovery priorities.

3. Background

- 3.1 In August 2015, Festivals Edinburgh instigated the first Festival City network meeting. City representatives from Edinburgh, Barcelona, Krakow, Montreal, Berlin and Adelaide came together using the backdrop of Edinburgh's world-leading festival city for a focused two-day programme of conversations, workshops, presentations and festival experiences.
- 3.2 The network acknowledged that festivals are a growing cultural phenomenon and, for a number of cities across the globe, are fundamental to their cultural development, city identity and economic success. The representatives came together as an informal small-scale group recognising each other's cities as sharing these characteristics and supporting a thriving festivals ecosystem with relevant good practise to share.
- 3.3 As a result of this initial meeting, it was agreed that the group would develop a pilot with the purpose being to:
 - 3.3.1 explore the potential for sharing knowledge and experience;

- 3.3.2 identify the positive and negative factors that inform the relationships between festivals and their host cities, and look at how to enhance or ameliorate them;
 - 3.3.3 test collective problem solving across key cultural, social, economic and political issues that affect cities with a strong cultural festival presence or identity;
 - 3.3.4 identify trends that are likely to affect creative and business operations into the future; and
 - 3.3.5 identify leading practise.
- 3.4 The Festival City Network has met formally four times since the inaugural 2015 meeting - June 2016 in Krakow, March 2017 in Adelaide, August 2017 in Edinburgh and October 2018 in Montreal, with four meetings in 2019 via video-conferencing. Areas of discussion have included:
- 3.4.1 understanding the scope and scale of each city's festivals;
 - 3.4.2 their contribution to the creative economy, future growth and infrastructure needs;
 - 3.4.3 social engagement leverage;
 - 3.4.4 integration with local cultural communities; and
 - 3.4.5 innovation with respect to capturing and communicating impacts.
- 3.5 While the network meets by video conference a few times a year, they also hold face to face sessions. The most recent face to face meeting of the Festival City network took place in Krakow between 12-13 March 2020.
- 3.6 The COVID-19 emergency lockdown measures were implemented in Scotland a week later.

4. Main report

- 4.1 As members of the Festival City network, both Edinburgh and Adelaide have a strong relationship through their city festivals. The network recognises that festivals contribute to their host city's cultural activity and have a key role to play in the delivery of the city's wider cultural offering.
- 4.2 In recognition of this, in 2018 the City of Adelaide invited the City of Edinburgh Council, via the Director of Culture, to participate in a Cultural Co-operation Project. This is a Council to Council relationship, as a relationship between the cities' respective festivals already exists.
- 4.3 Both cities are designated UNESCO Creative Cities and this forms a strategic strand for the project.
- 4.4 The purpose of the project was to build a cultural, city to city relationship that develops the following areas:

- 4.4.1 Whole city approaches to build and maintain world leading festival cities including:
- 4.4.1.1 furthering support for the local arts industry between the cities to strategically develop and strengthen the cultural vitality of both cities;
 - 4.4.1.2 share knowledge and experience that informs and supports the relationship between festivals and their host cities;
 - 4.4.1.3 both cities to facilitate a quarterly video conference to include staff from both cities aligned with specific operational agenda items such as:
 - public spaces management solutions in a festival city context;
 - transforming and creating new venues;
 - the changing role of libraries and civic owned spaces; and
 - working with creative city makers in the arts, technology, events and sustainability to activate city space and build visitation and successful approaches to engaging respective local communities.
 - 4.4.1.4 sharing information, including the City of Adelaide and City of Edinburgh multi-year events licensing programme and multi-year events funding programme and the outcomes achieved, and the work undertaken on the Sustainable Event Guidelines and associated initiatives;
 - 4.4.1.5 investigate opportunities to pedestrianise sections of Adelaide during festivals by learning from the City of Edinburgh's festival car free zone and the mechanisms that they put in place; and
 - 4.4.1.6 staff exchange during both cities' festival period to share knowledge and experience that informs the relationship between festivals, and their host cities.
- 4.4.2 Cultural Policy advancement: to support international best practice in cultural policy through sharing and learning from both cities' cultural strategic planning and measurement tools.
- 4.4.3 UNESCO Creative Cities: both cities would work together to identify and explore how to leverage and capitalise on UNESCO Creative City status, in particular, how each city supports and works with their creative and cultural communities to support sustainable development and growth year-round.
- 4.5 The programme for the Director's visit to Adelaide is attached at Appendix 2, and included meetings with [Adelaide Fringe](#), [Adelaide Festival](#), [Adelaide 500](#), [WOMADelaide](#), representatives from the city's Museums and Galleries, and other key public and private sector organisations involved in the delivery of culture. The visit was extremely valuable as it enabled an immersive opportunity to understand

the diversity of the City of Adelaide and build a clearer view on where the co-operation can flourish going forward.

- 4.6 Following discussions since the two city exchange visits, it had been proposed that during 2020 the co-operation would have been conducted by Skype, Facetime, video conferencing and email, and would have focused on how Edinburgh achieved and manages World Heritage Site status obligations. Adelaide were considering the potential of submitting a bid to have the City Parklands and broader South Australian surrounding hills designated as a UNESCO World Heritage Site.
- 4.7 The programmes for the Adelaide officials is attached at Appendix 3. The visits again provided first-hand experience of Edinburgh during the summer festival period enabling the opportunity for colleagues to meet key figures across civic, cultural, university and Council networks.
- 4.8 Given the obvious impacts on COVID-19 on both cities and the officers engaged in the exchange, the plans for 2020 outlined at point 4.4 have been suspended; are expected to be reviewed in due course; and subject to cultural recovery priorities.

5. Next Steps

- 5.1 The continued exchange of knowledge between Adelaide and Edinburgh officials in due course and based around shared cultural recovery priorities.

6. Financial impact

- 6.1 The costs of implementation of any project will be borne by each city and each city will be responsible for its own costs.

7. Stakeholder/Community Impact

- 7.1 There will be a minimal environmental impact as no travel is anticipated, as indicated in point 4.6.
- 7.2 It is anticipated that positive stakeholder engagement across the fields of interest in both Edinburgh and Adelaide will continue.

8. Background reading/external references

- 8.1 Edinburgh International Activity Report – Policy and Sustainability Committee, [6 August 2019](#)

9. Appendices

- 9.1 Appendix 1 – Draft Memorandum of Understanding.

- 9.2 Appendix 2 – Programme of Director of Culture’s visit to Adelaide, February/March 2019.
- 9.3 Appendix 3 – Programmes of City of Adelaide’s Chief Executive and Associate Director, Customer and People to Edinburgh, August 2019.

**Memorandum of Understanding
between
The City of Adelaide
and
The City of Edinburgh Council (the Councils)**

The commitment of the City of Adelaide and the City of Edinburgh Council to this Memorandum of Understanding (MoU) is intended to promote cooperation between the City of Adelaide and the City of Edinburgh Council, hereafter named the Councils.

This MoU is not intended to be legally binding.

The two Councils will explore cooperation through the exchange of knowledge and information to support international best practice, with a focus on the following areas:

- 1 Whole of City approaches to building and maintaining world leading festival cities, including through:
 - 1.1 Sharing knowledge and experience about hosting world leading festivals, including through staff exchanges where possible;
 - 1.2 Joint exploration of smart city initiatives that will enhance visitor experience and streamline the running of festivals and events;
 - 1.3 Creating environmentally sustainable festivals that support efforts to achieve carbon neutrality for our cities.
- 2 Supporting thriving communities, including through:
 - 2.1 Capitalising on our status as UNESCO Creative Cities and exchanging knowledge and experience on supporting creative communities;
 - 2.2 Sharing knowledge and experience on creating sustainable, carbon neutral cities;
 - 2.3 Exchange of information and best practice on achieving and maintaining World Heritage status for important cultural sites;
 - 2.4 Sharing knowledge and experience on supporting the well-being and health of the cities' residents.

The Councils shall bear their own costs resulting from this MoU and its operation.

This MoU will become effective upon signing by the Councils, for a term of three years. At its expiration and unless terminated by the Councils earlier, the cooperation will be evaluated and if applicable, renewed by means of a further MoU.

The intention for 2020 is to maintain exchanges between the cities based on cultural recovery planning priorities and will be via Microsoft Teams, Facetime and email during the course of the year.

Signed in On the.....2020

For the Corporation of the City of Adelaide

For the City of Edinburgh Council

Name:

Designation:

Name:

Designation:

DRAFT

Lynne Halfpenny - 22 February to 13 March 2019

Lynne Halfpenny - 22 February to 13 March 2019					
Friday 22 February	Location	Activity	Notes	Hosted By	CoA host
8.50PM	Adelaide Airport	Arrive in Adelaide	Flight: EK0440 Accommodation: Mantra, Hindmarsh Square	Lord Mayor's driver to pick up from airport	Christine Sutcliffe
Monday 25 February	Location	Activity	Notes	Hosted By	CoA host
8.30AM	Fringe Club 38/40 East Terrace, Adelaide SA 5000	Walk (or take a taxi) to the Fringe Club, where you will be picked up at 9.00am.	A cab charge is in your briefing folder that you can use to pay for the taxi. A map of the walking route is also in your briefing folder.	Not required	Not required
9.00AM - 5.00PM	Fringe Club 38/40 East Terrace, Adelaide SA 5000	Honey Pot Famil	Return to Fringe Club by 5.00pm	Fringe / Brand SA	Ian Hill, Director Growth, CoA will meet you at the first stop of the tour (Mount Lofty House)
END OF DAY PROGRAM					
Tuesday 26 February	Location	Activity	Notes	Hosted By	CoA host
8.45AM	Mantra Hotel Lobby	Transport from hotel to Adelaide Town Hall	Christine and Isabella will meet you in the hotel lobby and walk you to Town Hall (approx. 10 minute walk)	City of Adelaide	Christine Sutcliffe & Isabella Seychell
9.00AM - 10.00AM	25 Pirie Street, CLC2 Flinders Room	Meeting re Sustainable Event Guidelines	Outlined within the draft MoU as an area of cooperation	City of Adelaide	Michelle English, Noni Williams and Vanessa Godden
10.00AM - 11.00AM	Matt's Office	Meeting re: International Strategy and Sister City relationships	General discussion	City of Adelaide	Matt Grant and Christine Sutcliffe
11.00AM - 12.00PM	Out for Coffee	Meeting re: Traffic and transport during festival season	Daniel and Peter to meet Lynne on CLC 2 outside Flinders meeting room and bring Lynne back to the CLC 2 Flinders meeting room	City of Adelaide	Daniel Bennett & Peter Wong
12.00PM	Lord Mayor's Office, Ground floor, Adelaide Town Hall	Meet at Lord Mayor's Office and walk to 2KW	Ian to walk Lynne to Lord Mayor's Office, collect the Lord Mayor and walk together to 2KW	City of Adelaide	Lord Mayor
12.30PM - 2.00PM	2KW, 2 King William Street, Adelaide	Lunch with Lord Mayor and City of Adelaide Executive Leadership Group	Attendees: Lord Mayor, Mark Goldstone, Ian Hill, Clare Mockler, Steve Matthewson and Beth Davidson-Park	City of Adelaide	Lord Mayor
2.00PM - 2.30PM	25 Pirie Street, Adelaide	Transfer from 2KW to Colonel Light Centre	Ian to walk Lynne to CLC2 Flinders Room	City of Adelaide	Ian Hill
2.00PM - 3.00PM	25 Pirie Street, CLC2 Flinders Room	Meeting re: Multi Year Event Funding Program	Outlined within the draft MoU as an area of cooperation to further discuss with CoA Sponsorship Advisor, Paula Stankiewicz	City of Adelaide	Paula Stankiewicz
3.00PM - 4.00PM	Out for coffee	Meeting re: Commonwealth Games	Adelaide, South Australia is interested in hosting the Commonwealth Games and would like to hear about Edinburgh's involvement and experience with the 2014 Commonwealth Games in Glasgow.	City of Adelaide	Tom McCready

4.00PM - 5.00PM	25 Pirie Street, CLC9 Meeting Room 1	Meeting re: Customer Program and Experience	The role of the Customer program to deliver the City of Adelaide's Strategic Plan 2016-2020.	City of Adelaide	Noni Williams and Vanessa Godden
5.30PM	Council Chambers	Walk to Council Chambers	Vanessa will walk with Lynne to the Council Chambers.	City of Adelaide	Vanessa Godden
6.00PM	Council Chambers, Adelaide Town Hall	City of Adelaide Council Meeting	Attendees: Elected Members	City of Adelaide	Matt Grant and Vanessa Godden
Following the Council Meeting	Adelaide Town Hall	Dinner with Elected Members and Senior Administration staff, following Council Meeting		City of Adelaide	Matt Grant and Vanessa Godden
Following Dinner	Mantra Hotel	Return to Hotel	A cab charge is in your briefing folder	City of Adelaide	

END OF DAY PROGRAM

Wednesday 27 February	Location	Activity	Notes	Hosted By	CoA host
9.00AM	Mantra Hotel Lobby	Meet Noni in hotel lobby		City of Adelaide	Noni Williams
9.30AM - 11.00AM	Victoria Park	Superloop on site tour with Alistair MacDonald, General Manager Adelaide 500 and World Solar Challenge		City of Adelaide	Noni Williams
11.00AM	City of Adelaide	Walk back to City of Adelaide		City of Adelaide	Noni Williams
11.30AM - 12.30PM	25 Pirie Street, CLC7, Northern Meeting Room	Meeting re Adelaide Park Lands Event Management Plan and Multi-year Event Licensing and role of Events in the City and our customers		City of Adelaide	Noni Williams, Adam Hornhardt and Vesna Thon
12.30PM - 1.30PM		Lunch	Own arrangement	Not required	Not required
1.30PM - 2.00PM	25 Pirie Street, CLC2 Flinders Room	Meeting re East End Activation – Car free city and Edinburgh's approach to closing roads during Fringe		City of Adelaide	CoA Events Team - Noni, Jacqui, Kim, Adam and Mark
2.00PM - 2.30PM	25 Pirie Street, CLC2 Flinders Room	Meeting re City Activation and New Years Eve event		City of Adelaide	CoA Events Team - Noni, Kim, Tanja, Andy, Jacqui and Anthony
2.30PM - 4.00PM	Smart City Studio	Meeting with CoA Events Team re City of Edinburgh events and activation spaces	CoA is keen to hear from Lynne how the City of Edinburgh operate	City of Adelaide	CoA Events Team

4.00pm - 5.45pm Personal time

5.45PM	Mantra Hotel Lobby	Noni and Clare to meet Lynne in the Hotel Lobby	Meet at the hotel and walk together to the Garden of Unearthly Delights (outdoor Fringe venue)	City of Adelaide	Clare Mockler and Noni Williams
6.00PM	The Garden of Unearthly Delights	Dinner	Casual dinner at the Garden of Unearthly Delights	City of Adelaide	Noni Williams and Clare Mockler
7.00PM	The Vagabond, The Garden of Unearthly Delights	Adelaide Fringe Performance: Judith Lucy	Judith is an award-winning Australian comedian and radio, television and film actress and personality and author, known primarily for her stand-up comedy. Noni has 3 x tickets to Judith Lucy	City of Adelaide	Noni Williams and Clare Mockler

END OF DAY PROGRAM

Thursday 28 February	Location	Activity	Notes	Hosted By	CoA host
9.30AM -10.00AM	Mantra Hotel Lobby	Noni to meet Lynne at the Mantra Hotel Lobby and then walk to Pioneer Women's Memorial (15 minute walk)	Bring a hat and wear walking shoes.	City of Adelaide	Noni Williams
10.00AM - 11.00AM	Adelaide Festival Centre, King William Street, Adelaide	Adelaide Festival site visit	Adelaide Festival is a member of Festivals Adelaide: representing Adelaide's ten major arts and cultural festivals. This site visit will provide an opportunity to visit the Writer's Week site at Pioneer Women's Memorial Gardens and meet with the Production Manager and learn more about the event and it's imporatnce to the Festival and the State. Second site visit will be at Elder Park to look at the Palais and Elder Park site prior to opening night on 2 March.	Adelaide Festival - Roland Partis and Taren Hornhardt	Noni Williams and Alison Bennett

FYI	Adelaide Festival Centre, King William Street, Adelaide	Meeting with the Adelaide Festival Centre	This meeting will provide an overview of the Adelaide Festival Centre, its role and contribution to the culture of the city including:- <ul style="list-style-type: none"> • Overview of the Adelaide Festival Centre • The redevelopment project at the Adelaide Festival Centre • The role AFC plays with working with SA companies ie Windmill, ADT etc. • Adelaide Festival Centre's role in the UNESCO City of Music • The events/works/Festivals that Adelaide Festival Centre produces • Partnerships and the value of these 	Adelaide Festival Centre - Ruth Sibley	Noni Williams and Anne Rundle
12.00PM - 12.45PM	Koffee Ink - Elder Park	Lunch		City of Adelaide	Noni Williams and Anne Rundle
12.45PM - 1.30PM	Walk and talk tour along the Riverbank to Pinky Flat and Pennington Gardens	Event Programming and Public Art discussion	Opportunity to look at the Riverbank and surrounding Park Land areas. We'll chat about the Terrance Playwright Sculpture and Event programming.	City of Adelaide	Noni Williams and Anne Rundle
1.30PM - 2.00PM	Walk and Talk Tour along the Riverbank to East End	Event Programming - Adelaide Fringe 2019		City of Adelaide	Noni Williams
2.00PM - 3.00PM	Garden of Unearthly Delights (GOUD)	Meeting with Andrew Walker, Producer GOUD		Andrew Walker	Noni Williams and Clare Loizou
3.00PM - 4.00PM	Steve's Office, Ebenezer Place	Meet with Steve Maras re: East End Unleashed (Fringe event East End Road closures)			Noni Williams
4.00PM - 5.00PM	Gluttony	Meeting with Daniel Michael, Director and Owner of Gluttony		Daniel Michael	Noni Williams and Rani Clarke

