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Notice of meeting and agenda

Culture and Communities Committee

10.00 am Thursday, 11th May, 2023

Hybrid Meeting - Dean of Guild Court Room / Microsoft Teams

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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 Any items under "Private Business" will not be published, although the decisions will be recorded in the minute.

Contacts

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·EDINBVRGH·
THE CITY OF EDINBURGH COUNCIL

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

5. Forward Planning

6. Business Bulletin

7. Executive Decisions

8. Routine Decisions

9. Motions

9.1   Motion by Councillor Heap – WASPS Studio Space in Dalry

"Committee:

1.   Notes the WASPS provides studio spaces for artists and creatives and operates a studio space at West Park Place in Dalry.

2.   Understands that WASPS wrote to ward councillors

indicating it is examining the future of the space in light of what it states are high costs of maintenance.

3.   Is given to understand that the building had previously been purchased from the City of Edinburgh Council.

4.   Notes with regret the underprovision of arts facilities in Dalry and believes the studio is an integral part of the cultural scene in this part of the city.

5.   Requests a report for the next meeting of the Culture and Communities Committee covering (1) the details of any sale of the property by the City of Edinburgh Council and (2) what can be done to support WASPS to keep their studio provision at West Park Place.

6.   Requests the Convener to contact WASPS and representatives of the tenants at West Park Place to discuss what can be done to retain the thriving artistic community at West Park Place, Dalry."

Nick Smith

Service Director, Legal and Assurance

Committee Members

Councillor Val Walker (Convener), Councillor Fiona Glasgow, Councillor Dan Heap, Councillor Finlay McFarlane, Councillor Amy McNeese-Mechan, Councillor Jane Meagher, Councillor Max Mitchell, Councillor Marie-Clair Munro, Councillor Hal Osler, Councillor Alex Staniforth and Councillor Edward Thornley

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.

This meeting of the Culture and Communities Committee is being held in the City Chambers, High Street, Edinburgh and virtually by Microsoft Teams.

Further information

If you have any questions about the agenda or meeting arrangements, please contact Lesley Birrell, Committee Services, City of Edinburgh Council, Business Centre 2.1,

Waverley Court, 4 East Market Street, Edinburgh EH8 8BG, email lesley.birrell@edinburgh.gov.uk / blair.ritchie@edinburgh.gov.uk.

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

The agenda, minutes and public reports for this meeting and all the main Council committees can be viewed online by going to the Council's online [Committee Library](#).

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Minutes

Culture and Communities Committee

10.00am, Tuesday 7 March 2023

Present:

Councillors Walker (Convener), Glasgow, Heap, McFarlane, McNeese-Mechan, Meagher, Mitchell, Munro, Osler, Staniforth and Thornley.

1. Minutes

Decision

To approve the minute of the Culture and Communities Committee of 13 December 2022 as a correct record.

2. Work Programme

The Committee's Work Programme was presented for review.

Decision

To note the work programme.

(Reference – Culture and Communities Committee Work Programme 13 December 2022, submitted)

3. Rolling Actions Log

The Culture and Communities Committee Rolling Actions Log was presented.

Decision

1) To agree to close the following actions:

- Action 5 – Thriving Green Spaces
  Action 10 – Ash Dieback Action Plan

- Action 12 – Makar's Court – Proposed Additional Transcriptions

- Action 18 – Business Bulletin Information Review

- Action 20 – Safer Parks – Motion by Councillor Hyslop

- Action 21 – Playparks Investment – Motion by Councillor Thornley

- Action 25 (1&2) – Edinburgh Leisure Pitch Hire Prices – Motion by Councillor Campbell

- Action 30 (2) – Amplification of Sound in Public Spaces

- Action 32 (2) – Changes to Legislation on the Sale and Use of Fireworks in Scotland

- Action 33 (1, 3 & 4) – Community Empowerment Update

- Action 34 - Edinburgh Leisure – Active Communities Programme Update

- Action 42 – Motion by Councillor Younie – Muirhouse Millenium Centre

2) To update the rolling actions log to reflect the decisions taken at this meeting and otherwise note the outstanding actions.

(Reference – Culture and Communities Committee Rolling Actions Log 7 March 2023, submitted)

4. Business Bulletin

The Culture and Communities business bulletin was presented.

Decision

1) To note the updates in the Business Bulletin.

2) To agree that an update on WASPS studio space in Dalry would be included in the Business Bulletin for the May Committee.

(Reference – Culture and Communities Committee Business Bulletin 13 December 2022, submitted)

5. Edinburgh Leisure Annual Report 2021/22

The Edinburgh Leisure Annual Report for 2021/22. The annual report detailed the performance of Edinburgh Leisure as it began the process of recovering its business following the second Covid-19 lockdown in January 2021.

Decision

1) To note the performance of Edinburgh Leisure during 2021/22.

2) To refer the report to the Governance, Risk and Best Value Committee for noting and scrutiny of the financial performance of the organisation and any risks impacting the Council or Edinburgh Leisure.

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

6. Response to Motion by Councillor Campbell – Edinburgh Leisure Pitch Hire Prices

In response to a motion by Councillor Campbell, an update was provided on the pricing structure for 3G and 4G pitches within the school estate and Edinburgh Leisure's own facilities along with a market comparison with other local authorities and other providers.

Decision

To note the report detailing prices of 3G pitches with Edinburgh Leisure's core venue estate and the Council's school estate with a market comparison.

(References – Act of Council No.18 of 27 October 2022; report by the Executive Director of Place, submitted)

7.   Capital Theatres Company Performance Report 2021/22

The Capital Theatres Company Performance Report for 2021/22. The performance report covered the period from September 2021 to September 2022 which included the re-opening of the Festival and King's Theatres in a challenging post-Covid environment for the performing arts.

Information was also provided on the impact of continued social distancing capacity restrictions, changes to audience confidence, reductions in ticket sales and later booking patterns. Further restrictions brought about in December 2021 as a result of the Omicron variant caused additional losses and exacerbated the rapidly changing financial and planning scenario.

Decision

1)   To note the positive performance of Capital Theatres during 2021/22.