END OF DAY PROGRAM

Friday 1 March	Location	Activity	Notes	Hosted By	CoA host
8.50AM	Larry & Ladd, Regent Arcade 104 Grenfell Street, Adelaide	Walk to Regent Arcade (5 minute walk)	Refer to map.	Not required	Not required
9.00AM - 10.00AM	Larry & Ladd, Regent Arcade 104 Grenfell Street, Adelaide	Coffee meeting with Jo Williams, General Manager Rundle Mall Management Authority		City of Adelaide	Jo Williams
10.00AM	Adelaide Central Markets	Take a taxi to Adelaide Central Market	Cab charge in envelope.	Not required	Not required
10.30AM - 11.30AM	Market Office, Level 1, Adelaide Central Markets	Meeting with Jess Sheridan, Strategic Projects Marketing Manager Adelaide Central Markets	Please meet Jess at the Market Office located on Level 1 (Gouger Street side) between Samtass and Marino Meats. Refer to map.	City of Adelaide	Jess Sheridan - 82037233
11.30AM	City of Adelaide	Walk to City of Adelaide (10 minute walk)	Refer to map.		
11.45AM-12.45PM	25 Pirie Street, CLC2 Flinders Room	Meeting re: Event leveraging for businesses and Business Improvement District	General discussion. Advise Customer Centre Concierge upon arrival.	City of Adelaide	Vicky Antoniou and Craig Burton
12.45PM	Walk from CoA to the Treasury	Walk with Clare Mockler to the Treasury	Clare will meet Lynne at CLC 2 Flinders Room	City of Adelaide	Clare Mockler
1.00PM-1.55PM	Treasury 1860, 144 King William Street, Adelaide	Lunch with Heather Croall, CEO Adelaide Fringe		Heather Croall	Clare Mockler
1.55PM - 2.00PM	Walk from the Treasury to Adelaide Town Hall	Heather, Clare and Lynne to walk to the Town Hall		Heather Croall	Clare Mockler
2.00PM - 5.00PM	Queen Adelaide Room, Adelaide Town Hall	Honey Pot Hive	Honey Pot Hive is the Adelaide Fringe Marketplace, where delegates from around the world come together to meet. Heather and Lord Mayor will be speaking at this event.	City of Adelaide	Clare Mockler
4.00PM - 6.00PM	Mantra Hotel	Personal time	Opportunity to refresh before the evening activities.	Not required	Not required
6.00PM	Mantra Hotel	Meet Clare and Noni in hotel lobby		City of Adelaide	Clare Mockler and Noni Williams

6.30PM	Gluttony, Rymill Park	Adelaide Fringe performance 'Rebel' / Walking tour of East End to view the activation and road closures / Dinner	Opportunity to view the road closures which are implemented in the east end each year and each weekend of the Adelaide Fringe. This is the first step to exploring a car free city during the Fringe. This will also be an opportunity to observe the convergence on the East End from the Superloop Adelaide 500 audience and the Adelaide Fringe crowd. Noni has 3 x tickets to Rebel	City of Adelaide	Noni Williams & Clare Mockler
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END OF DAY PROGRAM

Saturday 2 March	Location	Activity	Notes	Hosted By	CoA host
AM	Victoria Park - Superloop 500 opportunity to see the event in action (Noni to discuss with Lynne when she arrives)				
5.30PM	Mantra Hotel Lobby	Meet Clare and Vanessa in the Hotel Lobby and transport to Elder Park	Walk or take a taxi (to be decided on the night)	City of Adelaide	Clare Mockler and Vanessa Godden
6.00PM - 8.00PM	The Palais, Elder Park	2019 Adelaide Festival Opening Weekend Event - Pre Show Event	There are no physical tickets - your name and allocation will be at the door. Canapes and drinks served.	City of Adelaide	Clare Mockler and Vanessa Godden
8.30PM - 10.30PM	Elder Park	2019 Adelaide Festival Opening Weekend Event - Festival Performance	There are no physical tickets - your name and allocation will be at the door. Canapes and drinks served.	City of Adelaide	Clare Mockler and Vanessa Godden
10.30PM	Torrens Riverbank	Walk along The Yabarra: Gathering of Light walking trail	Australian Indigenous culture will be showcased along the Torrens Riverbank.	City of Adelaide	Clare Mockler and Vanessa Godden

END OF DAY PROGRAM

Sunday 3 March	Location	Activity	Notes	Hosted By	CoA host
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Personal time

Monday 4 March	Location	Activity	Notes	Hosted By	CoA host
8.45AM	Mantra Hotel Lobby	Anne to meet Lynne at the Mantra Hotel Lobby	Walk to the City of Adelaide	City of Adelaide	Anne Rundle
9.00AM - 11.30 AM	25 Pirie Street, CLC7 Southern Conference Room	Cultural Strategy - Development & implimentation / LMAP - Development & implimentation / Measure of Cultural Vitality Development	Clare Mockler (joining the meeting for 30 mins) / Anne Rundle / Sarah Feijen (Cultural Strategy) / Felicity Edwards (LMAP) / Logan MacDonald (Public Art) / Jo Norton (Grants / Measure of Cultural Vitality)	City of Adelaide	Anne Rundle
11.30AM - 12.00PM		Market to Riverbank walk & talk re joint Council & State Capital & Public Art Project	Bring a hat and wear walking shoes.	City of Adelaide	Anne Rundle / Sarah Feijen
12.00 - 12.30 PM	ACE Open	Meetings & tour of ACE Open with CEO Liz Nowell (CoA Strategic Partnerships / Mentoring role with Emerging Curator)	ACE Open provides transformative contemporary art experiences for artists and audiences from its CBD art space in Adelaide, South Australia.	City of Adelaide	Anne Rundle / Sarah Feijen
12.30PM - 1.30PM	The Pioneer Women's Memorial Gardens	Lunch & Adelaide Writers Festival		City of Adelaide	Anne Rundle / Sarah Feijen
1.30PM - 2.00PM	North Terrace Cultural Precinct	Walk & Talk Tour North Terrace Cultural Precinct		City of Adelaide	Anne Rundle / Sarah Feijen
2.00PM - 3.00PM	Art Gallery of South Australia	Meeting with Rhana Devenport, Director Art Gallery of SA & Lisa Slade, Associate Director Art Gallery of SA		City of Adelaide	Anne Rundle / Sarah Feijen
3.00PM - 4.00PM	State Library of South Australia	Meeting with Geoff Stempel, Director State Library		City of Adelaide	Anne Rundle / Sarah Feijen
4.00PM - 5.00PM	South Australian Museum	Meeting with Brian Oldman, Director SA Museum		City of Adelaide	Anne Rundle / Sarah Feijen

END OF DAY PROGRAM

Tuesday 5 March	Location	Activity	Notes	Hosted By	CoA host
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8.15AM	Mantra Hotel Lobby	Anne to meet Lynne at the Mantra Hotel Lobby	Walk to the City Library	City of Adelaide	Anne Rundle
8.30AM - 12.00PM	City Library	Community & Culture Staff Briefing (8.30 am) / Tour of City Library / Library Action Plan / Discussion: City of Adelaide to facilitate a quarterly video conference with City of Edinburgh	Video Conference Schedule/Opportunities: to include staff from both cities aligned with specific operational agenda items such as: public space management solutions in a festival contest, transforming and creating new venues, the changing roles of libraries and civic owned spaces, working with creative city makers in the arts, technology, events and sustainability to activate city spaces and build visitation and successful approaches to engaging respective local communities.	City of Adelaide	Anne Rundle
12.00PM - 1.00PM		Lunch & Travel	Bring a hat and wear walking shoes.		Anne Rundle / Sarah Feijen
1.00PM - 2.00PM	The Mill	Tour of The Mill and meeting with Katrina Lazaroff, Director - Strategic Partnership -CBD artist studios and creative workspaces, residencies, professional development programs, space for hire		City of Adelaide	Anne Rundle / Sarah Feijen
2.30PM - 3.30PM	St Paul's Creative Centre 200 Pulteney St, Kaurna Yarta, Adelaide	Meeting with Jane MacFarlane, CEO Helpmann Academy - Strategic Partnership / Emerging Curator Program		City of Adelaide	Anne Rundle / Sarah Feijen
3.30PM - 5.00PM	Personal time				
5.00PM - 7.30PM	Council Committee	Committee: City of Music Laneway Naming Report & discussion	Observation of Committee process in respect to Cultural activation	City of Adelaide	Anne Rundle / Clare Mockler

END OF DAY PROGRAM

Wednesday 6 March	Location	Activity	Notes	Hosted By	CoA host
9.00AM to 11.00AM	Mantra Hotel	Personal time to prepare for presentation in the afternoon			
11.00AM	Mantra Hotel Lobby	Meet Chrissy in hotel lobby		City of Adelaide	Christine Sutcliffe
11.15AM - 12.15PM	25 Pirie Street, CLC3 Pirie Meeting Room	Meeting with Mark Lukowicz, Commercial Manager City Businesses		City of Adelaide	Mark Lukowicz
12.15PM to 12.30PM		Naomi to walk with you to the Gallery for Lunch		City of Adelaide	Naomi Tyson
12.30PM - 2.00PM	The Gallery, 30 Waymouth Street, Adelaide	Lunch with Matt Grant, Tracey Powell and Naomi Tyson		City of Adelaide	Matt Grant, Tracey Powell and Naomi Tyson
2.00PM - 3.00PM	Smart City Studio, 25 Pirie Street, Adelaide	City of Adelaide Leadership Team Meeting including presentation from Lynne Halfpenny	Lynne to present to the CoA Leadership Team	City of Adelaide	CoA Associate Directors
3.00PM - 3.30PM	Blefari Café	Walk to Blefari Café		City of Adelaide	Clare Mockler
3.30PM - 4.30PM	Blefari Café	Meeting with Hitaf Rasheed, Executive Director Events SA		Hitaf Rasheed	Clare Mockler
4.30PM	25 Pirie Street, CLC4, Shanti's Office	Meeting with Shanti Ditter, Associate Director Planning and Development		City of Adelaide	Shanti Ditter

END OF DAY PROGRAM

Thursday 7 March	Location	Activity	Notes	Hosted By	CoA host
8.45AM	Mantra Hotel Lobby	Anne Rundle to meet Lynne at the Mantra Hotel Lobby and walk to Tandanya	Bring a hat and wear walking shoes.	City of Adelaide	Anne Rundle
9.00AM - 10.00AM	Tandanya - 253 Grenfell St, Adelaide	Meeting and tour with Denise Stokes, CEO Tandanya - Australia's oldest Aboriginal-owned and managed multi-arts centre / Place of Reflection		City of Adelaide	Anne Rundle / Sarah Feijen
10.30AM - 11.30AM	Coffee	Meeting with Emma Fey, Guildhouse - Strategic Partnership & ArtWorks at the Minor Works Building		City of Adelaide	Anne Rundle / Sarah Feijen
11.30AM - 12.30PM		Lunch	Anne Rundle / Sarah Feijen	City of Adelaide	Anne Rundle / Sarah Feijen
1.00PM - 4.00PM	Minor Works Building, 22 Stamford Court, Adelaide	Public Art Forum - Panel member & participant (1.00 pm - 2.15 pm) followed by workshop discussions (2.15 pm - 4.00 pm)	MC: Rebecca Wessels, Managing Director of Ochre Dawn Creative Industries. Panel Members: Sandy Verschoor, Jenifer Layther, Lynne Halfpenny, Hossein Valamanesh, Katehring Arguile.	City of Adelaide	Clare Mockler / Anne Rundle
4.00PM - 6.00PM	Public Art Discussion Paper - Provided in info kit				
5.45PM	Mantra Hotel Lobby	Anne and Noni to meet Lynne at the Mantra Hotel Lobby and take a taxi to Regatta's Bar.	Noni has a cab charge	City of Adelaide	Anne Rundle and Noni Williams

6.00PM	Regattas Bar & Kitchen, Riverbank Promenade	Dinner	Booked under Noni	City of Adelaide	Anne Rundle and Noni Williams
8.00PM	The Palais, Riverbank, Elder Park	Adelaide Festival Performance: Sarah Blasko	Drinks and nibbles at the Palais from 5.00 - 7.30pm (prior to the performance). Noni has 3 x tickets.	City of Adelaide	Anne Rundle and Noni Williams

END OF DAY PROGRAM

Friday 8 March	Location	Activity	Notes	Hosted By	CoA host
9.00AM		Take a taxi from Hotel to 19 Gouger Street	Cab charge is in the briefing folder.	Not required	Not required
9.15AM - 11.00AM	Fisher Jeffries, First Floor, 19 Gouger Street, Adelaide	Festivals Adelaide meeting with board members	Christie Anthoney will meet you here.	Christie Anthoney	Not required
11.00AM - 1.00PM	Holden Street Theatres, 34 Holden Street Hindmarsh	Adelaide Fringe Performance: The Promise	Christie to take Lynne to Rigoni's following the show.	Christie Anthoney	Not required
1.00PM - 2.30PM	Rigoni's, 27 Leigh Street, Adelaide	Lunch with Lord Mayor Sandy Verschoor	Lord Mayor to meet Lynne at Rigoni's	City of Adelaide	Lord Mayor
2.30PM - 4.00PM	Adelaide University	Site tour of Royal Croquet Club	Vanessa and Adam to meet Lynne at Rigoni's at 2.30pm and drop Lynne off at the CEO's Office at 4.00pm.	City of Adelaide	Adam Hornhardt and Vanessa Godden
4.00PM - 4.45PM	CEO's Office, Adelaide Town Hall	Meeting with the CEO, City of Adelaide, Mark Goldstone	General discussion	City of Adelaide	Mark Goldstone
4.45PM	Mantra Hotel	Refresh at hotel		Not required	Not required
5.40PM	Mantra Hotel	Meet Vanessa in hotel lobby and take a taxi to Botanic Park	Vanessa has a cab charge	City of Adelaide	Vanessa Godden
6.00PM	Botanic Park	WOMAdelaide Opening Night - including introductory meeting with Stephen Marshall, South Australia Premiere	Vanessa has access passes and wristbands	City of Adelaide	Vanessa Godden

END OF DAY PROGRAM

Saturday 9 March - Monday 11 March	Location	Activity	Notes	Hosted By	CoA host
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Personal time

Tuesday 12 March	Location	Activity	Notes	Hosted By	CoA host
1.00PM		Meeting with David Minear, Chair of Adelaide Fringe			
2.00PM	25 Pirie Street, Adelaide	Meeting with Ian Hill, Director Growth		City of Adelaide	Ian Hill
5.30pm		Meeting with Noni Williams		City of Adelaide	Noni Williams

Wednesday 13 March	Location	Activity	Notes	Hosted By	CoA host
8.00PM	Mantra Hotel	Transfer to airport	Lord Mayor's driver to pick up from hotel	Not required	Not required
10.35PM	Adelaide airport	Depart Adelaide	Flight: EK0441	Not required	Not required

ITINERARY FOR MARK GOLDSTONE (MG) – Saturday 24 – Tuesday 27 August 2019

Date	Time	Meeting	Attendees	
Sat 24/8/19		Arrive in Edinburgh		
		Personal Time		
	19.15	Attend Royal Edinburgh Military Tattoo	MG	
Sun 25/8/19		Personal Time		
Mon 26/8/19	9.00-10.00	Personal Time		
Page 84	10.00-11.30	Meeting with City Centre Transformation Project Director and City Centre Programme Manager with regard to City Centre Transformation, Managing our Festival city, Open Streets, Summertime Streets	MG, Project Manager, Programme Manager	
	Timing Fluid	Meet with Previous Director of Festivals Edinburgh for walking tour of festival infrastructure	MG, Previous Director of Festivals Edinburgh	
	Afternoon	Personal Time		
	18.50	Meet Director of Culture for the Fireworks	MG, Director of Culture	
	19.00-late	Virgin Money Festival Fireworks (Guest of Executive Director of Place)	MG, Executive Director of Place, Director of Culture	
	Tue 27/8/19	09.00-09.30	Personal Time	
		09.30-11.00	Meeting with Lord Provost	MG, Lord Provost

Date	Time	Meeting	Attendees
	11.00-12.00/ 12.30	Meeting with Director of Culture (including viewing of current exhibition at City Art Centre – Victoria Crowe)	MG, Director of Culture
	12.00/12.30- 13.30	Lunch/personal time	
	13.30-14.30	Meeting with Vice-Convenor of Culture and Communities Committee	MG, Vice-Convenor
	14.30-15.00	Walk with Public Safety Manager from the City Chambers to Waverley Court – viewing the counter-terrorism measures on the High Street	MG, Public Safety Manager
Page 85	15.00-16.00	Meeting with Public Safety Manager to discuss George Street set up/counter terrorism measures	MG, Public Safety Manager
	16.00 -17.00	Meeting with Chief Executive	MG, Chief Executive
	Evening	Free Time	
Wed 28/8/19		Depart Edinburgh.	

ITINERARY FOR VANESSA GODDEN (VG) – Sunday 11 August – Thursday 22 August

Date	Time	Meeting	Attendees
Sun 11/8/19	13.15	Arrive at Edinburgh Airport	
		Check into Hotel	
		Personal Time	
Mon 12/8/19	Between 9.15 and 9.30	Executive Assistant to meet VG in Waverley Court Reception	VG, Executive Assistant
	9.30-10.00	Meet with Director of Culture	VG, Director of Culture
	10.00-12.00	Attend City of Edinburgh Council (CEC) Wider Leadership Team Meeting	Chief Executive, Executive Directors, Heads of Service and 3 rd Tier Managers
Page 86	12.00-13.00	Lunch	VG, Director of Culture
	13.00-15.00	Attend Culture Management Team	Director of Culture, Museums and Galleries Manager, Cultural Venues Manager, Arts Festivals Events and Public Safety Manager
	15.00-15.30	Break/free time	
	15.30-16.30	Meeting Executive Director of Place (What the Place Directorate is responsible for)	VG, Director of Culture and Executive Director of Place
	16.30-17.30	Meeting with Festivals Edinburgh and South Australia delegates (Festivals Edinburgh – purpose, relationships with CEC and digitisation projects with University)	VG, Director of Culture, Festivals Edinburgh and South Australia delegates
	Evening	Personal time	

Date	Time	Meeting	Attendees
Tue 13/8/19	09.00-10.30	Meeting with Director of Creative Carbon Scotland (re Creative Carbon Scotland and their work)	VG, Director of Creative Carbon Scotland
	10.30-11.30	Meeting with Director of City of Literature (about City of Literature and their work)	VG, Director of City of Literature
	11.30-12.00	Break/free time	
	12.00-13.00	Meeting with Chief Planning Officer (re major developments in Edinburgh, and how CEC deals with them)	VG, Chief Planning Officer
	13.00-14.00	Lunch/Free time	VG
Page 87	14.00-15.30	Free time/prep for short talk at Senior Management Team	
	15.30-17.00	Attend Place Senior Management Team (VG to do short talk (5mins) about City of Adelaide and her role)	Executive Director of Place, Head of Place Management, Head of Place Development, Director of Culture, South East Locality Manager and colleagues from HR and Finance
	17.00-18.00	Personal/Free time	
	18.00-	Dinner with Culture Management Team	VG and members of Culture Management Team

Date	Time	Meeting	Attendees
Wed 14/8/19	09.00-09.45	Meeting with Chief Executive and Producer of Royal Edinburgh Military Tattoo (re the Tattoo and its international ambitions, and the partnership grants programme with CEC)	VG, Chief Executive and Producer of Royal Edinburgh Military Tattoo
	09.45-10.00	Walk to City Chambers	Service Policy Advisor to meet VG and accompany to Sub-committee meeting
	10.00-12.00	Development Management Sub-Committee (committee which deals with determining planning applications)	Service Policy Advisor to meet VG and accompany to Sub-committee meeting
	12.00-12.30	Free Time (if committee finishes at 12.00)	
	12.30 – 16.30	Meet Museums and Galleries Manager for lunch and then tour/visits to museums/galleries (discuss the Museums and Galleries service, tour of Royal Mile venues)	VG, Museums and Galleries Manager
		Private concert and Q&A session – Lewis Capaldi	VG, Director of Culture and Museums and Galleries Manager
	17.00-18.45	Personal/free time	
	18.45	Director of Culture to meet VG for the event.	VG, Director of Culture
	19.00-21.30	Napier University International Book Festival Event – Mary Portas: Work Like a Woman	VG, Director of Culture
	21.30-01.00	Late Night International Party	VG, Director of Culture

Date	Time	Meeting	Attendees
Thur 15/8/19	09.00-11.30	Meeting with World Heritage Co-ordinator (management of Edinburgh Old and New Town World Heritage Site)	VG, World Heritage Co-ordinator
	11.00 – 11.30	View Collective Gallery on Calton Hill	VG, Museums and Galleries Manager
	11.30-12.00	Director of Culture will meet VG and walk to Lothian Road area	VG, Director of Culture
	12.00-13.00	Lunch	VG, Director of Culture
	13.00-14.30	Crocodile Fever (Fringe Show)	VG, Director of Culture
Page 89	14.30-14.45	Walk from Traverse to the Usher Hall	VG, Director of Culture
	14.45-15.45	Meet Cultural Venues Manager (discuss the Cultural Venues service (Usher Hall, Assembly Rooms, Church Hill Theatre, Ross Bandstand) business, Music is Audible)	VG, Cultural Venues Manager
	15.45-16.45	Tour of the Usher Hall	VG, Front of House Manager
	16.45-17.45	Meeting with Programme Development Manager and Business Development Manager (re programming at CEC cultural venues (Usher Hall, Assembly Rooms, Church Hill Theatre and Ross Bandstand))	VG, Programme Development Manager and Business Development Manager
	Evening	Personal Time	

Date	Time	Meeting	Attendees
Fri 16/8/19	09.00-10.30	Meeting with CEO, Edinburgh Leisure (re Edinburgh Leisure model of managing sporting facilities)	VG, CEO of Edinburgh Leisure
	10.30-11.00	Coffee Meeting with Executive Director of Resources	VG, Executive Director of Resources
	11.00-12.00	Meeting with City Region Deal Programme Manager (City Region Deal – concept, delivery, governance/model of working)	VG, Programme Manager
	12.00-13.00	Meeting re BID with Chief Executive of Essential Edinburgh, Project Manager of Original Edinburgh and Senior Economic Development Officer	VG, Chief Executive, Project Manager, Senior Economic Development Officer
	13.00	Lunch/free time	
	13.50	Meet Director of Culture at Waverley Court and walk to Storytelling Centre	VG, Director of Culture
	14.00	Made in Scotland Show - Blood and Gold	VG, Director of Culture, Chief Executive of Fringe Society
	15.00-15.30	Meeting with Chief Executive of Fringe Society	VG, Director of Culture, Chief Executive of Fringe Society
	15.45-16.45		
	Evening	Free Time	
Sat 17/8/19		Personal Time	

Date	Time	Meeting	Attendees
Sun 18/8/19		Personal Time	
	15.30	Meet Director of Culture at Dishoom's for meal and onto concert	
	18.00	Summer Sessions – Madness	VG, Director of Culture
Mon 19/8/19	09.00-11.30	Meet Arts, Events, Festivals and Public Safety Manager (re the Arts, Events, Festivals and Public Safety service; third party grants funding; mapping project, Hogmanay/Christmas KPI's etc)	VG, Arts, Festivals and Public Safety Manager and other appropriate officers
	9.30-10.30	Meet Senior Events Officer (re events, Christmas/Hogmanay Festivals including Key performance indicators)	VG, Senior Events Officer
	10.30 – 11.30	Meet Head of HR (re CEC HR policies etc)	VG, Head of HR
	11.30-13.00	Meeting with Head of Place Management (re waste management (especially during the festivals period), parks management, parks manifesto etc)	VG, Head of Place Management and any other appropriate officers
	13.00-14.00	Lunch/free time	
	13.45-14.00	Meet Senior Economic Development Officer re Open Streets	VG, Senior Economic Development Officer
	14.00-16.00	Meeting with City Centre Transformation Project Director, City Centre Programme Manager and Senior Economic Development Officer (City Centre transformation, managing our festival city, Summertime Streets and Open Streets)	VG, Project Director, Programme Manager, Senior Economic Development Officer

Date	Time	Meeting	Attendees
	16.00	Travel to Ocean Drive	
	16.30-17.30	Meeting with Head of Development (Events Industry) at EventScotland and Project Manager at Scottish Enterprise (remit of Events Scotland/collaborative working and Thundering Hooves and tourism/new tourism strategy)	VG, Director of Culture, Head of Development, Project Manager
	17.30	Travel back to the city centre	
	18.30	Edinburgh Showcase Launch	VG, Director of Culture
	Evening	Personal Time	
Tue 20/8/19	09.00-11.00	Meeting with Senior Public Safety Officer and Senior Transport Team Leader (re how events are approved, EPOGs (including City Wide Traffic Management Group), set up/road closures etc. Also mention of anti-terrorism measures for the city)	VG, Senior Public Safety Officer and Senior Transport Team Leader
	11.00-13.30	Walkabout of City Centre and Fringe Venues, including the Pleasance, Summerhall, George/Bristo Square	VG, Director of Culture
	13.30-14.30	Lunch	VG, Director of Culture
	14.30-16.00	What Girls are Made Of (Fringe Show)	VG, Director of Culture
	16.00-17.30	Continue walkabout of Fringe Venues, including George Street Set up, and Book Festival.	VG, Director of Culture and Senior Public Safety Officer
	17.30-19.30	FTS/ITC/UK Theatres Festival Reception	VG, Director of Culture
	Evening	Personal Time	

Date	Time	Meeting	Attendees
Wed 21/8/19	09.30-11.30	Meeting with Head of Place Development (parking, pedestrian/traffic movement, public transport, licensing/regulatory)	VG, Head of Place Development and other appropriate officers
	11.30-12.30	Meeting with Head of Customer and Digital Services re customer service approach	VG, Head of Customer and Digital Services
	12.30-13.30	Lunch/free time	
	13.30-14.30	Meeting with Chief Executive of Imagine Festival (re Imagine as a non-summer festival and how CEC supports this, the relationship with Thundering Hooves and with the city)	VG, Chief Executive
Page 93	14.30-15.30	Meeting with Multi-artform Manager, Creative Scotland (PLACE {PLATforms for Creative Excellence} programme)	VG, Multi-artform Manager
	15.30-16.00	Free Time	
	16.00-17.00	Meeting with HR consultants (re staff learning and talent development {Inspiring Talent})	VG, HR Consultants
	17.00	Round-up meeting with Director of Culture	VG, Director of Culture
	18.30-20.30	Dinner with Director of Culture	VG, Director of Culture
Thur 22/8/19	Morning	Personal time	
		Travel to Airport	

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Culture and Communities Committee

10.00am, Tuesday, 17 November 2020

Allotment and Food Growing Provision Update

Executive/routine	
Wards	All
Council Commitments	44

1. Recommendations

- 1.1 It is recommended that Committee:
- 1.1.1 notes the measures undertaken to date to increase allotment provision and to support and expand the network and the number of community gardens and food growing initiatives; and
 - 1.1.2 approves the process for applicants referred to the service by medical professionals for horticultural therapy.

Paul Lawrence

Executive Director of Place

Contact: David Jamieson, Parks Greenspace and Cemeteries

E-mail: david.jamieson@edinburgh.gov.uk | Tel: 0131 529 7055

Allotment and Food Growing Provision Update

2. Executive Summary

- 2.1 This report provides an update on the allotment and food growing provision supported by the Council and considers whether priority should be given to those applicants referred for horticultural therapy by medical professionals.

3. Background

- 3.1 Council commitment 44 is to increase allotment provision and support and expand the network and the number of community gardens and food growing initiatives.
- 3.2 At its meeting of [26 March 2019](#) the Culture and Communities Committee considered a report on allotment and food growing provision and requested that further investigation be undertaken to determine the feasibility of giving priority to those applicants referred for horticultural therapy by medical professionals.

4. Main report

- 4.1 The Community Empowerment (Scotland) Act 2015 (the Act) places a duty on local authorities to provide allotment sites, to take reasonable steps to ensure that individuals do not remain on a waiting list for more than five years and to ensure that a waiting list does not exceed half the number of allotment plots provided. To meet its legislative duty the Council needs to create approximately an additional 1,500 allotment plots, doubling the current Council provision.
- 4.2 There are an estimated 69 community gardens focusing on food growing across the city. The Council supported their creation and development through the provision of land, as well as funding from the Edinburgh Integrated Joint Board.
- 4.3 Edinburgh's allotment strategy focuses on four objectives: ensure adequate provision of allotments, develop a robust management system for allotments, improve the customer experience and adopt revised regulations.

Objective 1: Ensure adequate provision of allotments

- 4.4 There are currently 1,913 allotment plots within Edinburgh, of which 1,586 are managed directly by the Council. Over the last year the number of allotment plots in the city increased by 80, the majority of which were created, with support from Council officers, at a privately-run allotment within Lethem Park, Ferry Road; a park owned by the Boys Brigade.
- 4.5 The Council's waiting list for an allotment is currently 3,292. During the Covid-19 lockdown (April-July 2020) there was a threefold increase in the number of plot applications received, with a total of 1,095 applications received during this period. 615 applicants have now been on the service waiting list for more than five years.
- 4.6 Small increases in the city's allotment plot stock continues. Supported by neighbourhood improvement funding, a new site at Piershill Square is approaching completion - adding 10-12 plots. A 24-plot site funded by the Barratt Housing development within the Newcraighall area (near Whitehall Street) is scheduled to open later this year and an additional six plots are to be added to the Leith Links allotment in 2022.
- 4.7 A report on capital funding for new allotments was considered by the Finance and Resources Committee on [1 February 2019](#). However, resourcing new allotments continues to remain an unfunded capital pressure.
- 4.8 37 sites identified as having the potential for development as allotments or community gardens were considered by the Council's Property Asset Transfer Group in October 2019. However, it was noted that many sites are recognised as being in "common good" and so for them to be developed as allotments a change of use known as appropriation is required. The process for appropriation requires court consent and this cost needs to be balanced against the benefit of creating the allotment. Other sites are located on Housing land that must be purchased at market value.
- 4.9 From the list of sites, and in partnership with the Edinburgh and Lothians Greenspace Trust, six locations at the former Lismore playing fields, Clerwood walled garden, Little France Park, Gypsy Brae, the former Leith Links bowling greens, and Fernieside Recreation Ground have been identified as having greatest suitability for development as allotments and/or community gardens. Subject to consultation, it is anticipated that the sites have the potential to add an extra 200 allotment plots to the Council provision. In each case, given the absence of internal capital funding local people interested in a plot will be encouraged to form an allotment group to support raising funds for the development and management of these sites.
- 4.10 In addition to the allotment plots, there are more than 20 community gardens on Council land associated with the Housing Revenue Account (HRA) and therefore primarily for the use of Council tenants. The design, facilities and use of these gardens is varied.

4.11 There is support from Council tenants for further investment in community gardens on HRA land. The use of a partner organisation to support the delivery and management of community gardens is being explored and a pilot project in the Hutchison area is currently underway. The scope of the Tenant Group Grants system has also been expanded to support community garden projects.

Objective 2: Develop a robust management system for allotments

4.12 The regular inspection of allotment plots ensures cultivation standards are maintained and uncultivated plots re-let to waiting list applicants. Inspections are undertaken on a two-week cycle during spring / summer and a three-week cycle during autumn / winter. In 2019/20, seven allotment tenants had their tenancy terminated, 80 formal warnings on cultivation standards were issued, and over 500 communications were made encouraging individuals to improve their allotment plot.

4.13 Close partnership working with the Federation of Edinburgh and District Allotments and Gardens Associations (FEDAGA) continues. After the completion of a tenant contact permissions exercise, the Council was able to share some tenant contact details with the Federation - greatly improving their ability to engage with Edinburgh’s allotmenters directly.

4.14 Allotment rentals fees are set annually as part of the Council budget process. Fees for 2020/21 are:

Full Plot	per Year	£126.00
Half Plot	per Year	£63.00
Full Plot - discount	per Year	£63.00
Half Plot - discount	per Year	£31.50

4.15 A 50% discount is available to individuals who are of State pensionable age, unemployed or registered student. Proof of age is used as evidence of an individual’s pensionable status and eligibility for a discount. Currently this is set at 65 years of age, but in line with pension changes will increase to 66 years in October 2020.

4.16 A planned consultation on amending the allotment rental discount criteria and the fee for half plots was postponed as a consequence of Covid-19 measures. It is now proposed to complete a consultation exercise on fees, in partnership with FEDAGA, in the coming months; the outcome of which will influence the Council’s 2021-22 budget setting process.

Objective 3: Improve the customer experience

4.17 An on-line allotment application process was introduced last year which has improved customer access and ensure that the administration of the waiting list remained manageable within existing resources.

4.18 Investigations are underway to develop an online payment system to replace current paper billing and improve record management.

Objective 4: Adopt revised regulations

- 4.19 At its meeting of [28 January 2020](#), the Culture and Communities Committee approved draft allotment regulations for public consultation. Statutory requirements in relation to consultation must be fulfilled prior to the regulations being made final.
- 4.20 Allotment tenants and the wider public were given an opportunity, through the Council's consultation hub, to make representations in relation to the proposed regulations. An analysis of the 224 individual responses received to the consultation is detailed within Appendix 1 and shows wide-spread agreement with the new regulations. A consultation review meeting with Council officers and FEDAGA representatives took place in August 2020 and collaboration is currently on-going to agree formal changes to the regulations that best reflects the many positive comments and suggestions received.

Priority for horticultural therapy referrals

- 4.21 Within Edinburgh, horticultural therapy programmes are arranged by several organisations, including Thrive Edinburgh, Trellis, Bridgend Growing Community, SAMH (Redhall Walled Garden), Royal Caledonian Horticultural Society (Bridgend Allotment and Saughton Park), Cyrenians, and many of the city's community garden initiatives.
- 4.22 However, consultation with FEDAGA for allotment plot prioritisation for horticultural therapy referrals raised several concerns. It was felt that prioritisation would be unfair on existing waiting list customers; could be used to bypass the long waiting list; would be expensive to manage (given the temporary nature of most referrals); and the physical demands associated with the maintenance of an allotment plot could have a negative effect on an individual's health.
- 4.23 It is therefore recommended that horticultural therapy referrals received by the Allotment service be guided towards existing voluntary organisations, and that, subject to rental/access agreements being established, small growing spaces be created within allotment sites for allocation to individuals referred to the service for horticultural therapy.
- 4.24 Help, support and mentoring on maintaining small growing spaces will be organised by FEDAGA and local site committees. It is anticipated that the ground area tended would be similar to the 'apprentice beds' set up at Inverleith Allotment that give waiting list customers an opportunity to trial allotmenting on a small scale.

5. Next Steps

- 5.1 In partnership with FEDAGA and the Edinburgh and Lothians Greenspace Trust, communities of interest will be encouraged to form groups to fundraise for and develop new allotments at locations that the Council is able to accommodate these.
- 5.2 Small beds established with support from FEDAGA within existing allotment sites will be made available, for short-term lease, to individuals referred to the service for horticultural therapy.

6. Financial impact

- 6.1 The leasing of land for horticultural therapy and community-led allotment / growing space construction involves officer time and incurs administrative costs. These can be captured within the existing revenue budget.
- 6.2 Funding to develop new sites will be led by newly established community groups and supported by Council officer time.

7. Stakeholder/Community Impact

- 7.1 Consultation undertaken with FEDAGA and allotment tenants on proposed amendments to allotment rental fees.

8. Background reading/external references

- 8.1 [City of Edinburgh Council Website – Allotment information](#)

9. Appendices

- 9.1 Appendix 1: New Allotment Regulations: Summary Consultation Report.
- 9.2 Appendix 2: Location of Council Managed Allotments.

New Allotment Regulations: Summary Consultation Report

APPENDIX 1

This report was created on Friday 28 August 2020 at 15:51.

The consultation ran from 18/02/2020 to 27/03/2020.