2)   To note that the report focus was on 2021/22 activity which had been delivered in the context of a challenging post-Covid environment for the performing arts.

3)   To recognise the efforts made by Capital Theatres in spite of the challenges faced.

4)   To refer the report to the Governance, Risk and Best Value Committee for noting and scrutiny of the financial performance of the organisations and any risks impacting the Council and/or Capital Theatres.

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

Declaration of Interests

Councillor McFarlane made a transparency statement as he had performed at the Fringe and the King's Theatre.

Councillor McNeese-Mechan made a transparency statement as she was a Board Member of Capital Theatres.

Councillor Mitchell made a transparency statement as he had been previously employed at a summer festival venue.

Councillor Staniforth made a transparency statement as he had performed at the Fringe.

Councillor Walker made a transparency statement as she was a Board Member and Trustee of Capital Theatres.

8.   Response to Motion by Councillor Mowat – Festivals Review

In response to a motion by Councillor Mowat details were provided of the findings of a review of the Summer Festivals 2022 together with actions being progressed to address the issues which had been identified.

In preparing for the Festivals in 2023, the focus would remain on balancing the needs of residents, businesses, visitors and the festivals. Alongside these preparations, Council officers were also taking forward the actions agreed by Committee on the use of public spaces for events and filming and amplification of sound in public spaces.

Motion

1)   To note the review of the Summer Festivals 2022 set out in Appendix 1 of the report by the Executive Director of Place and the actions being progressed to address the operational issues identified set out in Appendix 3.

2)   To note that the Festivals and Events All Party Oversight Group would be kept updated on progress on these actions in advance of the Summer Festivals 2023, with the first update planned for May 2023.

-       moved by Councillor Walker, seconded by Councillor Meagher

Amendment

1)   To note the review of the Summer Festivals 2022 set out in Appendix 1 of the report by the Executive Director of Place and the actions being progressed to address the operational issues identified set out in Appendix 3.

2)   To note that the Festivals and Events All Party Oversight Group would be kept updated on progress on these actions in advance of the Summer Festivals 2023, with the first update planned for May 2023.

3)   To request within two cycles a revised scoresheet and that the appropriate officer(s) consider how it could reflect:

   i)   the City of Edinburgh's new Cultural Strategy

   ii)   the role of the Summer Festivals in tackling climate change

   iii)   the contribution of the Festivals to social justice, especially as it relates to employment

   iv)   the need to expand access to culture to communities with limited access to cultural opportunities

-        moved by Councillor Heap, seconded by Councillor Staniforth

In accordance with Standing Order 22.12, the amendment, as verbally adjusted under Standing Order 22.5, was accepted as an addendum to the motion.

Decision

To approve the following adjusted motion by Councillor Walker:

1)   To note the review of the Summer Festivals 2022 set out in Appendix 1 of the report by the Executive Director of Place and the actions being progressed to address the operational issues identified set out in Appendix 3.

2)   To note that the Festivals and Events All Party Oversight Group would be kept updated on progress on these actions in advance of the Summer Festivals 2023, with the first update planned for May 2023.

3)   To request a revised scoresheet and that the appropriate officer(s) consider how it could reflect:

      i)   the City of Edinburgh's new Cultural Strategy

      ii)   the role of the Summer Festivals in tackling climate change

      iii)   the contribution of the Festivals to social justice, especially as it relates to employment

      iv)   the need to expand access to culture to communities with limited access to cultural opportunities

(References – Act of Council No.31 of 25 August 2022; report by the Executive Director of Place, submitted)

9.   Edinburgh's Christmas and Edinburgh's Hogmanay 2022/23 – Outcome Report

Details were provided of the outcomes and lessons learned from Edinburgh's Christmas and Edinburgh's Hogmanay 2022/23.

Approval was also sought to refer approval of a one-year extension to the contract award to Unique Assembly for Edinburgh's Christmas for 2023/24 and the ratification of the continuation of the contract for Edinburgh's Hogmanay to the Finance and Resources Committee.

Motion

1)   To note the performance of the 2022/23 editions of Edinburgh's Christmas and Edinburgh's Hogmanay.

2)   To agree that performance in 2022/23 was satisfactory, recognising the challenges particularly in respect of Edinburgh's Christmas.

3)   To refer the report to the Finance and Resources Committee to:

      a)   approve a one-year extension of the contract award to Unique Assembly for Edinburgh's Christmas for 2023/24.

      b)   ratify the continuation of the contract for Edinburgh's Hogmanay as approved by Finance and Resources Committee on 16 June 2022.

-      moved by Councillor Walker, seconded by Councillor Meagher

Amendment 1

1) To note the performance of the 2022/23 editions of Edinburgh's Christmas and Edinburgh's Hogmanay.

2) To agree that performance in 2022/23 was satisfactory, recognising the challenges particularly in respect of Edinburgh's Christmas.

3) To refer the report to the Finance and Resources Committee to:

   a) approve a one-year extension of the contract award to Unique Assembly for Edinburgh's Christmas for 2023/24.

   b) ratify the continuation of the contract for Edinburgh's Hogmanay as approved by Finance and Resources Committee on 16 June 2022.

4) To agree points raised in paragraph 5.6 of the report by the Executive Director of Place would be carried out and to add:

   5.6.10 Submit any applications for planning permission, civic and alcohol licences in a timely manner so that they could be considered within an appropriate timeframe.

- moved by Councillor Osler, seconded by Councillor Thornley

Amendment 2

1) To note the performance of the 2022/23 editions of Edinburgh's Christmas and Edinburgh's Hogmanay.

2) To agree that performance in 2022/23 was satisfactory, recognising the challenges particularly in respect of Edinburgh's Christmas.

3) To refer the report to the Finance and Resources Committee:

   a) To approve a one-year extension of the contract award to Unique Assembly for Edinburgh's Christmas for 2023/24.

   b) To ratify the continuation of the contract for Edinburgh's Hogmanay as approved by the Finance and Resources Committee on 16 June 2022.