Contents

Question 1: What is your email address?	1
Email	1
Question 2: Do you have any concerns over the definitions presented? For example an 'Allotment Plot' shall mean any single area of land designated as an allotment plot by the Council within an Allotment Site.	2
Definition Comments	2
Question 3: To what extent do you support or oppose the allotment allocation method for new sites; plots are to be allocated on a first come basis and when practical at least 50% are offered to person living within 1km of the site?	2
Allocation	2
Question 4: Are you happy to pay allotment plot rental in advance?	2
Rent	2
Rent Comments	3
Question 5: To what extent do you agree or disagree with the following:	3
Matrix - The restrictions on the size of new sheds, greenhouses and polytunnels?	3
Matrix - Livestock should not be allowed on allotments	3
Matrix - The Council should be allowed to enter and inspect an allotment at any time	4
Matrix - The allotment enforcement and termination procedures	4
Question 6: Are you happy for the Council to be the final arbitrator for allotment disputes?	5
Arbitrator	5
Question 7: Do you agree that an allotment should be at least 75% cultivated?	5
cultivation	5
Percentage	5
Question 8: Do you have any concerns on the Acceptable Use Restrictions?	5
Acceptable Use Restrictions	5
Question 9: Please write any further comments in the box below	5
Any further comments	5

Question 1: What is your email address?

Email

There were 208 responses to this part of the question.

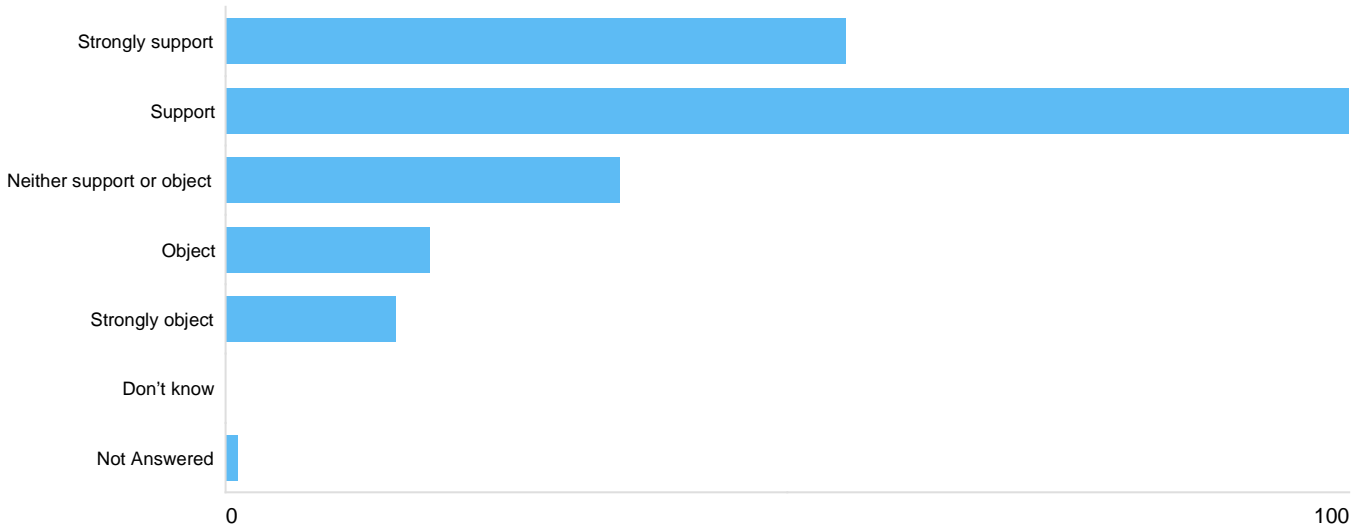
Question 2: Do you have any concerns over the definitions presented? For example an 'Allotment Plot' shall mean any single area of land designated as an allotment plot by the Council within an Allotment Site.

Definition Comments

There were 173 responses to this part of the question.

Question 3: To what extent do you support or oppose the allotment allocation method for new sites; plots are to be allocated on a first come basis and when practical at least 50% are offered to person living within 1km of the site?

Allocation



Option	Total	Percent
Strongly support	55	24.55%
Support	100	44.64%
Neither support or object	35	15.62%
Object	18	8.04%
Strongly object	15	6.70%
Don't know	0	0%
Not Answered	1	0.45%

Question 4: Are you happy to pay allotment plot rental in advance?

Rent



Option	Total	Percent
Yes	214	95.54%

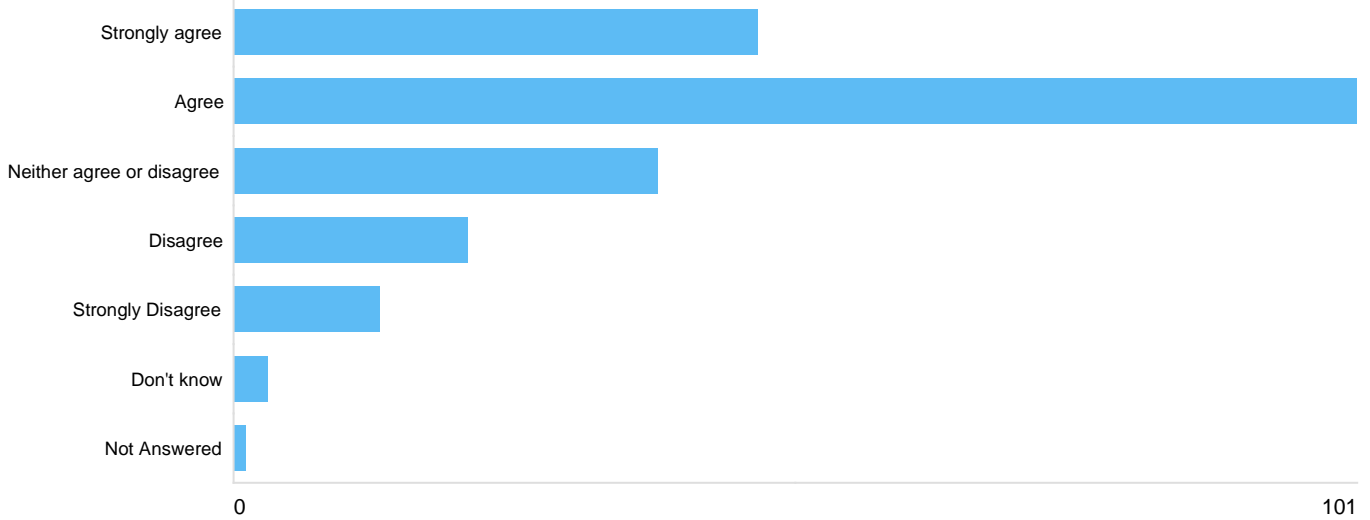
No	9	4.02%
Not Answered	1	0.45%

Rent Comments

There were **39** responses to this part of the question.

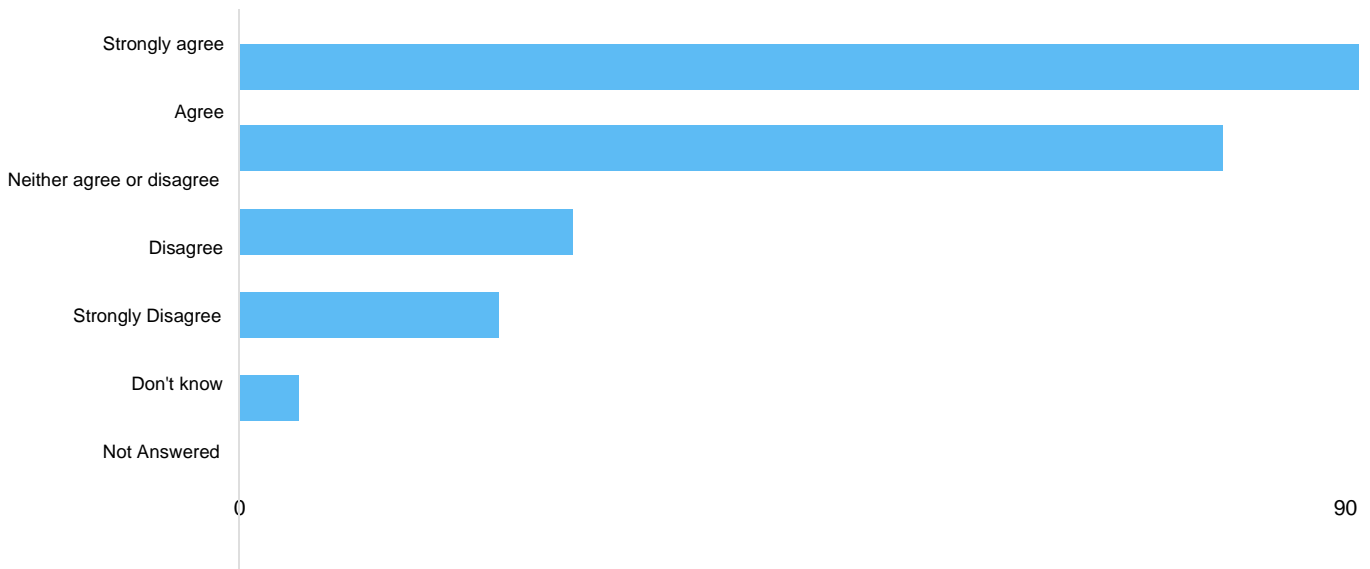
Question 5: To what extent do you agree or disagree with the following:

Matrix - The restrictions on the size of new sheds, greenhouses and polytunnels?



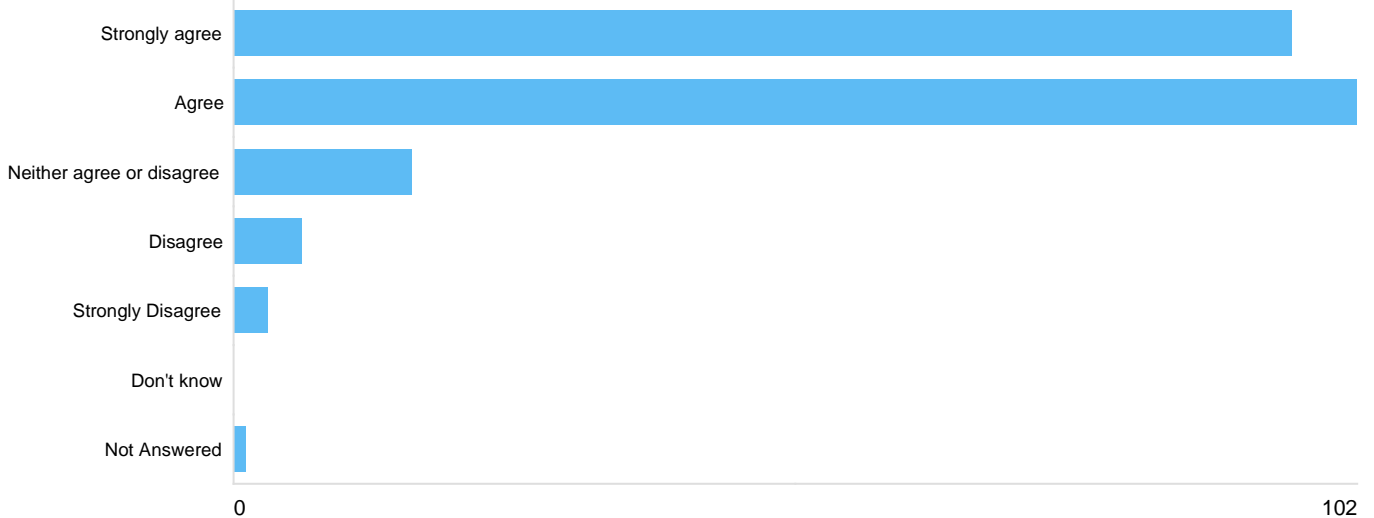
Option	Total	Percent
Strongly agree	47	20.98%
Agree	101	45.09%
Neither agree or disagree	38	16.96%
Disagree	21	9.38%
Strongly Disagree	13	5.80%
Don't know	3	1.34%
Not Answered	1	0.45%

Matrix - Livestock should not be allowed on allotments.



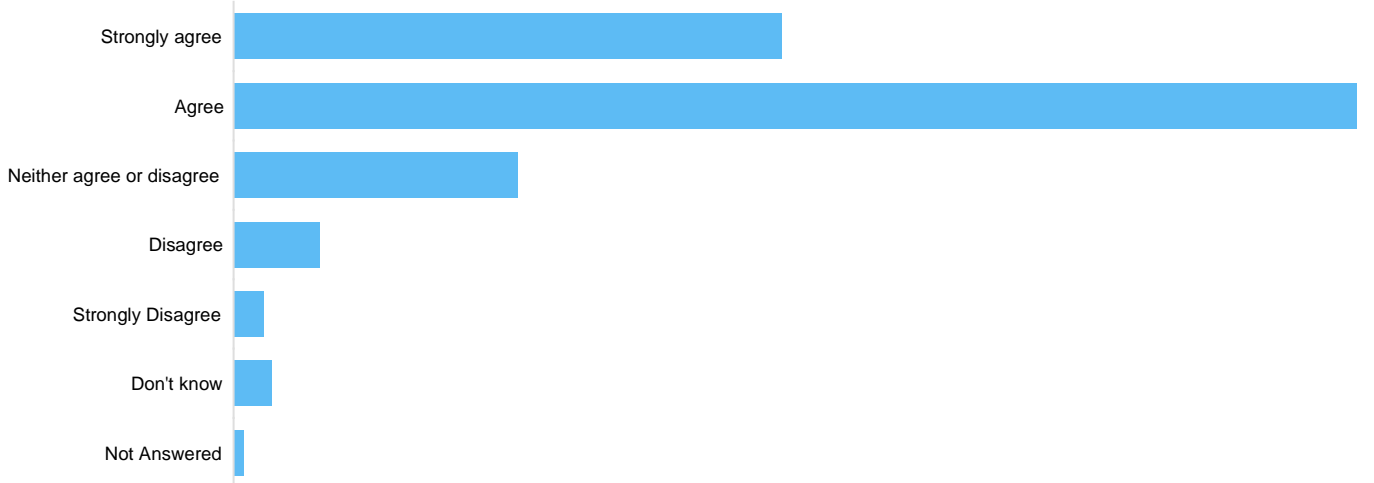
Option	Total	Percent
Strongly agree	90	40.18%
Agree	79	35.27%
Neither agree or disagree	27	12.05%
Disagree	21	9.38%
Strongly Disagree	5	2.23%
Don't know	1	0.45%
Not Answered	1	0.45%

Matrix - The Council should be allowed to enter and inspect an allotment at any time.



Option	Total	Percent
Strongly agree	96	42.86%
Agree	102	45.54%
Neither agree or disagree	16	7.14%
Disagree	6	2.68%
Strongly Disagree	3	1.34%
Don't know	0	0%
Not Answered	1	0.45%

Matrix - The allotment enforcement and termination procedures



0

119

Option	Total	Percent
Strongly agree	58	25.89%
Agree	119	53.12%
Neither agree or disagree	30	13.39%
Disagree	9	4.02%
Strongly Disagree	3	1.34%
Don't know	4	1.79%
Not Answered	1	0.45%

Question 6: Are you happy for the Council to be the final arbitrator for allotment disputes?

Arbitrator



199

Option	Total	Percent
Yes	199	88.84%
No	23	10.27%
Not Answered	2	0.89%

Question 7: Do you agree that an allotment should be at least 75% cultivated?

cultivation



197

Option	Total	Percent
Yes	197	87.95%
No	25	11.16%
Not Answered	2	0.89%

Percentage

There were 36 responses to this part of the question.

Question 8: Do you have any concerns on the Acceptable Use Restrictions?

Acceptable Use Restrictions

There were 148 responses to this part of the question.

Question 9: Please write any further comments in the box below.

Any further comments

There were **108** responses to this part of the question.

Appendix 2 - Location of Council Managed Allotments



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Culture and Communities Committee

10.00am, Tuesday, 17 November 2020

Cemetery Tour Guide Operator Registration Scheme

Executive/routine Wards Council Commitments	Executive All
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1. Recommendations

- 1.1 It is recommended that the Culture and Communities Committee:
 - 1.1.1 notes the contents of this report;
 - 1.1.2 approves that a Cemetery Tour Guide Operator Registration Scheme be introduced with a code of conduct; and
 - 1.1.3 approves that a review of the scheme and an update on progress will be submitted to this committee on an annual basis.

Paul Lawrence

Executive Director of Place

Contact: Robbie Beattie, Scientific Bereavement and Registration Services Senior Manager

E-mail: robbie.beattie@edinburgh.gov.uk | Tel: 0131 555 7980

Cemetery Tour Guide Operator Registration Scheme

2. Executive Summary

- 2.1 Council graveyards and cemeteries are poignant places of reflection and remembrance. But they also offer a haven for wildlife and fauna as part of our green environment which many have discovered using their greenspace for exercise during Covid-19 restrictions.
- 2.2 The city has five wonderful historic city centre graveyards in the UNESCO World Heritage area. Three of those at Canongate, Greyfriars, Old Calton and St Cuthbert's are Category A listed for the national significance of their monuments, memorials and walls. These graveyards require expensive ongoing conservation and maintenance to keep them safe. They are also popular with visitors with over 1 million people visiting Greyfriars Kirkyard annually.
- 2.3 Organised walking tours, which include a visit to one of the historic cemeteries as part of the itinerary, charge between £10 to £20 per person or more for private tours. Currently there is no contribution by these commercial enterprises to the maintenance of the cemeteries visited as part of their business.
- 2.4 It is proposed in this report that a Cemetery Tour Guide Operator Registration Scheme be introduced.

3. Background

- 3.1 The council own and operate 39 cemeteries and burial grounds across the city.
 - 3.1.1 five historical city centre graveyards;
 - 3.1.2 20 non-operational cemeteries; and
 - 3.1.3 14 operational cemeteries where coffin burials still take place.
- 3.2 As a consequence of section 32 of the Church of Scotland (Property and Endowments) Act 1925 a number of churchyards became the responsibility of the council to maintain. Section 33 of the Act allows for families that own monuments within the churchyards to continue to pay for their maintenance.

- 3.3 Due to the passage of time the Council does not have contact details for most of the monument owners making it difficult to apportion costs.
- 3.4 Pre Covid-19, the death rate in Edinburgh had fallen in the last 20 years from around 5,000 to 4,200 per annum. In addition, of those dying more were choosing cremation rather than burial with only around 15% of funerals conducted by the Council being burials (there are also private crematoria and cemeteries in Edinburgh).
- 3.5 This demographic change has reduced the relative income generated by the cemetery service which has 39 cemeteries to maintain including the five historic city centre graveyards.
- 3.6 A manual count of visitors to Greyfriars Kirkyard pre-Covid19 was conducted on Thursday 20 and Friday 21 February 2020. The weather was cool, wet and windy and outside the main festival periods, so could be considered low season for tourist activity. The average footfall count across both days was 1,600, which on a linear extrapolation would translate to around 600,000 visitors per year.
- 3.7 An automatic count of visitors to Greyfriars Kirkyard 24 hours per day post-Covid19 lockdown was conducted between Thursday 13 and Monday 31 August 2020. The weather was a mixture of sunshine and showers and Scottish students had returned to school from summer holidays.
- 3.8 A chart at Figure 3.8 of Greyfriars Kirkyard average visitors per hour shows distinct visitor peaks between noon to 1.00pm and 2.00pm to 3.00pm. There is a small rise in visitor numbers between 7.00pm to 9.00pm with visits continuing up to midnight as graveyard and ghost tours pass through. The peak hourly rate of visitors was 404 between noon and 1.00pm on Saturday 29 August.

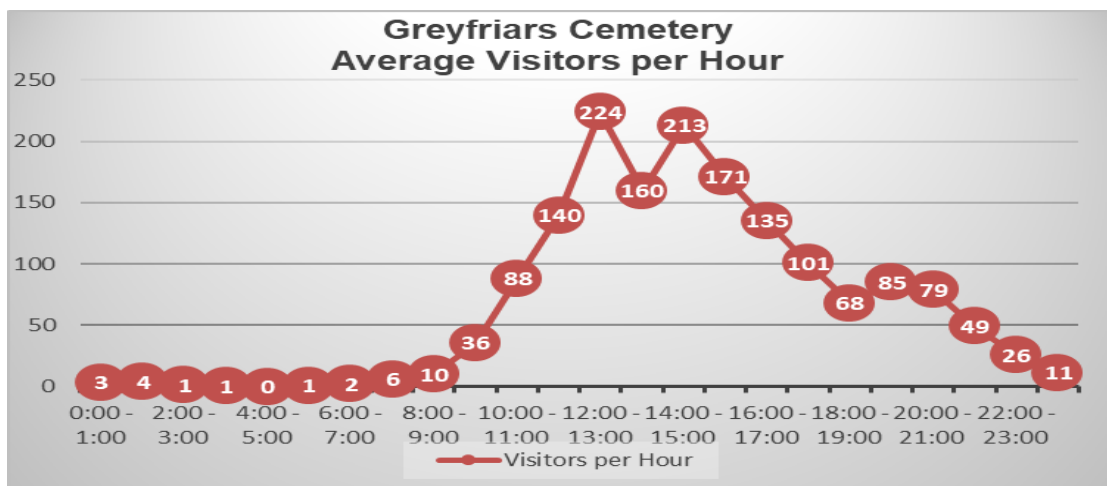


Figure 3.8 – Greyfriars Kirkyard Average Visitors

3.9 A chart at Figure 3.9 of Greyfriars Kirkyard visitors per day between Thursday 13 and Monday 31 August 2020 shows significant daily footfall with Saturday being the most popular day for a visit.

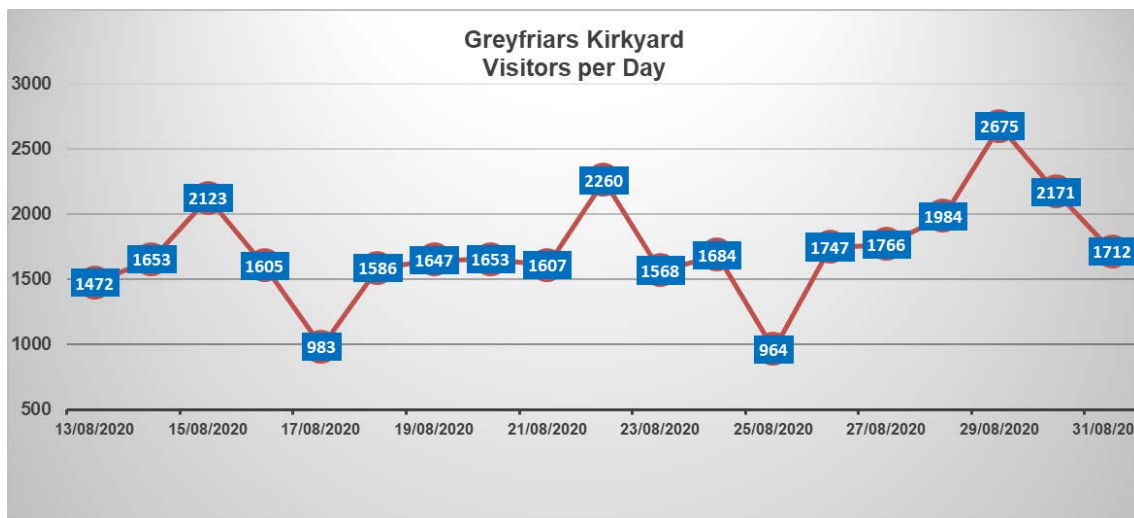


Figure 3.9 – Chart of Greyfriars Kirkyard Daily Visitors

- 3.10 The largest daily visitor count in this small Covid-19 affected snap shot was 2,675. Using the average daily footfall count across the period of 1,730 this would on a linear extrapolation translate to over 600,000 visitors per year.
- 3.11 A review of historical count data estimates that there were 1.3 million visitors to Greyfriars Kirkyard in 2019. According to Visit Scotland [visitor attraction statistics](#) compiled by the Moffat Centre this places Greyfriars Kirkyard in fifth position in Edinburgh behind National Museum of Scotland (2.2million), Edinburgh Castle (2.1million), Scottish National Gallery (1.7million) and St Giles Cathedral (1.3million).
- 3.12 In a Scottish context Greyfriars Kirkyard is placed as the eighth most visited attraction on the Visit Scotland list behind Strathclyde Country Park, Dean Castle Country Park and Glasgow Riverside Museum.
- 3.13 An automatic count of visitors to Old Calton Cemetery during September gave a daily average of 271 visitors with the peak day being Saturday 26 September (474 visitors). A linear extrapolation of this Covid-19 affected data would translate to around 100,000 visitors per year. This suggests a pre Covid-19 visitor number more than 200,000 per year.

4. Main report

- 4.1 The six key strategic objectives of the cemetery service are provision of:
- 4.1.1 safe spaces;
 - 4.1.2 poignant places of remembrance and reflection;
 - 4.1.3 cemeteries managed in compliance with Burials and Cremations (Scotland) Act;
 - 4.1.4 sufficient space to bury the dead;
 - 4.1.5 environmental greenspace linked to Thriving Green Spaces Project; and
 - 4.1.6 managed historic world heritage site graveyards.

Management of historic UNESCO world heritage site graveyards

- 4.2 This report seeks to address the strategic objective of management of the historic UNESCO world heritage site graveyards. There are five historic graveyards, namely Canongate Kirkyard, Greyfriars Kirkyard, St Cuthbert's Kirkyard, Old Calton Burial Ground and New Calton Burial Ground. Four of those at Canongate, Greyfriars, Old Calton and St Cuthbert's are Category A listed. In 2010 they were placed on the [World Monuments Watch list](#). In 2013 Dr Susan Buckham, an expert on graveyards at Edinburgh World Heritage, published a detailed [49 page report](#).
- 4.3 It is estimated that 1.3 million people visited Greyfriars Kirkyard for reasons that include Greyfriars Bobby, graves linked to Harry Potter characters, ghost tours and general historic interest.
- 4.4 Repairs at Old & New Calton recently cost more than £100,000 and it is anticipated that ongoing repairs at Greyfriars Kirkyard will cost a similar amount. The cemetery service has an annual non-staff budget of around £15,000 to improve cemeteries which is insufficient to maintain the number of aging graveyards and cemeteries of historical importance that the Council own.
- 4.5 The significant footfall through some graveyards such as Greyfriars Kirkyard is causing erosion of pathways and path edging which require regular repairs. Pre Covid-19 it was observed that some graveyard tours had around 50 people in the group with only one tour guide, thus making it difficult to ensure that a reasonable and respectful code of conduct was maintained.
- 4.6 To better manage the historic graveyards, it is proposed that a Cemetery Tour Guide Operator Registration Scheme be introduced to provide a code of conduct to adhere to. We also intend to introduce a donation box contribution to help fund the maintenance of the historic cemeteries.

- 4.7 Using powers under The Civic Government (Scotland) Act, the City of Edinburgh Council can implement management rules to regulate areas to help improve the quality of the visitor experience and reduce any harmful impact on the location or on other visitors, users and local businesses or residents. The Parks Greenspace and Cemetery Rules under section 4 state that the following acts are prohibited unless the Council's written permission has been obtained first:
- 4.7.1 selling, hiring or offering for sale or hire any items or goods or services;
 - 4.7.2 displaying or handing out advertisements, conducting surveys or giving any displays or performances; or
 - 4.7.3 engaging in any commercial activity whatsoever (including, without limitation, dog walking services, photography, filming and fitness training services).
- 4.8 There is precedent for charging to visit a graveyard. Highgate Cemetery in London is managed by a trust which charges £4.50 to enter the free to roam east cemetery and £12 to visit the west cemetery, which is by guided tour only.
- 4.9 The proposed Cemetery Tour Guide Operator Registration Scheme is set out at Appendix 1. This scheme will include a code of conduct to better regulate the conduct of tour guide operators and their customers. It was considered whether the registration scheme should apply to each individual tour guide or the tour guide operator as an entity. It is proposed the Scheme applies to the operator making it easier to administer and deliver the scheme objectives of introducing a code of conduct.
- 4.10 The council plans to introduce contactless donation boxes that are vandal resistant (and contain no cash to avoid tampering) to encourage giving to support the maintenance of its graveyards and cemeteries. An online Gov.UK/Pay account will also be established and donation by SMS text will be trialled. Tour guides that take their customers to the historic graveyards are well placed to guide their customers to a donation point. It is suggested that a minimum donation of 50 pence per paying customer is appropriate. Since visitors typically visit in pairs or groups the donation points will be set up in increments of £1 to avoid having to transact more than once. We consider that 50 pence per person is a reasonable sum to donate compared to Highgate Cemetery which charges nine times that amount. Digital content including an online tour is being developed which may add value to the level of the donation.
- 4.11 Visitors to Greyfriars Kirkyard can be broken down roughly into four groups:
- 4.11.1 organised tour groups for Ghost or Harry Potter experiences that charge customers £10 to £20 each;
 - 4.11.2 organised tour groups that advertise as "free tours" but request a "donation" at the end of the tour;
 - 4.11.3 ad hoc tours from bus trips; and
 - 4.11.4 visitors to the church, other cemetery visitors and other stakeholders.

- 4.12 Initial consultations were held in late 2019/early 2020 with groups 1 and 2. The general feedback was that some form of tour guide code of conduct was essential and would be supported and that a donation contribution towards maintenance was also a reasonable request for the Council to make.
- 4.13 A meeting was held on 18 September 2020 with Mercat Tours and Scottish Tourist Guides Association (STGA). Further group meetings were held on 29 and 30 October with Visit Scotland, STGA Edinburgh Branch, Sandeman New Europe, City of the Dead Tours, Mercat Tours, Historic Edinburgh Tours, Potter Tours, Local Eyes Tours. Others such as Auld Reekie Tours are supportive but were not able to attend. Representatives of Friends of Newington and Warriston Cemeteries also participated fully in the discussions.
- 4.14 The overwhelming consensus from these three meetings was that a registration scheme with code of conduct was a good idea. Concerns were raised by some that £175 per year charge was too much whilst two companies submitted applications to pay £175 on the draft form circulated for comment. One company thought the timing of the introduction of the scheme was not ideal and support for the scheme was conditional on it being extended to regulation of all city tours not just those of historic cemeteries.
- 4.15 Group 4 which included Greyfriars Kirk minister and management team, George Heriots School and Edinburgh World Heritage came together under the chair of the Lord Provost Councillor Ross. This group supported the introduction of a cemetery tour guide operator registration scheme with a donation towards graveyard maintenance. It was recognised there needed to be a balance between maintenance and protection of national heritage graveyards on the one hand and facilitating and improving the visitor experience.
- 4.16 Taking account of all the very useful feedback provided by stakeholders the following is proposed. The registration fee will be set at £90 per year or £25 per quarter. A third-tier monthly pass set at £10 per month is proposed which would be of benefit to foreign coach tours or self-employed tour guides that only occasionally conduct tours in the historic graveyards. It is anticipated that revenue from customer donations will exceed that raised from the registration fees which will be used to cover administration of the scheme.
- 4.17 The tour guide operator registration scheme will come into effect on 1 January 2021. Taking account of representations from stakeholders regarding the current position of the Covid-19 affected tourist industry registration charges would become due from 1 April 2021. In addition, the registration scheme charge would remain fixed until 1 April 2023.
- 4.18 Many stakeholders were keen to have further engagement as the scheme develops and contribute to the development of the graveyards and cemeteries. Therefore, it is proposed that a user's group will meet initially every three months and thereafter no less than annually. A report on progress will be submitted to committee on an annual basis.

- 4.19 The scheme will not be applicable to Friends of Cemeteries Group however constituted. The scheme scope will initially be restricted to the five historic city centre graveyards managed by the Council. Namely; Canongate, Greyfriars, New Calton, Old Calton and St Cuthbert's.
- 4.20 It is anticipated from stakeholder feedback that scheme compliance will be high. However, the Council will monitor compliance of cemetery tour guide operators with the scheme rules as it sees fit including but not limited to the introduction of electronic people counters and spot checks by Council staff. The Council, at its sole discretion in compliance with [Public Parks and Greenspace management rules](#) introduced under The Civic Government (Scotland) Act 1982, may revoke the scheme registration of a tour guide operator not complying with the terms of the scheme.
- 4.21 If it is the case that a Cemetery Tour Guide Operator is undertaking a tour of a graveyard without being registered under the proposed Scheme then enforcement action would be pursued using the powers within the [Public Parks and Greenspace management rules](#).
- 4.22 Committee are requested to approve that a Cemetery Tour Guide Operator Registration Scheme, as described in Appendix 1, be introduced with a code of conduct and request for a donated contribution towards graveyard maintenance.

5. Next Steps

- 5.1 If Committee approve the proposals outlined above:
- 5.1.1 Take necessary steps without delay to introduce a Cemetery Tour Guide Operator Registration Scheme.
- 5.1.2 Work with Edinburgh World Heritage and other stakeholders to protect and enhance the historic city centre graveyards.

6. Financial impact

- 6.1 The introduction of a Cemetery Tour Guide Operator Registration Scheme donation set at 50 pence would, if 5% of the estimated 1.3million pre Covid-19 annual visitors contributed, raise £32,500 towards maintenance of the graveyards. The introduction of people counters at a cost of £705 will provide data to better model the predicted income.
- 6.2 Post Covid-19 it is not known how many cemetery tour guide organisations will participate in the scheme, but if twenty do then with an annual registration fee of £90 that would raise £1,800 gross income in a full year.

7. Stakeholder/Community Impact

- 7.1 During preparation of this report there has been consultation with various tour guide companies noted at 4.13, Visit Scotland, Greyfriars Kirk, Edinburgh World Heritage,
- 7.2 There are no equalities implications arising from these proposals. The proposals are intended to maintain good health and safety, governance and regulatory compliance.

8. Background reading/external references

- 8.1 None.

9. Appendices

- 9.1 Appendix 1 - Cemetery Tour Guide Operator Registration Scheme.

Appendix 1

Cemetery Tour Guide Operator Registration Scheme

Introduction

Graveyards and cemeteries in Edinburgh are popular destinations for tour operators. Using powers under The Civic Government (Scotland) Act, the City of Edinburgh Council can implement management rules to regulate these areas to help improve the quality of the visitor experience and reduce any harmful impact on the location or on other visitors, users and local businesses or residents.

The Public Parks Greenspace and Cemetery Rules under section 4 read:

“The following acts are prohibited unless the Council’s written permission has been obtained first:

- 4.10 Selling, hiring or offering for sale or hire any items or goods or services.
- 4.11 Displaying or handing out advertisements, conducting surveys or giving any displays or performances
- 4.12 Begging or busking
- 4.13 Engaging in any commercial activity whatsoever (including, without limitation, dog walking services, photography, filming and fitness training services).”

The introduction of this Tour Guide Operator Registration Scheme under rules 4.10, 4.11 and 4.13 shall require all tour guide operators who wish to carry out any tour which starts/finishes or visits Canongate, Greyfriars, New Calton, Old Calton or St Cuthbert’s graveyards abide by the Code of Conduct at Appendix A and request their customers make a donation described in Appendix B.

Cemetery Tour Guide Operator Registration Scheme Fee (choose one)

- | | | |
|---|-----|--------------------------|
| Registration Fee payable annually in advance | £90 | <input type="checkbox"/> |
| Registration Fee payable quarterly in advance | £25 | <input type="checkbox"/> |
| Registration Fee monthly pass | £10 | <input type="checkbox"/> |

Please sign below to indicate your agreement to these conditions:

Name Representing

Address

Agrees to pay the above fee, abide by the Cemetery Tour Guide Code of Conduct at appendix A and Cemetery Tour Guide Donation Scheme at appendix B.