4) To express regret that the report failed to include details about the environmental impact of Edinburgh's Christmas and Edinburgh's Hogmanay as part of the Stakeholder / Community Impact section of the report, especially relating to the impact on trees and failure to ensure adherence to appropriate tree protection zones (TPZs) throughout the event, though recognises that this is referenced in the body of the report.

5) To welcome the officer working group which would be established to review practices around TPZs throughout delivery of future events, and to affirm that Unique Assembly should attend this group when invited, if the contract extension is awarded.

6) To further note the motion passed at Full Council on 9 February 2023 "Tree Protection Measures East & West Princes Street Gardens" which requested a report to examine failed compliance of TPZs during last year's Christmas and Hogmanay events; what contractual and other protections may be put in place to ensure future events comply with the applicable Tree Protection Plan and Trees in the City Action Plan, as well as a report outlining the updated tree protection plan for East Princes Street Gardens.

7) To request that Key Performance Indicators relating to adherence to TPZs were added to future contract awards, in line with: i) considerations from the working group outlined at 5) above; ii) reports and learning following the Full Council motion referenced at 6) above and, iii) in such a way to demonstrate the Council's commitment to a Nature Emergency as declared at Full Council on 9 February 2023 which "recognises the inherent value of nature, as well as its crucial importance as an integral part of culture and society, and for our health, wellbeing and economy".

- moved by Councillor Staniforth, seconded by Councillor Heap

In accordance with Standing Order 22.12, amendments 1 and 2 were accepted as addendums to the motion.

Decision

To approve the following adjusted motion by Councillor Walker:

1) To note the performance of the 2022/23 editions of Edinburgh's Christmas and Edinburgh's Hogmanay.

2) To agree that performance in 2022/23 was satisfactory, recognising the challenges particularly in respect of Edinburgh's Christmas.

3) To refer the report to the Finance and Resources Committee:

   a) To approve a one-year extension of the contract award to Unique Assembly for Edinburgh's Christmas for 2023/24.

   b) To ratify the continuation of the contract for Edinburgh's Hogmanay as approved by the Finance and Resources Committee on 16 June 2022.

4) To agree points raised in paragraph 5.6 of the report by the Executive Director of Place would be carried out and to add the following:

   5.6.10 Submit any applications for planning permission, civic and alcohol licences in a timely manner so they can be considered within an appropriate timeframe.

5) To express regret that the report failed to include details about the environmental impact of Edinburgh's Christmas and Edinburgh's Hogmanay as part of the Stakeholder / Community Impact section of the report, especially relating to the impact on trees and failure to ensure adherence to appropriate tree protection zones (TPZs) throughout the event, though recognises that this is referenced in the body of the report.

6) To welcome the officer working group which would be established to review practices around TPZs throughout delivery of future events, and to affirm that Unique Assembly should attend this group when invited, if the contract extension is awarded.

7) To further note the motion passed at Full Council on 9 February 2023 "Tree Protection Measures East & West Princes Street Gardens" which requested a report to examine failed compliance of TPZs during last year's Christmas and Hogmanay events; what contractual and other protections may be put in place to ensure future events comply with the applicable Tree Protection Plan and Trees in the City Action Plan, as well as a report outlining the updated tree protection plan for East Princes Street Gardens.

8) To request that Key Performance Indicators relating to adherence to TPZs were added to future contract awards, in line with: i) considerations from the working group outlined at 5) above; ii) reports and learning following the Full Council motion referenced at 6) above and, iii) in such a way to demonstrate the Council's commitment to a Nature Emergency as declared at Full Council on 9 February 2023 which "recognises the inherent value of nature, as well as its crucial importance as an integral part of culture and society, and for our health, wellbeing and economy".

(References – Finance and Resources Committee 16 June 2022 (item 9) and 10 October 2022 (item 1); report by the Executive Director of Place, submitted)

10. Centre for Moving Image (Edinburgh Filmhouse and Edinburgh International Festival

In response to an emergency motion by Councillor Heap, an update was provided on the current position regarding the Edinburgh Filmhouse and Edinburgh International Film Festival following the closure of the Centre for Moving Image (CMI) Group.

The closure of the organisation had resulted in over 100 staff becoming redundant and a potential gap in the provision of cultural and community cinema in Edinburgh.

Council officers were working with Creative Scotland and Screen Scotland to scope provision of culture and community cinema across Edinburgh in the short-term. The sale of the Filmhouse property was being handled by Savills and a closing date had been set and several bids received. The preferred bidder for the property was unknown.

Decision

1) To note the current position with regard to the Edinburgh Filmhouse and Edinburgh International Film Festival.

2) To note that a plan of action was anticipated to be agreed by the end of March 2023 and that this would be brought to Committee in May (subject to volume of agenda business).

(References – Culture and Communities Committee 13 October 2022 (item 4); report by the Executive Director of Place, submitted)

11. Grants to Third Parties – Third Sector Interface and Equalities and Rights Network 2023/24

The Council's proposed funding for the Third Sector Interface and Equalities and Rights Network for 2023/24 was submitted as follows:

- Edinburgh Voluntary Organisation's Council   £53,500
- Volunteer Edinburgh   £70,907
- Edinburgh Social Enterprise Network   £10,000
- Equalities and Rights Network   £40,000

The funding would support delivery of volunteering, social enterprise and third sector development and support together with participation of the third sector in community planning arrangements in the city.

Decision

1) To agree to the financial proposals set out at paragraphs 4.3 and 4.6 of the report by the Executive Director of Place.

2) To agree to receive a further report on the outcomes for the Third Sector Interface to take account of the priorities within the Council's new Business Plan.

3) To agree to invite the Third Sector Interface to present on their achievements at a Committee meeting early in the new financial year.

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

12. Community Centre Strategy

An update was provided on the proposal to undertake a strategic review of the current arrangements for community centres. Recognising the importance of both Council and non-Council run community spaces and building on the Council decision of 9 February 2023, it was intended to engage with management committees of non-Council run community spaces in the development of the strategy.