Signed Date

Please return to: Bereavement Services, City of Edinburgh Council, 30b Howdenhall Road, Edinburgh, EH16 6TX Email bereavement@edinburgh.gov.uk Tel 0131 664 4314

Appendix 1 continued

APPENDIX A

Cemetery Tour Guide Operator Code of Conduct

1. Written permission must be requested and given by The City of Edinburgh Council to permit a guided tour to visit any of the five historic city centre graveyards managed by the Council. Namely; Canongate, Greyfriars, New Calton, Old Calton and St Cuthbert's.
2. Cemetery Tour Guide Operators must have appropriate Public Liability Insurance and on request make it available for inspection by the Council.
3. A full and sufficient site Risk Assessment must be carried out by the Tour Guide Operator before conducting a tour of a graveyard or cemetery.
4. Tour groups visiting a graveyard listed at 1) must be limited to no more than 36 persons per guide or such other lower number set out in government guidance.
5. The starting and finishing points for graveyard tours must take account of pedestrian flow and any local restrictions.
6. Tour routes must utilise any existing pathway systems to minimise any potential damage to non-protected areas i.e. grass or non-hard-standing areas.
7. Stopping points for the tour must be carefully selected to minimise disruption to other visitors / users of the graveyard or cemetery.
8. Specific care must be taken within graveyards or cemeteries to ensure tours are carried out in a respectful manner and any routes or stopping points should ensure customers do not congregate on any grave areas.
9. Tours occurring between the hours of 9.00pm and 7.00am must be conducted in such a way to keep noise levels to a reasonable level to avoid disturbing neighbouring residents.
10. Tour Guides must whilst in the graveyard or cemeteries abide by any reasonable instruction given by a Council employee.
11. Failure to comply with this Code of Conduct may result in suspension of permission and/or costs for any damage caused being recharged. Any complaints or evidence of damage being caused will be investigated and may result in suspension of the Tour Guide Operator's permission.
12. The Council at its sole discretion may revoke the registration of a tour guide operator not complying with the terms of this Code of Conduct.
13. A scheme users group including relevant stakeholders will be set up by the Council and meet at least annually.
14. This Tour Guide Operator Registration Scheme is not applicable to Friends of Cemeteries Groups however constituted.

Appendix 1 continued

APPENDIX B

Cemetery Tour Guide Operator Donation Scheme

The Council plans to introduce donation boxes to encourage giving to support the maintenance of its graveyards and cemeteries. Tour guides that take their customers to the historic graveyards are well placed to guide their customers to a donation point should they so wish. Initially boxes will be set up in Greyfriars Kirkyard and depending on success these will be expanded to other graveyards. Guidance is as follows.

1. Each Cemetery Tour Guide Operator shall ask their customers if they wish to make a donation. The initial suggested amount of a minimum 50 pence per each paying customer shall be varied by annual review of council charges. Since customers typically visit in pairs or groups the donation points will be set up in increments of £1 to minimise multiple transactions.
2. To encourage customers to participate the council shall use various methods including, but not limited to, donation boxes and text to donate options.
3. Donations made directly to the Council shall be transferred into the Gov.UK/Pay account of the City of Edinburgh Council Bereavement Services – account information available on request.
4. The income generated shall be used by the City of Edinburgh Council Bereavement Services to fund improvements to its graveyards and cemeteries.
5. The Council agrees to maintain confidentiality of commercially sensitive information such as tour group visitor numbers.
6. The Council will monitor success of the Scheme rules as it sees fit including but not limited to the introduction of electronic people counters and spot checks.

APPENDIX C

Frequently Asked Questions

Q1	I sometimes take walking tours thorough St Cuthbert's as a short cut from Lothian Road to The Mound. Does the scheme apply to me?
A1	No. The scheme applies to guides conducting tours not people passing through.
Q2	I'm a history teacher and take classes to historic cemeteries in Edinburgh as part of the curriculum. Does the scheme apply to me?
A2	No. The scheme applies to tour guide operators.
Q3	I lead school field trips as a paid tour guide with 32 students and six teachers and assistants which exceeds the 36 per tour guide limit in the scheme. Is this allowed?
A3	The objective of the scheme limit is to ensure suitable control of the group and that respect for the graveyard is maintained. A ratio of six teachers/assistants and a guide to supervise 32 students is fine and far exceed the required ratio of 1 to 36.
Q4	Does the scheme apply to tours from overseas?
A4	Yes. Visit Scotland will assist in identifying such tour operators.
Q5	I represent an umbrella group of tour guides, can I register one application on behalf of the registered members of the group?
A5	Yes.
Q6	How will the scheme be managed on day to day basis?
A6	With tours operating 12 hours per day and seven days per week through the five historic cemeteries it is not viable to maintain a consistent staff presence at all sites at all times. Management of the scheme will therefore be targeted.
Q7	Does the registration scheme apply to all 39 cemeteries?
A7	No not at this time, only the five city centre historic cemeteries are included. However, a tour of any other graveyard must be conducted in a dignified and respectful manner consistent with the scheme code of conduct.
Q8	We are a Friends of Cemetery Group does the scheme apply to us?
A8	No. However, a tour of the cemetery must be conducted in a dignified and respectful manner consistent with the scheme code of conduct.

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Culture and Communities Committee

10am, Tuesday, 17 November 2020

Review of the Community Council Complaints Procedure

Item number	
Executive/routine	Executive
Wards	All
Council Commitments	

1. Recommendations

- 1.1 To agree that proposed changes to the Community Council Complaints Procedure as detailed at Appendix 1 would take effect for complaints received from 18 November 2020 onwards.

Andrew Kerr

Chief Executive

Contact: Ross Murray, Governance Officer

E-mail: ross.murray@edinburgh.gov.uk | Tel: 0131 469 3870

Review of the Community Council Complaints Procedure

2. Executive Summary

- 2.1 Minor changes are proposed to the Community Council Complaints Procedure to provide additional clarity and improve the robustness of procedures.

3. Background

- 3.1 Community Councils (CCs) were first established in Scotland under the Local Government (Scotland) Act 1973. Each Local Authority is required to produce a Scheme that provides a framework for their creation and operation.
- 3.2 The City of Edinburgh Council reviewed its Scheme for Community Councils in 2019 implementing a number of governance improvements including streamlined election rules, improved code of conduct and a renewed focus on engagement. This process included three rounds of statutory consultation across a period of nine months. Community councillors from over 30 community councils and wide range of stakeholders made representations through face-to-face sessions, written submissions and online questionnaires.
- 3.3 A Community Council Complaints Procedure for Code of Conduct breaches was developed and implemented alongside the revised Scheme. This allowed a joined-up approach and representations on proposals were sought during the statutory consultation period.
- 3.4 The renewed Scheme and Complaints Procedure were implemented in October 2019 following consideration at special meetings of the City of Edinburgh Council on 7 February 2019, 2 May 2019 and 27 June 2019.

4. Main report

- 4.1 The Community Council Complaints Procedure has been in place for approximately 12 months and three complaints have been submitted during this period.

- 4.2 Two of the qualifying complaints have been dealt with under method one. This is the streamlined process for resolving complaints directly with the community council concerned and is reserved for those complaints which are relatively straightforward and require little or no investigation.
- 4.3 One complaint has been dealt with under method two. This is for complaints that are complex or serious and require an investigation with independent determination provided by a Community Council Complaints Panel. Successful application of the procedure has allowed Code of Conduct breaches to be considered in a manner that was not previously available to community councils or supporting officers. In each case the process has afforded the community council in question the opportunity to move forward and draw a line under events.
- 4.4 It is proposed that the procedure is kept under continuous review to ensure it remains relevant and appropriate. Whilst not essential under the current governance framework, it is felt that political oversight of proposed changes gives authority to the procedure, ensures independent scrutiny and allows officers to draw upon the experience of elected members, many of whom regularly attend community council meetings and some who have sat on complaints panels.
- 4.5 The following changes are proposed:
- 4.5.1 **Multiple complaints on the same issue – 5.3** – The CEC Investigation Officer to be permitted to reset or extend the timeline of any existing investigation in this event. The existing complainant must be notified. Additional complaints will bring new information to the attention of the investigating officer. The ability to extend the deadline allows the consistency of being able to consider cases together, whilst ensuring that sufficient time is available for secondary complaints to be fully investigated.
- 4.5.2 **Receipt of complaint – 5.7** – The Procedure previously outlined that complainants should be notified as to method which will be utilised at this stage. However, it has become apparent that this cannot be advised until the CEC Investigation Officer has reviewed the case. This requirement should be removed.
- 4.5.3 **Method 1 Resolution – 6.2** – Additional clarity has been provided to enshrine the right of response of persons subject to a complaint. This was not articulated previously.
- 4.5.4 **Method 1 Resolution – 6.2** – Community Council Office Bearers to be required to report back on any actions taken to the next scheduled meeting. This was not articulated previously.
- 4.5.5 **Method 1 Response – 6.3** – The CEC Investigation Officer is to be provided with a copy of the correspondence sent to the complainant. Previously the Community Council were only required to state how they had dealt with the complaint.

4.5.6 **Method 2 - Exemption from Publication – 7.4** – The report produced by the CEC Investigation Officer for consideration by the Panel will be exempt from publication. This is consistent with how the Council considers other complaints and appeal meetings and in line with legislation, including Schedule 7A of the Local Government (Scotland) Act 1973.

4.6 The Procedure will be kept under continuous review, with the Governance Team maintaining a log of matters raised. Future proposals for change will be brought back to committee for consideration as and when required.

5. Next Steps

5.1 The revised Complaints Procedure will take effect from the date at 1.1. The document will be uploaded to the Community Council information webpages and a summary of the changes will be electronically circulated to all community councils through office bearers.

6. Financial impact

6.1 Any financial implications are expected to be contained within existing budgets.

7. Stakeholder/Community Impact

Original Consultation

7.1 The Community Council Complaints Procedure was part of a suite of documents that underwent multiple rounds of statutory consultation during 2019. Community councillors from over 30 community councils and wide range of stakeholders made representations through face-to-face sessions, written submissions and online questionnaires. The resulting Procedure was considered by a special meeting of the City of Edinburgh Council on three occasions.

Implementation of the procedure

7.2 Whilst the first 12 months of operation can be deemed a success, in most cases unsolicited feedback was provided by participants in the process. This highlighted a range of matters and has informed the proposed amendments. A formal process for collating feedback from complainants and those subject to complaints will be considered for future cases.

7.3 The investigating officer for the first case considered under method two provided detailed feedback designed to capture any issues with implementing the procedure. This evidence was invaluable and the process will be repeated for future cases.

8. Background reading/external references

- 8.1 [Review of Scheme for Community Councils – City of Edinburgh Council – 27 June 2019](#)

9. Appendices

Appendix 1 –Community Councillors Complaints Procedure

Community Councillors Complaints Procedure

~~October~~ November 2019 2020

Foreword

Community councils in Edinburgh are established under the City of Edinburgh Council's (CEC) [Scheme for Community Councils](#) (the Scheme), as provided for under the Local Government (Scotland) Act 1973 and thereafter, the Local Government etc (Scotland) Act 1994. The Scheme sets out the roles and responsibilities of community councils and councillors. Furthermore, the Scheme contains a Code of Conduct for Community Councillors which must be adhered to by all those who hold the position.

From time to time complaints will be made about the conduct of individual community councillors. These complaints will be dealt with through the Community Councillor Complaints Procedure.

Please note that CEC has a separate [procedure](#) to record and manage complaints by members of the public about CEC services and this should not be confused with the Community Councillor Complaints Procedure.

Contents

1. How to use this procedure	4
2. What is a complaint?	4
3. Complaints procedure flowchart	5
4. The complaint handling process	6
5. On receipt of a complaint	7
6. Method 1: directly with community council	7
7. Method 2: panel hearing	8
8. Extensions to timelines	9
9. Time limit for making a complaint	9
10. Maintaining confidentiality	10
11. Who can make a complaint?	10

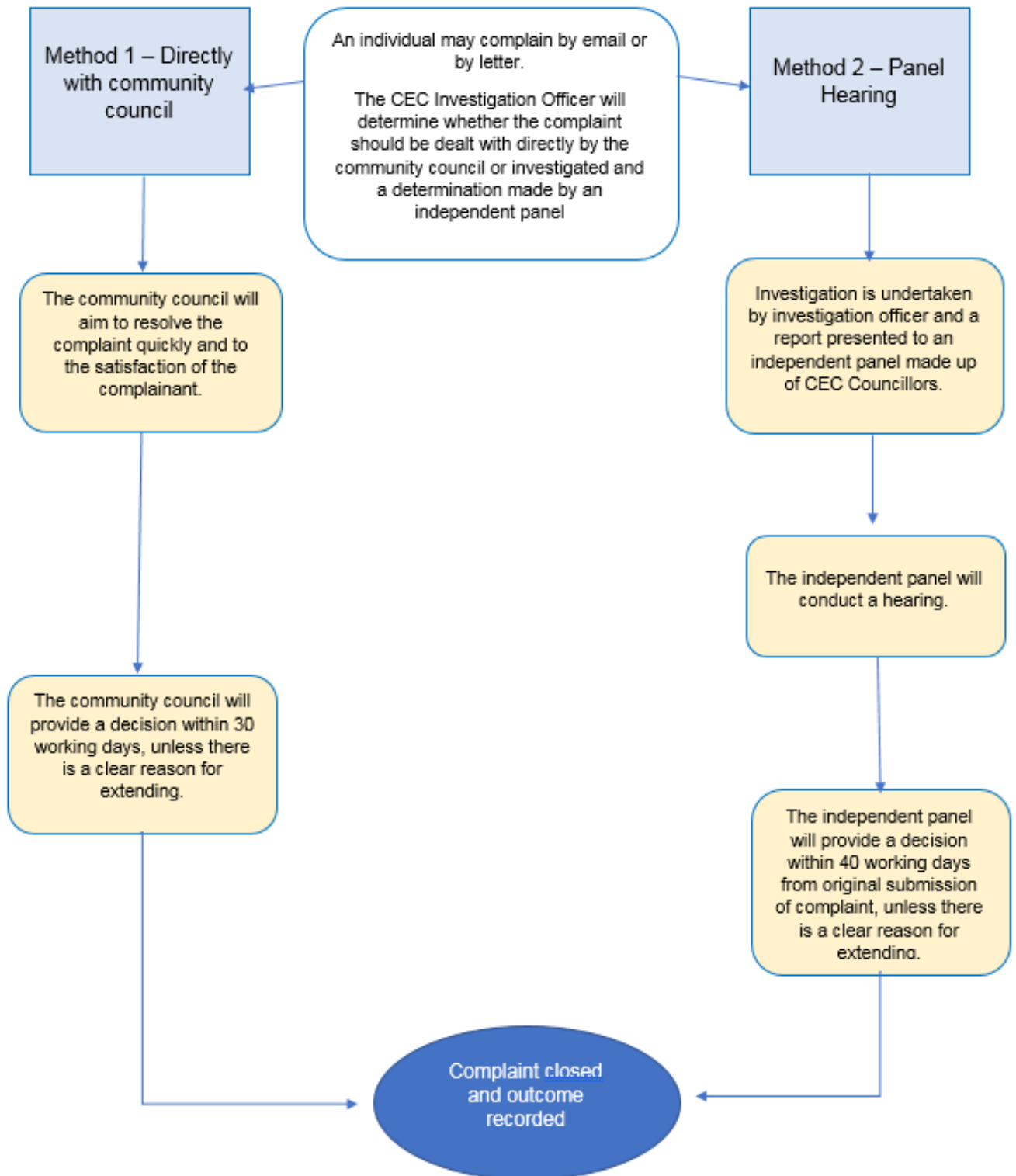
1. How to use this procedure

- 1.1 This procedure explains how complaints regarding Community Councillor's conduct should be handled by the City of Edinburgh Council and subsequently the community council or Investigation Officer tasked with dealing with the complaint. Information for complainants is available on the [CEC website](#).
- 1.2 When using this document please also refer to the Scottish Public Services Ombudsman (SPSO) Statement of Complaints Handling Principles' and best practice guidance on complaints handling, from the Complaints Standards Authority at the SPSO (www.valuingcomplaints.org.uk).

2. What is a complaint?

- 2.1 Complaints must relate to alleged breaches of the Code of Conduct for Community Councillors, contained within the City of Edinburgh Council Scheme for Community Councils.
- 2.2 A complaint is not:
- A dispute of a personal nature which does not encompass an individual's role as a community councillor.
 - An issue that is in court or has already been heard by a court or a tribunal.
 - A disagreement with a decision, where a statutory right of appeal exists.
 - An attempt to reopen a previously concluded complaint or to have a complaint reconsidered, where a final decision has been reached.
- 2.3 This list is not exhaustive.
- 2.4 These issues will not be treated as complaints but individuals will be directed to the appropriate procedures.

3. Complaints procedure flowchart



4. The complaint handling process

- 4.1 The procedure provides two routes for the resolution of complaints:
- a. **Directly with Community Council (Method 1)**, and
 - b. **Panel Hearing (Method 2)**
- 4.2 The CEC Investigation Officer will determine which method should be utilised on receipt of a complaint.
- 4.3 Method 1 aims to provide a quick, simple and streamlined process for resolving complaints directly with the community council concerned. Method 2 allows for more detailed investigation and an independent determination by the Community Council Complaints Panel in instances where complaints are more complex or serious.

	Method 1 – Directly with community council	Method 2 – Panel Hearing
Type of complaint	Simple, straightforward complaint requiring little or no investigation	Complaints that are complex or serious and require an investigation (to be determined by the CEC Investigation Officer)
Timescale to respond	30 working days (to be acknowledged within 3 working days)	40 working days (to be acknowledged within 3 working days)
Extensions	Must be authorised by the CEC Investigation Officer.	Must be authorised by the CEC Investigation Officer.
Investigation	The community council concerned	CEC Investigation Officer
Who responds	The community council concerned	The Community Council Complaints Panel
Response format	Verbal or written – whichever is appropriate (good practice to follow up a verbal response in writing)	Written

5. On receipt of a complaint

- 5.1 A complaint can be made in writing or by email.
- 5.2 A complainant may nominate a third-party representative to make a complaint on their behalf.
- 5.3 More than one complaint about the same incident or issue will be considered together. The CEC Investigation Officer may decide to reset or extend the timeline of any existing investigation in this event. The existing complainant will be notified if this is the case
- 5.4 All complaints must be submitted to the CEC Investigation Officer. Representations submitted elsewhere, including directly to community councils or other CEC officers, will not be formally considered as complaints.
- 5.5 On receipt of a complaint the CEC Investigation Officer will acknowledge, record and determine which method shall be utilised.
- 5.6 **Record**
- The individual shall be asked for all necessary information to get a full understanding of their complaint.
 - Clarification shall be sought regarding what the individual wants to achieve by complaining and what provisions of the code of conduct have been breached.
 - The following details shall be recorded as a minimum:
 - complainant details;
 - date complaint was received;
 - nature of the complaint; and
 - the community councillor to which the complaint refers.
- 5.7 **Acknowledge**
- All complaints must be acknowledged on receipt. Acknowledgement will include details regarding the method to be utilised and detail the expected response period.