The key workstreams in the review would be:

- service provision and outcomes
- Operational committee structures, function, and sustainability
- Building use
- Property condition, location and accessibility, ownership and lease arrangements
- Staffing
- Finances, including funding, expenditure and income (including accessing available grant funding and other financial support received/required)
- Local context, such as neighbouring community assets/projects.

Motion

1) To approve the proposed approach to be taken to the development of a community centre strategy for the city.

2) To agree to establish a time limited All Party Oversight Group (APOG) to oversee the strategic review and development of a community centre strategy.

3) To agree, in principle, a grant funding award of up to £40,000 for Muirhouse Millennium Centre, subject to funding being agreed by the Housing, Homelessness and Fair Work Committee.

4) To agree the membership of the APOG and to note that the APOG would be convened at key stages of the review.

- moved by Councillor Walker, seconded by Councillor Meagher

Amendment

1) To approve the proposed approach to be taken to the development of a community centre strategy for the city.

2) To agree to establish a time limited All Party Oversight Group (APOG) to oversee the strategic review and development of a community centre strategy.

3) To agree, in principle, a grant funding award of up to £40,000 for Muirhouse Millennium Centre, subject to funding being agreed by the Housing, Homelessness and Fair Work Committee.

4) To note the length of time between funding being agreed at full Council for Drylaw Neighbourhood Centre and the Centre actually receiving the much needed funds.

5) Therefore, to note that a timeline and conditions of funding would be provided as soon as possible so that the Millenium Centre was fully aware of what information was required and could prepare appropriately.

6) To agree the membership of the APOG and to note that the APOG would be convened at key stages of the review.

- moved by Councillor Osler, seconded by Councillor Thornley

In accordance with Standing Order 22.12, the amendment, as verbally adjusted in terms of Standing Order 22.5, was accepted as an addendum to the motion.

Decision

To approve the following adjusted motion by Councillor Walker:

1) To approve the proposed approach to be taken to the development of a community centre strategy for the city and to include health and social care and education representatives in the consultation and engagement process.

2) To agree to establish a time limited All Party Oversight Group (APOG) to oversee the strategic review and development of a community centre strategy.

3)   To agree the membership of the APOG should comprise the Convener of the Culture and Communities Committee and Group Spokespersons and to note that the APOG would be convened at key stages of the review.

4)   To agree, in principle, a grant funding award of up to £40,000 for Muirhouse Millennium Centre, subject to funding being agreed by the Housing, Homelessness and Fair Work Committee.

5)   To note the length of time between funding being agreed at full Council for Drylaw Neighbourhood Centre and the Centre actually receiving the much needed funds.

6)   Therefore, to note that a timeline and conditions of funding would be provided as soon as possible so that the Millenium Centre was fully aware of what information was required and could prepare appropriately.

(Reference – Act of Council No. 16 of June 2022; Culture and Communities Committee 13 December 2022 (item 12); Act of Council No. 31 of 9 February 2023; report by the Executive Director of Place, submitted)

13. Response to Motion by Councillor Thornley – Playparks Investment

In response to a motion by Councillor Thornley, an update was provided on the investment made by the Council in play areas and the rationale for investment.

Information was also submitted of the sites that had been assessed as a priority for future investment together with a summary of the design considerations to ensure that play areas were a challenging but safe, inclusive and sustainable environment for children and young people to enjoy.

Motion

1)   To note the update on investment in Play areas.

2)   To approve the rationale for future play area investment.

-    moved by Councillor Walker, seconded by Councillor Meagher

Amendment

1)   To note the update on investment in Play areas.

2)   To approve the rationale for future play area investment.

3)   To note that Appendix 4 highlighted the Play Area investment planned for 2023/24 of around £1.5m.

4)   to note that the Scottish Government had agreed further investments in 2024/25 and 2025/26.

5)   To agree to receive an update in a year's time setting out:

- Progress on the investment set out in Appendix 4

- Investment planned for 2024/25.

-    moved by Councillor Thornley, seconded by Councillor Osler

In accordance with Standing Order 22.12, the amendment was accepted as an addendum to the motion.

Decision

To approve the following adjusted motion by Councillor Walker:

1)   To note the update on investment in Play areas.

2)   To approve the rationale for future play area investment.

3)   To note that Appendix 4 highlighted the Play Area investment planned for 2023/24 of around £1.5m.

4)   to note that the Scottish Government had agreed further investments in 2024/25 and 2025/26.

5)   To agree to receive an update in a year's time setting out:

- Progress on the investment set out in Appendix 4

- Investment planned for 2024/25.

(References – Act of Council No. 18 of 22 September 2022; report by the Executive Director of Place, submitted)

14.   Response to Motion by Councillor Hyslop - Safer Parks

In response to a motion by Councillor Hyslop, an update was provided on actions which had been implemented to improve safety within the Council's parks and to note the further work underway.

A quarterly forum had been set up to allow Council officers to look at the priority locations for irresponsible parking and to develop options appraisals for improved enforcement, the introduction of traffic restrictions or investment in physical barriers to prevent it.

Decision

To note the update on the actions being progressed to improve safety within the Council's parks.

(References – Act of Council No.16 of 22 September 2022; report by the Executive Director of Place, submitted)

15.   Ash Dieback Action Plan Update

An update was provided on the Council's Ash Dieback Action Plan. The action plan highlighted that many thousands of ash trees would need to be felled over the next decade requiring additional tree surveying, collation of data of disease presence and additional resources, officers and equipment, to deal with the workload across the Council's estate.

In addition to the practical elements required to manage the presence of ash dieback across the city, the action plan also included reference to developing and implementing an ash tree recovery plan to mitigate biodiversity, landscape and environmental losses as well as a replacement programme that aligned with the city's ambition to be a million-tree city by 2030.

Decision

To note the progress update on the Ash Dieback Action Plan.

(References – Culture and Communities Committee 1 February 2022 (item 14); report by the Executive Director of Place, submitted)

16. Thriving Greenspaces 2050 Vision and Strategy

An update was provided on the development of the Thriving Greenspaces vision and strategy, the timeline for finalising the strategy and developing the associated delivery and financial plans.