6. Method 1: Directly with Community Council

- 6.1 Method 1 aims to quickly resolve straightforward complaints, which require little or no investigation. On receipt the CEC Investigation Officer will direct such complaints to the office-bearers of the parent community council for the community councillor subject to the complaint (excluding office-bearers subject to complaints themselves). They will be responsible for resolving and responding to the complaint.

6.2 Resolve

- On the spot if possible – if an apology is appropriate the [guidance as set out by the SPSO](#) should be followed.
- The subject of the complaint should be approached and given the opportunity to give their account of events and address the specific points raised.
- A meeting of the community council may be required to consider the complaint and appropriate course of action.
- If Office Bearers choose to resolve the complaint without a meeting of the community council, they must report on the decision and action taken at the next possible meeting.

6.3 Respond

- Respond within 30 working days.
- Responses to complaints can be verbal or in writing – whichever is most appropriate. It is good practice to follow up a verbal response in writing for clarification. Templates are available on request from the CEC Investigation Officer.
- It is important to keep a full and accurate record of the decision reached and given to the complainant. As a minimum, the following information should be recorded:
 - detail of the complaint;
 - date closed (the date the verbal response is provided or the letter/email is sent); and
 - outcome of complaint (upheld, not upheld or partially upheld).
- The CEC Investigation Officer must be informed as to how the community council has dealt with the complaint once this has been closed.
- The CEC Investigation Officer must be provided with a copy of the correspondence sent to the complainant.

7. Method 2: Panel Hearing

- 7.1 Complaints handled via the Panel Hearing Method are typically complex, serious or require detailed examination before a position can be stated. These complaints will be identified on receipt by the CEC Investigation Officer.
- 7.2 The Investigation Officer will conduct the investigation or appoint a suitable individual to do so on their behalf. This individual will carry out an investigation which aims to establish all the facts relevant to the points made in the complaint.

- 7.3 The CEC Investigation Officer will also establish an independent complaints panel (Community Council Complaints Panel) made up of no less than three CEC Councillors. Care shall be taken to ensure that the Panel is sufficiently independent.
- 7.4 The CEC Investigation Officer will submit a report with recommendations to the Panel for determination. The report will be exempt from publication (as provided for under Schedule 7A of the Local Government (Scotland) Act 1973).

Resolution of complaint

Independent Complaints Panel (Community Council Complaints Panel)

- 7.5 A hearing will be held to consider the report submitted by the CEC Investigation Officer. This shall be subject to CEC Standing Orders.
- 7.6 The Panel will make a final determination on the complaint.
- 7.7 The following sanctions can be applied in the case of an individual community councillor:
- Censure of behaviour and a written undertaking to behave in accordance with the Scheme's Code of Conduct.
 - Suspension from community council meetings and activities for a period of time to be agreed by a majority of the Panel.
 - Request by a majority of the panel members for the named community councillor to step down.
 - In serious cases, an expulsion from the community council, approved by a unanimous vote of the Panel.
- 7.8 The decision of the Panel will be communicated ~~by letter~~ within 40 working days of receipt of the initial complaint to:
- The complainant.
 - The community councillor subject to the complaint.
 - The office bearers of their community council.
- 7.9 All Panel meetings will be held in private (as provided for under Schedule 7A of the Local Government (Scotland) Act 1973) and all materials relating to the complaint/investigation will be sent to the CEC Investigation Officer on completion for archiving. This will be retained for three years as detailed by the [CEC Retention Schedule](#) (ref 20.004.003).

8. Extensions to timelines

- 8.1. In exceptional circumstances, where there are clear and justifiable reasons for doing so, the CEC Investigation Officer may authorise an extension to the timeline. Examples of when this may be appropriate include:
- individuals concerned being temporarily unavailable;
 - essential accounts or statements, required to establish the circumstances of the case, are needed from individuals, but they cannot help because of long-term sickness or leave;
 - where it is not possible to obtain further essential information within normal timescales;
 - when operations are disrupted by unforeseen or unavoidable circumstances, for example severe weather conditions; and
 - the individual has agreed to mediation as a potential route for resolution.
 - Multiple complaints submitted in relation to the same issue.
- 8.2. This list is not exhaustive.
- 8.3. An extension to the timescale must be considered as soon as it becomes apparent that this is required. All parties will be informed if permission for an extension is given. The complainant shall be made aware of delays or complexities that may impact progress.

9. Time limit for making complaints

- 9.1. Complaints should be made within six months of the incident occurring, unless there are special circumstances for granting an extension. Any such circumstances will be considered on a case by case basis by the CEC Investigation Officer.

10. Maintaining confidentiality

- 10.1 The complainant and subject's confidentiality should be maintained at all times. All complaints will also be subject to legal requirements including data protection legislation.

11. Who can make a complaint?

- 11.1 Anyone who is affected by the community council can make a complaint. Sometimes an individual may be unable or reluctant to make a complaint on their own. Complaints brought by third parties will be accepted where personal consent has been given.
- 11.2 Individuals under 16 may complain themselves or can ask a trusted adult such as a parent, older brother or sister, or a guardian to complain on their behalf.

- 11.3 If an individual considers themselves to be a vulnerable adult they can complain directly, or they can ask a trusted person to complain on their behalf.
- 11.4 Anonymous complaints are not permitted under this procedure, however, if the complaint relates to a sensitive incident or issue, the CEC Investigation Officer can allow the name of the complainant to be withheld in such limited circumstances.

Culture and Communities Committee

10.00am, Tuesday, 17 November 2020

Appointments of Working Groups Update

Executive/routine Wards Council Commitments	Executive
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1. Recommendations

- 1.1 Agree to the ongoing appointment of the Meadowbank Sports Centre and Stadium Working Group and the Tourism and Communities Working Group.
- 1.2 Agree to conclude the CCTV Working Group.
- 1.3 Agree to receive six monthly update reports updates and progress of the Public Realm Upgrade, in lieu of the ongoing appointment of the CCTV Working Group.

Andrew Kerr

Chief Executive

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Report

Working Groups 2020/21

2. Executive Summary

- 2.1 Working Groups appointed by the Committee had not met during 2019 and 2020 and the Committee agreed on 15 September 2020 to consider the ongoing relevance of each of the Working Groups in consultation with the Working Group Chairs.

3. Background

- 3.1 The Meadowbank Sports Centre and Stadium Working Group, the Tourism and Communities Working Group and the CCTV Working Group were reappointed on 15 September 2020.
- 3.2 The number and nature of working groups, including proposals around the use of working groups, will be considered as part of the review of political management arrangements in December 2020 by the Policy and Sustainability Committee.

4. Main report

- 4.1 There had been an impasse in the frequency of Working Group meetings in 2020 due to the ongoing Coronavirus outbreak therefore it was requested by Committee that each Working Group's relevance was assessed, and an update was presented to Committee.

Meadowbank Sports Centre and Stadium Working Group

- 4.2 The remit of the Working Group is to receive progress reports and updates from the project team, provide feedback on the reports and updates, submit reports with recommendations to appropriate Committees, advise on the development of communication and engagement activities with local people and user groups, act as ambassadors for the project and provide support to the project team at key stages during project delivery.

- 4.3 The Working Group has met in September and October 2020, and there is an ongoing need to convene the Working Group at key stages up until the completion of Meadowbank in 2021.

Tourism and Communities Working Group

- 4.4 The remit of the Working Group is 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.
- 4.5 There has not been a requirement in 2020 to convene the Working Group however the purpose and composition of the Tourism and Communities Working Group will be reviewed when action plans for the city's Tourism Strategy 2030 are being developed.

CCTV Working Group

- 4.6 The remit of the Working Group is to oversee the development of policy and Procedures for all council departments utilising CCTV in line with the General Data Protection Act 2018, to research and report to committee the finding and costing for fit for purpose facility that would allow a full upgrade of Public Space CCTV, to explore and identify a new location for an operation centre that integrates all CCTV systems and to allow for a multi-purpose use of the facility.
- 4.7 There has been no requirement to convene the Working Group in 2020 and following consultation with the Elected Members involved in the Working Group, it has been proposed that six monthly reports will be provided to Committee for updates and progress of the Public Realm Upgrade, in lieu of the ongoing appointment of the CCTV Working Group.

5. Next Steps

- 5.1 Not applicable.

6. Financial impact

- 6.1 Not applicable.

7. Stakeholder/Community Impact

- 7.1 Not applicable.

8. Background reading/external references

- 8.1 Minute of the Culture and Communities Committee 15 September 2020

- 8.2 [Appointments To Working Groups 2020/21 15 September 2020](#)

8.3 [Review of Political Management Arrangements – Policy and Sustainability Committee of 6 August 2020](#)

9. Appendices

None.

Culture and Communities Committee

10:00, Tuesday, 17 November 2020

Update on Cultural Strategy Diversity Programme

Executive/routine	Routine
Wards	All
Council Commitments	2,15,46

1. Recommendations

- 1.1 It is recommended that Committee:
- 1.1.1 notes the progress of the Diversity Programme through developing the network of ethnically diverse artists and creatives based in Edinburgh; and creating programmes, initiatives and opportunities that respond to the needs of the network;
 - 1.1.2 notes the partnerships developed with local arts, culture and community organisations with the aim of increasing visibility and representation of ethnically diverse artists and creatives, their work and narratives across the sector; and promoting the importance of diversity and inclusion principles at workplace and in decision-making processes as well as creating pathways into balanced collaboration and co-curation;
 - 1.1.3 requires a Diversity and Inclusion Grant Programme report in Autumn 2021 and notes that the recipient projects will be monitored throughout the interim period;
 - 1.1.4 requires a Professional Development Programme outcomes report in Autumn 2021; and
 - 1.1.5 requires a final Diversity Programme Report including legacy outcomes and next steps in Autumn 2021.

Paul Lawrence

Executive Director of Place

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Update on Cultural Strategy Diversity Programme

2. Executive Summary

- 2.1 Since the commencement of the Diversity Officer's post with the Culture Service in September 2019, a series of activities and initiatives has been developed to best understand and respond to the needs and ambitions of local ethnically diverse artists and creatives.
- 2.2 These have offered networking, exchange, collaboration and professional development opportunities for over 200 individuals and organisations who have attended monthly meetings, online gatherings and training sessions. They have also showcased their work at an industry event as well as received funding, recruitment and project development opportunities via an email service and a social media group.
- 2.3 Meeting notes as well as solicited and unsolicited feedback from events, training sessions and meetings have been collated and informed further activity planning and delivery. The information gathered allows better understanding of the recipients' demographics and geographical representation across the city. A selection of quotes can be reviewed in Appendix 1.
- 2.4 The programme also provides guidance and training to local arts and culture organisations to support them in their efforts in creating more diverse and inclusive boards, teams and working environments. It has built platforms for dialogue and partnership working between ethnically diverse artists and creatives, arts and culture, and community organisations.
- 2.5 The Flexible Fund, of which the Diversity and Inclusion Grant Programme was one of the named strands, was approved by Committee in [June 2019](#). An update on the Diversity and Inclusion Grant Programme was included in the Culture Service Third Party Grants Funding Report at the Leadership Advisory Panel of [31 March 2020](#). Further updates on the selection of the fund recipients have since been shared with members in April 2020 and June 2020.

- 2.6 This report is the first comprehensive update on the programme of activities and projects planned, developed and delivered with the aim of ensuring greater visibility and recognition of the diversity of people and narratives in Edinburgh's arts and culture sector. It has also increased cross-sector partnership working and dialogue surrounding diversity and inclusion in the arts and culture sector in Edinburgh.

3. Background

Diversity Officer Remit

- 3.1 The role was created to better understand the demographics, geographical representation and level of engagement of ethnically diverse artists and creatives with the culture sector.
- 3.2 It was established to provide support services to ethnically diverse artists and creatives through dialogue, networking, partnerships and further professional opportunities.
- 3.3 Since the commencement of the post, a holistic approach towards working with ethnically diverse artists and creatives, arts and culture organisations and communities as well as other stakeholders (funding, culture, education and international institutions) has been adopted. This is to ensure greater engagement and collection of insights from across the sector with the aim of achieving lasting change surrounding representation and visibility of ethnically diverse artists and creatives, their work and narratives.

The Equality Act 2010

- 3.4 According to the Equality Act 2010, the Protected Characteristic of Race means: person's skin colour, nationality, ethnic or national origin. The terms BME or BAME (Black, Asian and minority ethnic) people refers to people who are not White by the Census definition. It can also include people who would classify themselves under 'other White'. BAME people therefore include: Arabic people, Asylum seekers and refugees, Asian or Asian British people, Black (African/African Caribbean) or Black British people, Chinese people, People of mixed heritage, Travellers and Gypsies and 'other White' e.g. White Irish, Australian, French, Polish etc.

The Race Equality Framework for Scotland 2016-30

- 3.5 Bearing in mind historical and modern routes of migration to Scotland, local authorities share the responsibility of 'promoting inclusiveness and participation by making connections between minority ethnic communities, organisations and institutions involved in ...culture'.

Creative Scotland: Mainstreaming Equalities, Diversity and Inclusion (EDI) Report 2017

- 3.6 With the aim of developing, encouraging and supporting more diverse and inclusive programmes in mainstream arts venues, reaching out to minority ethnic audiences and participants in Scotland's most diverse cities, Creative Scotland partnered with the City of Edinburgh Council (CEC) to introduce a two-year Diversity Agent for Change programme.

The National Records of Scotland Statistics for Edinburgh, June 2019

- 3.7 Recognising the fact that Edinburgh's population has become more diverse in the last decade and a greater need for the arts and culture to embrace minority ethnic communities, both cultural and economic contributions of non-British and/or ethnically diverse residents should be valued and recognised when planning arts and culture activity for Edinburgh and beyond.
- 3.8 According to the National Records of Scotland, the population of Edinburgh was estimated at 509,000 in June 2019 with 18% of residents being non-British (11.6% European; 6.3% African, Asian and Other).

Meetings

- 3.9 Meetings with Ethnically Diverse Artists and Creatives; and with CEC funded Strategic Partners have been hosted by the Diversity Officer between September 2019 and February 2020.
- 3.10 These meetings allowed the Diversity Officer to collect feedback from artists and creatives to inform programme planning:
- 3.10.1 the level of visibility and representation in arts and culture programming and activities across Edinburgh which was considered unsatisfactory across mainstream arts and culture organisations and institutions; and
 - 3.10.2 access to career progression, professional development, exposure and funding opportunities for ethnically diverse artists and creatives in the local sector, which was noted as sporadic / insufficient.
- 3.11 Engagement with CEC funded Strategic Partners identified the following needs:
- 3.11.1 diversity and inclusion training in the workplace;
 - 3.11.2 opportunities to meet and access information about local ethnically diverse artists and creatives;
 - 3.11.3 greater diversity amongst management teams and boards; and
 - 3.11.4 long-term community engagement programmes that allow for developing lasting relationships with diverse communities.

4. Main report

- 4.1 This update report outlines developments and activities undertaken in the delivery of the Cultural Strategy Diversity Programme since September 2019 and provides detailed information surrounding direct and online engagement with the programme stakeholders including ethnically diverse artists and creatives, culture organisations, community entities and partners such as Creative Scotland, Creative Edinburgh, Edinburgh College, Queen Margaret University, University of Edinburgh, the British Council, Arts and Business Scotland, consulates and embassies.

Networking

- 4.2 Regular monthly BAME Artists and Creatives meetings were hosted between September 2019 and February 2020 to provide a safe space to address issues relevant to the experiences of minority ethnic creative practitioners based in Edinburgh. Such topics as limited access to funding and resources, unbalanced mainstream programming, limited professional development and career opportunities, (mis)representation of narratives in arts and culture, barriers to participation and access for minority ethnic audiences were discussed by attendees and informed further planning of activities at the CEC.
- 4.3 Regular quarterly meetings with the CEC funded Strategic Partners and training sessions for organisations promoting diversity and inclusion at workplace and in programming practice.
- 4.4 [Edinburgh BAME Network Email Service](#) (currently subscribed to by 198 members, including artists and creatives, arts and culture organisations, and community venues and organisations) launched in December 2019 has served as a platform for exchanging information surrounding professional development training and career opportunities, board membership opportunities, funding opportunities, calls for project partnerships and engagement opportunities, and so on.
- 4.5 [Edinburgh BAME Artists and Creatives Facebook Group](#) (currently subscribed to by 220 members) launched in October 2019 has served as a platform for the members to share their projects and ideas, promote engagement opportunities and better engage with one another.
- 4.6 ‘Colouring In’ – online networking sessions. These have been developed with co-facilitators, to offer an alternative format of informal, non-binding and relaxed creative sessions that provide participants with an opportunity to meet other artists and creatives from Edinburgh, reflect on their creative practice and design a collective ethnically diverse artist profile.

Funding

- 4.7 Nine BAME-led projects have been funded via the Culture Service Diversity and Inclusion Fund launched on 24 February 2020 with a deadline of 3 April 2020. The Fund created an exceptional opportunity to support BAME artists based in Edinburgh and provide a platform for increasing the visibility of BAME narratives across the industry. Awarded projects and artists are presented in [the Award Recipients Report](#).

Performance and Engagement

- 4.8 [Edinburgh Multicultural Festival](#) hosted its first edition in October 2019 at which it promoted more than 30 minority ethnic artists and ensembles, including poets, storytellers, musicians, dancers and visual artists. The festival is to continue creating a platform for local artists and communities to better engage through live events (also streamed live to online audiences) and outreach sessions in schools and community spaces. The 2020/21 edition is being planned with social distancing measures and increased online engagement in mind.
- 4.9 2019 Festive Gathering – Industry Showcase Event hosted at the Church Hill Theatre in November 2019. The event gathered BAME artists and creatives, arts and culture organisations’ representatives, funders, as well as local and national government officers. It provided a performance and display platform for 13 local creative practitioners (including poets, writers, musicians, vocalists, film makers, visual artists and theatre makers) and was commended for the opportunities it created for industry members to meet and engage with quality programme showcasing diverse talent in Edinburgh.
- 4.10 Discussion Panel on Diversity in Arts and Culture at Edinburgh College hosted by the Diversity Officer and joined by ethnically diverse industry representatives addressed visibility and representation of ethnically diverse artists and diverse narratives.