The development had been supported by funding from the Future Parks Accelerator Fund with a total of £1.25m secured. This investment had been used to carry out research, option trialling, partner and public engagement, fundraising, master planning and the drafting of the strategy.

Decision

1)   To note the Thriving Green Spaces Strategy and the feedback received from the public consultation.

2)   To note that officers would now proceed with developing detailed action and financial plans to deliver the strategy to allow for Committee approval of the Strategy in consideration of all financial implications by the end of 2023.

(References – Culture and Communities Committee 14 September 2021 (item 5); report by the Executive Director of Place, submitted)

17. Motion by Councillor Burgess – Prestonfield Green

The following motion by Councillor Burgess was submitted in terms of Standing Order 32.1 and verbally adjusted in terms of Standing Order 22.5:

"This Committee:

1.   Notes that the bowling club in Prestonfield, Southside-Newington ward has wound up and the bowling green has been handed back to the council.

2.   Notes that there is keen local interest in continuing use of the bowling green site as community greenspace with the opportunity to establish community growing space on the site.

3.   Notes the success of the existing small area of community raised-beds in Prestonfield established in 2013 and the general demand for growing space within the community.

4. Notes the suitability of the Prestonfield green for a community growing space including; a fenced and gated site, a clubhouse building, a large shipping container for tool storage, water and electricity supplies.

5. Notes that another council-owned former bowling green at Trinity has been successfully turned into growing space, albeit part of this site has been used to increase city-wide allotment capacity rather than as shared community space.

6. Notes that local people and the management committee of the adjacent Cameron House Community Centre are keen to see a local public consultation into the future of the bowling green.

Therefore, agrees that the Council facilitates a local public consultation into the future of the former bowling green in Prestonfield and particularly regarding its potential as a community growing space.

To note that information on the outcome of the local public consultation would be reported back to Committee.

- moved by Councillor Burgess, seconded by Councillor Heap

Decision

To approve the motion by Councillor Burgess.

18. Motion by Councillor Thornley – Parks and Greenspace Investment Following 2023 Council Budget

The following motion by Councillor Burgess was submitted in terms of Standing Order 17.1 and verbally adjusted in terms of Standing Order 22.5:

"Committee:

1) Notes that the Liberal Democrat budget was agreed by Full Council on Thursday 23 February.

2) Welcomes the £3 million of capital spending now available for Parks and Greenspace Investment.

3) Agrees that our parks need to be fit for purpose, accessible to all and safe.

4) Agrees a report to be provided to Committee within one cycle, outlining how this money can be best prioritised with a focus on, but not exclusive to:

   • Priority 1 and 2 repairs outlined in the Parks and Greenspace Report considered by Committee on 13 December 2022

   • Lighting in both premier parks and other parks

   • Accessibility including public toilets."

- moved by Councillor Thornley, seconded by Councillor Osler

Decision

To approve the motion by Councillor Thornley.

Work Programme

Culture and Communities Committee
11 May 2023

10 August 2023

	Title / description	Anticipated Routine / Executive	Lead officer	Directorate	Expected date
1.	Police Scotland – Edinburgh City Division Quarterly Update Scrutiny Report	Executive	Police Scotland	Committee Services	10 August 2023
2.	Custom House Update (requested December 2022)	Executive	Gillian Findlay	Place	10 August 2023
3.	Response to motion by Councillor Biagi – Eurovision	Executive	David Cooper	Place	10 August 2023
4.	20 minute neighbourhood strategy	Executive	Daisy Narayanan	Place	10 August 2023
5.	Meadows Jawbone	Executive	Karl Chapman	Place	10 August 2023
6.	Response to motion by Councillor O'Neill – Edinburgh's Monuments and Commemoration	Executive	Karl Chapman	Place	10 August 2023
7.	Response to motion by Councillor Heap – Concessionary Ticket Schemes for Cultural Events	Executive	Joan Parr	Place	10 August 2023

Agenda Item 5.1

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THE CITY OF EDINBURGH COUNCIL

| 8. | Parks and Greenspace Investment Update (including action from 26.04.2022 on improving and creating park facilities) | Routine | Andy Williams | Place | 10 August 2023

Then March 2024 |
| 9. | Response to motion by Councillor Heap – Library Collection Development (Reflecting Edinburgh's national, ethnic and linguistic diversity) | Routine | Evelyn Kilmurry | Place | 10 August 2023 |
| 10. | Update on Gorgie Farm | Routine | Andrew Field | Place | 10 August 2023 |

Future Committees

	Title / description	Anticipated Routine / Executive	Lead officer	Directorate	Expected date
11.	Police Scotland Annual Plan	Executive	Police Scotland	Committee Services	5 October 2023
12.	Police Scotland – Edinburgh City Division Quarterly Update Scrutiny Report	Executive	Police Scotland	Committee Services	5 October 2023
13.	Legislation on Sale and Use of Fireworks in Scotland	Executive	Andrew Mitchell	Place	5 October 2023
14.	Response to motion by Councillor Campbell – Bonfire Night	Executive	Nicky Brown	Place	5 October 2023
15.	Amplification of Sound in Public Spaces	Executive	Alison Coburn	Place	5 October 2023
16.	Use of Public Spaces for Events and Filming	Executive	Claire Miller	Place	5 October 2023
17.	Third Party Grants	Executive	Lindsay Robertson	Place	5 October 2023

18.	Response to motion by Councillor Osler - and East Princes Street Gardens Tree Protection Plan	Executive	Andy Williams	Place	5 October 2023
19.	Trees in the City Action Plan	Executive	Andy Williams	Place	5 October 2023
20.	Europe for Festivals, Festivals for Europe	Executive	Joan Parr	Place	7 December 2023
21.	Cemetery Management Rules	Executive	Andrew Mitchell	Place	7 December 2023
22.	Thriving Greenspaces Strategy	Executive	Andy Williams	Place	7 December 2023
23.	Police Scotland – Edinburgh City Division Quarterly Update Scrutiny Report	Executive	Police Scotland	Committee Services	29 February 2023
24.	Fire and Rescue Annual Plan	Executive	Scottish Fire and Rescue Service	Committee Services	29 February 2023
25.	Community Centre Strategy	Executive	Andrew Field	Place	29 February 2024
26.	Festivals Scorecard (to include the action agreed by Committee on 07.03.2023 on the content of future scorecards)	Executive	Claire Miller	Place	29 February 2024
27.	Playparks Investment (action from 07.03.2023 to report in a year on progress with investment in 2023/24 and planned for 2024/25)	Executive	Andy Williams	Place	29 February 2024
28.	Police Scotland – Edinburgh City Division Quarterly Update Scrutiny Report	Executive	Police Scotland	Committee Services	16 May 2024

| 29. | Options for Central Library

(Action from 11.03.2018 Education, Children and Families Committee) | Executive | Evelyn Kilmurry | Place | By December 2024 |

Other Presentations

	Title / description	Anticipated Routine / Executive	Lead officer	Directorate	Expected date
30.	Edinburgh Biodiversity Action Plan (Naturalisation in Parks and Greenspaces)	Presentation	Andy Williams	Place	Date to be confirmed
31.	Bridgend Farmhouse	Presentation	Alison Coburn	Place	Date to be confirmed

Rolling Actions Log

Culture and Communities Committee
11 May 2023

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
1	31.05.18 (The 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 Lead Officer David Waddell	End 2023	A business bulletin update is included on the agenda for Committee on 11 May 2023.
2	11.12.18 (Education, Children and Families Committee)	**Petition for Consideration - Edinburgh Central Library vs Virgin Hotel**	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.	Executive Director of Place Lead Officer Evelyn Kilmurry	December 2024	It would not be appropriate to incorporate options for the Central Library into the Lifelong Learning Plan. However, it is proposed to bring forward a report on these options to Committee by the end of calendar year 2024

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
3	10.09.19	**City Centre Hostile Vehicle Mitigation Measures Update Report**	1) To note that a further update report will be prepared following return to normal working conditions to outline the findings from the working group and to provide details of the anticipated cost and how it will be funded. 2) To agree to update Committee on City Centre Hostile Vehicle Mitigation (HVM), and possibilities that HVM assets which were located in Edinburgh, may need to be reallocated in line with national policing priorities.	Executive Director of Place Lead Officer Claire Miller	On-going	An update on HVM is included in the Business Bulletin on 7 March 2023. The update highlights that longer term and more permanent protection will be considered alongside the introduction of a Transient Visitor Levy.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
4	12.11.19	**Business Bulletin - The Future Management and Ownership of Easter Craiglockhart Hill Local Nature Reserve (LNR) – Motion by Councillor Burns**	To provide information on the possibility of community ownership and management of the woodland and open 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.	Executive Director of Place Lead Officer Andy Williams	By May 2023	A briefing note is being prepared for Committee. Last update: 12 November 2019.
5	15.06.21	**Lauriston Farm, Edinburgh – Proposed Lease**	To agree that an update would be submitted to committee on the success of the lease holder to ensure Committee had oversight of the activity underway on the Urban farm, which formed part of the wider setting of Lauriston Castle.	Executive Director of Place Lead Officer Graeme McGartland	August 2023	Progress is being made on the lease. Once complete, this will be reported to the next scheduled Committee.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
6	14.09.21	**Europe for Festivals, Festivals for Europe Seal for Festival Cities and Regions**	To agree that the Executive Director for Place report to a future meeting of the committee on the benefits and achievements of Europe for Festivals, Festivals for Europe	Executive Director of Place Lead Officer Joan Parr	By December 2023	Formal signing took place in May 2022. A report on the benefits and achievements will be presented to Committee at the end of the first year.
7	16.11.21	**Cemetery Strategy**	To note the update on Craigmillar Castle Park Cemetery and the financial analysis set out in paragraph 6.1.2 of the report and note that a report would be prepared for Committee when the funding options had been investigated.	Executive Director of Place Lead Officer Andrew Mitchell	By December 2023	The funding options are still being investigated. A report will be prepared for Committee when this is complete.
8	01.02.22	**Cemetery Management Rules**	To agree that officers would report back to committee one year from implementation detailing compliance, complaints, and any enforcement actions in relation to the new management rules.	Executive Director of Place Lead Officer Andrew Mitchell	7 December 2023	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
9	26.04.22	**Business Bulletin Meadows Jawbone Arch Conservation Project**	1) To explore more ways of circulating the Business Bulletin. 2) To celebrate the activities and the undertaken by volunteers whose goodwill to volunteer supported civic life in the city and to thank the members and all those in the cultural sector who contributed to this.	Executive Director of Place	13 December 2023	Actions 1 and 2 were closed by Committee on 13 December 2022.
			3) To clarify the timeline for the future business bulletin for the Meadows Jawbone Arch Conservation Project and circulate this information to Elected Members.		10 August 2023	An update is included in the Business Bulletin for Committee on 11 May 2023 Previous update 13 December 2022.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
10	26.04.22	**Management Rules for Public Parks and Greenspace 2023-2033**	1) To agree that when the Council was developing management rules, to liaise with Legal Services to ensure clarity of regulations and that they complied with legislation and that signs reflecting the rules would be bespoke for individual parks. 2) To agree to clarify which department or service was responsible for handling enforcement and complaints in the follow up report which would be presented to Culture and Communities or a successor committee. 3) To agree to work with Active Travel regarding cycle infrastructure and to consider ways to	Executive Director of Place Lead Officer Andy Williams		

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			deal with issues such as abandoned cycles. 4) To agree that there would be public engagement and an update provided on the issue of barbeques. 5) To agree to give consideration to the use of bollards to deter illegal parking at Saughton Park and to provide an update to committee. 6) To agree to provide an update to Members on CCTV and security in parks. 7) To agree to consider controls which would address noise and surface erosion associated with outdoor exercise classes.			