Projects and Programmes

- 4.11 [City of Edinburgh Council’s Professional Development Training Programme](#) in Governance, Business, Leadership, International Working and Film for Ethnically Diverse Artists/Creatives based in Edinburgh opened for applications in early August 2020. Over 50 free places have been offered to Edinburgh-based ethnically diverse artists and creatives to consider participation in bespoke professional development training sessions facilitated by local arts and culture industry representatives. It is worth noting as part of the governance training a board membership opportunity with Edinburgh’s arts and culture organisations will be offered to training participants. Capital Theatres, The Festival Fringe Society, The Lung Ha Theatre Company, Imagine, Edinburgh Sculpture Workshop, Edinburgh Printmakers, Dance Base, Drake Music Scotland and Just Festival have expressed their interest in the board membership initiative. Training participants will attend monthly one-hour group mentoring sessions to discuss any issues or insights arising from their first six months as board members.

- 4.12 As part of the professional training offer, ethnically diverse artists and creatives can access free of charge access to Creative Edinburgh's [Raise Your Game – A Digital Skills Programme for the Future](#) workshops and mentorship programme.
- 4.13 A legacy project promoting minority ethnic artists from EU countries providing an opportunity to creatively approach relations between Scotland and Europe. A collective of Scotland-based performance / visual / literary artists and creatives of European descent and other stakeholders jointly developed a multi-artform conceptual brief for an art piece to be performed / installed in Edinburgh by the end of 2020. The piece is to engage Edinburgh residents and visitors in reflection upon cultural ties between Scotland and Europe in a post-Brexit landscape. It is hoped this initiative will not only result in commissioning, producing and unveiling the work but also creating a network of European artists based in Scotland to further collaboration, exchange of ideas and ensure the visibility of the European arts and cultures is as prominent in a post-Brexit Scotland. Further funding is to be secured to ensure the commission is resourced to produce a quality work that engages residents, visitors and online audiences.

Facilities

- 4.14 Rehearsal and Office Space at St Margaret's House (Edinburgh Palette) offered free of charge to BAME artists, creatives and organisations. 70% of 198 hours available were booked between January and March 2020 by a variety of groups, including dancers, theatre practitioners, filmmakers and musicians. 95% of 248 hours available were booked between late July and the end of September 2020 with the requirement to follow social distancing measures as per government guidelines. It provides evidence that support from the CEC to facilitate ethnically diverse artists and creatives access to space / spaces to develop their work has been fundamental in supporting the artists and sustaining the work.

5. Next Steps

- 5.1 The second year of the Cultural Strategy Diversity Programme will focus on:
- 5.1.1 Monitoring and Reporting;**
- 5.1.1.1 Diversity and Inclusion Fund – liaising with grant recipients, monitoring the outcomes and delivery outputs and analysis of the funding impact on individuals, organisations and the local arts and culture sector.
- 5.1.1.2 Professional Development Training Programme – reporting on the programme outcomes and the impact of the governance programme on increasing representation across the sector.

5.1.2 Projects and Programmes in Development

- 5.1.2.1 Industry conference gathering artists, creatives and legislators in partnership with Queen Margaret University – planning conference programme and activities aimed at exploring pathways to increasing representation of minority ethnic artists and narratives in the mainstream arts and culture programming and cultural provision in Edinburgh and beyond.
- 5.1.2.2 Future Now Collective of Young Artists and Creatives – supporting the development of a forum of young artists and creatives from all backgrounds to create structures that reflect the societal makeup of Edinburgh as well as exploring best approaches to ensure all voices are heard and people represented. The forum is to serve as an example of an inclusive and representative entity in the arts and culture sector that gives a voice to young artists and creatives that influences decision making in the sector and shapes directions of change in programming, audience engagement and access at large. The forum would also act as an advisory group for consultation and input to programmes and projects going forward.
- 5.1.2.3 Ethnically Diverse Artists and Creatives in Residence – developing and generating funding to create residency opportunities for ethnically diverse artists at Edinburgh arts and culture organisations with the aim of increasing access to career development pathways and representation of diverse people and narratives in the sector.

5.1.3 Communications and Consultations

- 5.1.3.1 Network of Artists, Creatives, Arts/Culture and Community Organisations – liaising with the network members, reaching out to new potential partners and beneficiaries and consulting relevant groups on further plans and activities.
- 5.1.3.2 Online Directory of Edinburgh's Ethnically Diverse Artists and Creatives – developing a user-friendly tool that promotes local ethnically diverse artists and creatives and allows programmers, curators and other artists and creatives to access information on creative practice and contact details. This could also encourage greater collaboration and partnership across the sector.

5.1.4 Facilities

- 5.1.4.1 Rehearsal and Office Space – continued use of facilities at St Margaret's House and exploring further options and opportunities for accessing professional spaces by ethnically diverse artists and creatives.

6. Financial impact

- 6.1 The programme is co-funded by Creative Scotland. The CEC budget and expenses are contained within the service budget. The activities are developed with the aim of supporting ethnically diverse artists and creatives towards further networking, collaboration and employability opportunities in the arts and culture sector. The funds are allocated towards individual, project and network development to ensure greater career progression and work development for the benefit of the artists and creatives, communities and the local arts and culture sector at large.
- 6.2 Culture Service budget commitment of £33,600 per annum of the project including resources allocated in 2018/19 planning towards the introduction of the post and related programme ambitions.
- 6.3 The Programme has a total committed budget (Sept 2019 – post commencement - to Sept 2021) of £117,200 including Creative Scotland Partnership resources of £50,000.
- 6.4 Total activity budget allocated since the start of the project in Sept 2019 to date (22 October 2020) amounts to £17,608.35. Costs include room hire, professional fees to artists, creatives, professional programme facilitators and catering. Further programme commitments in 2020/21 and 2021/22 include professional development programme fees, public art commission seed funding, rehearsal space hire, meeting costs, consultancy fees and industry conference.
- 6.5 Total budget committed to date £42,495.15 (excl. salary).
- 6.6 External partnership funding is required to deliver the European Artists Collective's commission project and artists residencies.
- 6.7 There is no financial risk associated with any of the activities.

7. Stakeholder/Community Impact

- 7.1 The activities outlined have been developed in response to the needs expressed by the ethnically diverse artists and creatives who attended the BAME Artists and Creatives meetings as well as a result of discussions with the arts and culture industry members and other stakeholders, including Creative Scotland, Creative Edinburgh, Edinburgh College, The Queen Margaret University, The University of Edinburgh, The British Council, Arts and Business Scotland, consulates and embassies.
- 7.2 The programmes developed and delivered offer free access to facilities as well as professional networks and programmes. The Flexible Fund Diversity and Inclusion Grant Programme (£90,000) will offer financial incentives to 102 individuals (artists, creatives, producers) and bring further development opportunities to 315 project beneficiaries / participants. Further 13 artists who participated in the Showcase Event received fees for their performance or presenting their visual arts work.

- 7.3 The Professional Development Programmes offers 56 individual places for ethnically diverse artists and creatives to participate in the governance, leadership, business, working internationally and film making training.
- 7.4 The activities developed promoting greater diversity, inclusion and representation across the arts and culture sector are in line with equalities policies implemented on the local and national level, including [Equality Act 2010 \(Specific Duties\) \(Scotland\) Regulations 2012](#), [The public sector equality duty in Scotland](#), [The Equality Act 2010](#), and [The equality, diversity, and rights framework 2017 to 21](#). The Flexible Fund Diversity and Inclusion Grant Programme was allocated as a result of the city's Culture Plan to deliver wider access to Council cultural funding opportunities and continues the Council's core role in ensuring Edinburgh is a city of creative opportunities. Our cultural activity and offer continues to be a crucial contribution to the city's success as an exceptional place to live and work.
- 7.5 Sustainability in the arts and culture sector is addressed and reflected in discussions and programmes developed as part of the programme plan.

8. Background reading/external references

- 8.1 [Diversity Officer 6-Month Meeting Report \(Sept 2019-February 2020\)](#)
- 8.2 2018 Edinburgh People Survey - Culture Update, Culture and Communities Committee [11 September 2018](#)
- 8.3 Culture Service Third Party Grants Funding 2019/20, Culture and Communities Committee [26 March 2019](#)
- 8.4 City-Wide Culture Plan Update 2018/19, Culture and Communities Committee [18 June 2019](#)

9. Appendices

- 9.1 Appendix 1 – Examples of feedback to Diversity Programme

Cultural Strategy Diversity Programme

Examples of feedback and comments from artists, creatives and partners:

Diversity and Inclusion Fund, Panel Member:

‘This is a resource for which we have been waiting 20 years’

Meeting at the WHALE Arts Centre:

‘The role is like a breath of fresh air that is much needed in the industry’

Industry Showcase Event at Church Hill Theatre, Attendee (Festivals Edinburgh):

‘This is just to say a big thank you for having me at yesterday’s event. I had a great time and thought it was very well delivered.’

European Artists Collective – Commission Brief Workshops, Participants’ Feedback:

‘Thank you so much for this opportunity. It was amazing working with you and all the inspiring European artists!’

‘I do appreciate all the effort that you have put into this workshop and the wonderful environment that you created for the fruitful conversations.’

Professional Development Programme, Panel Member:

‘This is an excellent idea. Everyone should take part in all training sessions!’

Comment made by one of the artists on the Facebook group:

‘It has been really lovely being a part of this group and connecting with other BAME Artists. I am moving back to NZ for a couple of years (...) but have taken a lot from this and hope to engage or set up something similar over there.’

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Culture and Communities Committee

10.00am, Tuesday, 17 November 2020

Place Directorate - Revenue Monitoring 2020/21 – month five position

Executive/routine
Wards
Council Commitments

1. Recommendations

- 1.1 It is recommended that the Committee notes:
- 1.1.1 the Place 'business as usual' revenue budget forecast for 2020/2021 is a projected £1.710m overspend (excluding Covid-19 impact) including a forecast budget underspend of £0.650m for services within the remit of this Committee;
 - 1.1.2 the Place revenue budget forecast for 2020/2021 in respect of the net cost impact of Covid-19 is forecast to be circa £28m. £3.616m of this budget pressure relates to services within the remit of this Committee; and
 - 1.1.3 note that the Executive Director of Place is taking measures to reduce budget pressures and progress will be reported to Committee at agreed frequencies.

Paul Lawrence

Executive Director of Place

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Revenue Monitoring Update – 2020/2021 month five position

2. Executive Summary

- 2.1 The report sets out the projected month five revenue monitoring position for the Place Directorate services. The month five forecast is based on analysis of actual expenditure and income to the end of August 2020, and expenditure and income projections for the remainder of the 2020/2021 financial year.
- 2.2 Excluding the costs of the Coronavirus pandemic, the month five projection for the Place 2020/21 revenue budget is a net residual budget pressure of £1.710m. This is an improvement of £1.310m on the reported month three position, with £0.395m of the improvement relating to services within the remit of this Committee.
- 2.3 At month five, the services within the remit of this Committee are forecasting an underspend against budget in 2020/2021 of £0.650m. The respective service positions for Parks and Greenspaces and Culture are set out later in this report.
- 2.4 At month five, the General Fund Covid-19 impact for Place Directorate has been forecast to be a net cost in the region of £28m with £3.616m of this relating to services within the remit of this Committee.
- 2.5 The Executive Director of Place is fully committed to making all efforts to identify management action to reduce the budget pressures. However, given the magnitude of these pressures, there is the potential for a significant level of overspend.

3. Background

- 3.1 The portfolio of services under the remit of the Committee have a General Fund gross revenue budget of £23.212m in 2020/2021 which is netted to £12.034m after budgeted income of £11.178m is considered. A fund of up to £1.000m is also held Corporately for 2020/2021 expenditure undertaken in respect of the Platform for Creative Excellence (PLACE).
- 3.2 This report provides an update on financial performance against the above revenue budgets. A separate report to the Council's Finance and Resources Committee on 29 October 2020 set out the projected position on the Council's Capital Investment Programme.

4. Main report

- 4.1 At month five, the 2020/2021 forecast net pressure within Place GF budgets overall is £1.710m. Gross pressures of £8.690m have been identified and £8.190m of management actions have been agreed across the Directorate with a commitment to identify additional measure to mitigate against the risk of not delivering a balanced budget for the Directorate as a whole. The month five forecast reflects the delivery status assessment of agreed management actions.
- 4.2 At month five, the forecast position for services within the remit of the Committee is a £0.650m under-spend (excluding Covid-19 impact). This is an improvement of £0.395m from the reported month three forecast. The respective positions for Parks and Greenspaces and Culture are set out below and summarised within Appendix 1:
- 4.2.1 **Parks and Greenspaces** – At month five the service is forecasting an overall overspend of £0.450m in respect of ‘business as usual’. This is a £0.050m improvement on the reported month three position and can be attributed to spend reductions in predominantly supplies and services which were brought forward by the service. As part of the 2020/2021 budget process additional funding of £0.400m was added to the budget to partially address underlying pressures which have predominantly arisen from legacy approved savings which have not yet been fully delivered. This includes income generation proposals in respect of Roundabout and Verge Advertising (£0.290m), Parks Concessions (£0.150m) and Edinburgh Leisure (£0.181m).
- 4.2.2 **Culture** – At month five the service is forecasting an overall underspend of £1.100m in respect of ‘business as usual’. This is an improvement of £0.345m from the reported month three forecast. The public health temporary restrictions on planned service operations have meant that cost reductions have been identified against existing budgets by Service Managers particularly in relation to variable costs in respect of supplies and services linked to programmed events and activities which are subject to temporary hiatus. The service has been successful in securing £0.240m of funding from Creative Scotland in respect of 2020/2021 operating costs which has assisted in managing budgetary issues.

Savings Delivery – General Fund Approved Savings 2020/2021

- 4.3 The approved budget savings for Place Directorate in 2020/2021 total £4.508m. Approved savings within the remit of the Committee total £0.112m and relate to income generation proposals within the Culture service. A risk assessment exercise has been undertaken and this indicates that, on the basis of actions planned or already undertaken, £2.278m of the Directorate approved savings including £0.112m of the savings which fall under the jurisdiction of this Committee are ‘at risk’ of non-delivery within the 2020/2021 financial year. As can be seen from the underspend forecast for the Culture Service, they have been able to bring

forward an in-year substitution for the approved saving through variable cost reduction and external funding. This is shown in Appendix 1.

Covid-19 Impact

- 4.4 As can be seen from paragraph 3.1, the Place Directorate services within the remit of this Committee fund 48% of their budgeted expenditure from income generation. This has meant that the public health restrictions as a result of Covid-19 have had a material impact on the services. At month five the associated forecast pressure from predominantly net lost income is £3.616m. The composition of this is shown within Appendix 2.

5. Next Steps

- 5.1 The Place directorate is committed to delivering mitigating management action to address identified budget pressures wherever possible. Progress will be reported to Committee at agreed frequencies.

6. Financial impact

- 6.1 The Council's Financial Regulations set out Executive Directors' responsibilities in respect of financial management, including regular consideration of their service budgets. The Executive Director of Place regularly reviews the directorate budget position alongside the identification and implementation of management actions to mitigate budget pressures.

7. Stakeholder/Community Impact

- 7.1 Consultation was undertaken as part of the budget setting process.

8. Background reading/external references

- 8.1 Hyperlinks included within the report.

9. Appendices

- 9.1 Appendix 1 – 2020/2021 – Place Directorate services within the remit of Culture and Communities Committee - Business as usual – Month five revenue forecast.
- 9.2 Appendix 2 - 2020/2021 – Place Directorate services within the remit of Culture and Communities Committee – Covid-19 Impact – Month five revenue forecast.

Appendix 1 – 2020/2021 – Place Directorate services within the remit of Culture and Communities Committee - Business as usual – Month five revenue forecast.

Month five revenue forecast	2020/21 Gross Budget	2020/21 Net Budget	2020/2021 Month 5 Forecast	2020/2021 Month 5 Forecast Variance
Service	£m	£m	£m	£m
Parks and Greenspaces	8.137	2.968	3.418	0.450
Cultural Services	15.075	9.066	7.966	(1.100)
Total	23.212	12.034	11.384	(0.650)

2020/21 Approved Savings within the remit of Culture and Communities Committee

Saving	Green £m	Amber £m	Red £m	Black £m	Total £m
	Delivered	In Progress	Limited Assurance	At Risk *	
Cultural Service – Income Maximisation	0.00	0.00	0.000	0.112 MC	0.112

*PD = Project Design

*MC= Material Change in Circumstances

A substitution has been delivered by the service in respect of the above saving by deployment of one-off temporary measures.

Appendix 2 - 2020/2021 – Place Directorate services within the remit of Culture and Communities Committee – Covid-19 Impact – Month five revenue forecast.

Principal additional expenditure and reduced income impacts of COVID-19 pandemic - Council				
Extract from Appendix 1, Finance and Resources Committee, 29 October 2020.				
		Estimate	Increase/	Revised estimate
		F&R 27 Aug	(decrease)	F&R 29 Oct
Service Area	Impact			
		£m	£m	£m
Reductions in income				
Museums and Galleries & Strategy	Museum and galleries donations, admissions and rents based on expected periods of closure/service unavailability.	0.758	0.152	0.910
Cultural venues	Loss of income - sales, rentals, admissions and rents. Increased projection reflects one month's further assumed shutdown in November.	1.552	0.158	1.710
Parks and Greenspace	Losses of income including for events, trading stances, park leases, rechargeable tree works, nursery sales, timber sales and Edinburgh Leisure recharge. Increase reflects full assumed cancellation of events through to September.	0.996	0.000	0.996
Total Culture and Communities		3.306	0.310	3.616

by virtue of paragraph(s) 6, 9 of Part 1 of Schedule 7A
of the Local Government(Scotland) Act 1973.

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