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			8) To agree to update Councillor Fullerton on the staffing at Saughton Park on 25.04.22.			
11	26.04.22	**City Centre Street Hockey and Skating Facility**	To improve facilities of existing parks, such as Burdiehouse Valley Park and to consider creating facilities in others.	Executive Director of Place Lead Officer Andy Williams	10 August 2023	This work is ongoing and an update will be provided in the next Parks and Greenspace Investment update for Committee.
12	16.08.22	**Edinburgh Biodiversity Action Plan – Meadows and Bruntsfield Links**	To request the Executive Director of Place to report in two cycles on the Edinburgh Biodiversity Action Plan focussing on the naturalisation of the Meadows and Bruntsfield Links and to invite the Friends of Meadows and Bruntsfield Links to make a presentation on the matter.	Executive Director of Place Lead Officer Andy Williams	By Summer 2023	A presentation is being prepared for Committee, to which the Friends of the Meadows and Bruntsfield Links will be invited.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
13	16.08.22	**Parks and Greenspace Investment**	To agree that regular updates to Committee would be provided in the form of a report.	Executive Director of Place Lead Officer Andy Williams	10 August 2023	**Recommended for closure** An additional update is included in the reports for Committee on 11 May 2023 and regular updates have now been added to the Committee work programme Previous update: 13 December 2022
14	16.08.22	**Business Bulletin Tinderbox – Making Music in Libraries**	To invite Tinderbox who led on Making Music in Libraries to a future meeting of the Committee to give a presentation on the project.	Executive Director of Place Lead Officer Evelyn Kilmurry	June 2023	**Recommended for closure** This presentation took place on 18.04.2023.
15	16.08.22	**UCI Cycling World Championships 2023**	1) To note that members and all stakeholders would be kept updated on the arrangements through communication and public engagement and via the Council's Event Planning and	Executive Director of Place Lead Officer David Waddell	August 2023	This is being progressed as part of the ongoing Event Planning Oversight Group and All Party Oversight Group process.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			Operations Group (EPOG) and the APOG on Festivals and Events. 2) To note that members would be informed about the timescales for the removal of roadblocks and infrastructure once this had been confirmed.		August 2023	
16	13.10.22	**Terms and Conditions for Operating Events in Parks: West Princes Street Gardens and Ross Bandstand**	Provide a briefing note to members concerning the nature of rockfall from the Castle and to liaise with Historic Environment Scotland about the impact of fireworks on rockfall and relay this information to members.	Executive Director of Place Lead Officer Gareth Barwell / Alison Coburn	April 2023	**Recommended for closure** This briefing note has now been circulated.
17	13.10.22	**Emergency Motion – Edinburgh Filmhouse and Edinburgh**	1) To include in the Business Bulletin for the next meeting of Committee on 13 December 2022 an update on the	Executive Director of Place Lead Officer Joan Parr	Ongoing	An update on possible activities to be progressed in 2023/24 is included in the Third Party Grants report for Committee on 11 May 2023.

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No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
		International Film Festival	situation. 2) To have discussions with officers to consider the possibility of creating mechanism to ensure that cultural delivery across the entire city would be protected. 3) To have discussions with Creative Scotland, regarding the financial situation, and what steps could be taken for the future.			Previous updates For Action 1 - A verbal update was provided to Committee on 13 December 2022. 7 March 2023 (See also Action 21 below)
18	27.10.22 **(The City of Edinburgh Council)**	**Edinburgh's Christmas – Motion by Councillor McVey**	Report within 3 cycles to the Culture and Communities Committee to revisit the options for the Edinburgh Christmas Market Delivery and to examine options that would ensure commitments to: quality, reliability, community	Executive Director of Place Lead Officer David Waddell	May 2023	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			engagement, supporting local traders and sharing the celebrations around the city. Consideration should also be given to a different model of partnership delivery.			
19	27.10.22 **(The City of Edinburgh Council)**	**Edinburgh Leisure Pitch Hire Prices – Motion by Councillor Campbell**	1) Report within two cycles to the Culture and Communities Committee detailing prices for all 3G and 4G pitches within the schools estate and Edinburgh Leisure's own facilities, along with a market comparison. 2) To invite the Chief Executive of Edinburgh Leisure to that Committee to discuss how to access to 3G and 4G pitches in areas of SIMD 1- 4 could be	Executive Director of Place Lead Officer Evelyn Kilmurry	March 2023	**Actions 1 and 2 - Closed** A report on this was submitted to Committee on 7 March 2023.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			more affordable and in a way that avoided any unintended consequences.			
			3) Briefing note on the findings of Action 2 above within two cycles.		10 August 2023	
20	27.10.22 **(The City of Edinburgh Council)**	**Bridgend Farmhouse – Motion by Councillor Burgess**	To invite Bridgend Farmhouse to give a presentation to Culture and Communities Committee on the work they do.	Executive Director of Place Lead Officer Alison Coburn	By Summer 2023	
21	13.12.22	**Business Bulletin Edinburgh Filmhouse**	To note that there were a number of bids for the Edinburgh Filmhouse being considered and that members would be provided with an update on progress.	Executive Director of Place Lead Officer Joan Parr	On-going	See update on action 17 above.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
22	13.12.22	**Use of Public Spaces for Events and Filming Update**	1) To note the results of the public consultation on the key principles for the use of public spaces for events and filming. 2) To approve the finalised key principles and process for submitting applications for the use of public spaces as set out in paragraphs 4.12 to 4.14 and in Appendices 2 and 4 of the report, subject to the following modifications: • Insert in "How we will respond" column at Principle 12 – "Event organisers should be asked to demonstrate how	Executive Director of Place Lead Officer Joan Parr	October 2023	A progress update is included in the reports for Culture and Communities Committee on 11 May 2023. It is anticipated that the final report will be presented on 5 October 2023.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			they are going to avoid, entirely where possible, or if not possible, minimise, damage to built and green areas." • Insert in "How we will respond" column at Principle 6 – after the word "deliver" insert "These should be substantial and tangible for the local community and proportionate to the size of the event." 3) To agree that an action plan to implement the responses to the key principles would be presented to Committee in May			

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			2023 for approval.			
			4) To discharge the outstanding motions from the Council as set out in Appendix 1 of the report which had been addressed by the key principles or in previous responses to the appropriate Executive Committees.			
			5) To note that officers would continue to progress implementation of the motion on Greening the Fringe, working with partners as appropriate and that members would be kept updated on progress via the Committee's Business Bulletin.			

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			6) To host a briefing session for members to consider the historical work undertaken.		April 2023	**Action 6 – recommended for closure** A briefing was provided to the Festivals and Events APOG on 20.04.2023.
			7) To approve the progression of the practical steps outlined in paragraph 4.16 of the report and to agree that an update would be provided in the Business Bulletin in two cycles.		May 2023	**Action 7 – recommended for closure** An update on these actions is provided in the update for Committee on 11 May 2023
			8) To continue consideration of the Conservative Group amendment to the May 2023 Committee meeting.		October 2023	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
23	13.12.22	**Custom House – Recommendation for Development by the Scottish Historic Buildings Trust**	To note that Scottish Historic Buildings Trust welcomes the advice and input offered from the Council's Museums and Galleries Service to jointly develop the heritage element of the project and that a report will be brought back to Committee in six months to fully define this element and the long-term partnership arrangements and community engagement.	Executive Director of Place

Lead Officer Gillian Findlay | 10 August 2023 | |
| 24 | 13.12.22 | **Amplification of Sound in Public Places** | 1. To request the Festivals & Events APOG to discuss, design and carry out a consultation with residents and businesses to seek evidence of the issues associated with the amplification of sound in public spaces and to | Executive Director of Place

Lead Officer Ian Buchanan | 5 October 2023 | This was discussed at the Festivals and Events APOG on 20.04.2023.

An update is included in the Business Bulletin for Committee on 11.05.2023 and a survey will run on the Council's Consultation Hub from 08.05.2023 – 31.08.2023. |

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			report back to the Culture & Communities Committee within three cycles in order to consider whether there would be sufficient justification to proceed with preparing a bye-law.			
			2. To agree that an update would be included in the Business Bulletin for the first meeting of the Committee in 2023 giving details of all the actions agreed in paragraphs 3.3.2, 3.3.4, 3.3.5 and 3.3.6 of the report and an explanation of any agreed action where no action had been progressed.	Executive Director of Place Lead officer: Gavin Brown	March 2023	**Action 2 - Closed** Business Bulletin update was included in the papers for Committee on 7 March 2023.

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No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			To agree to provide an update report on progress for Summer 2023.		May 2023	**Recommended for closure** An update is included in the Business Bulletin for Committee on 11 May 2023
25	13.12.22	**Response to Motion by Councillor Thornley – Parks and Greenspace Investment**	Extract of the decision (actions only) 1. To verify how much funding had been allocated for park lighting and to provide a briefing note to members 2. To request that a report on Guidance on Park Lighting be brought to the March meeting of the Committee with an assessment of the financial implications of implementing this guidance.	Executive Director of Place Lead Officer Bob McAllister	May 2023	**Recommended for closure** A report – Guidance on Park Lighting – is included on the agenda for Committee on 11.05.2023.

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No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
26	13.12.22	**Changes to Legislation on the Sale and Use of Fireworks in Scotland**	1) To note that a further report would be submitted in Autumn 2023 providing a more detailed update on the legislative changes and implications for the City of Edinburgh Council.	Executive Director of Place Lead Officer Tom Veitch	5 October 2023	
			2) To refer the report to the Regulatory Committee for further consideration and any relevant outputs from that referral to be included within the report back to this Committee in Autumn 2023.	Executive Director of Place Lead Officer Tom Veitch		**Closed** Report was referred to Regulatory Committee meeting on 1 May 2023.
27	13.12.22	**Community Empowerment Update**	1) Agree to receive a further report in one cycle on the detail of the community centre approach before giving	Executive Director of Place		**Closed** A report on the development of a new Community Centre Strategy was approved by Committee on 7 March 2023 and Appendix 1

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			approval to the Strategy	Lead Officer Paul Lawrence		included the briefing note requested in action 4.
			2) Agree that management committees must be consulted as part of this approach and their feedback included in the report		March 2024	
			3) To agree that all councillors would receive an urgent briefing, within one week, covering: • The proposed changes to the Lifelong Learning structure • The outcomes that the re-structure aimed to deliver • Detail of what			**Closed** The briefing note was circulated to Committee members on 21 December 2022.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			prioritising community centres and community centre management committees actually meant in terms of resource, structure and engagement			
			4) To agree the content of the briefing would be included in the report so that it was available to the public.			**Closed** Briefing note appended to report referred to in part 1 above.
28	13.12.22	**Response to Motion by Councillor Osler - Trees**	1) To agree that an update be brought to Committee in two cycles on the progress and delivery of the approach set out in paragraphs 4.9 to 4.19 for tree management and maintenance and the approach set out in paragraphs 4.21 to	Executive Director of Place Lead Officer Steven Cuthill	August 2023	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			4.25 for engaging with residents and businesses and any future actions to be explored			
			2) To agree to revise the Trees in the City Action Plan including, but not exclusive to, the suggestions detailed in paragraphs 4.14 and 4.15 of the report with a report back to Committee in two cycles.	Executive Director of Place

Lead Officer Steven Cuthill | | |
| | | | 3) To recognise that an understanding of tree mortality rates was important to be able to identify problems with trees in the city and to identify solutions to those problems. | Executive Director of Place

Lead Officer Steven Cuthill | | |

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			4) To note with concern that there was no assessment of tree mortality within the city currently.	Executive Director of Place Lead Officer Steven Cuthill		
			5) To request a briefing note with further detail from officers about how this could be recorded in the future, what additional resources would be required for this (if any) and details of a proposed process for reporting against tree mortality in the city on a regular basis to ensure that this issue remained high on the Council's agenda.	Executive Director of Place Lead Officer Steven Cuthill		
29	13.12.22 (See agenda)	**Library Collection Development (Reflecting**	Requests a report to Committee within three cycles containing	Executive Director of Place	10 August 2023	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
		Edinburgh's National, Ethnic and Linguistic Diversity) - Motion by Councillor Heap	information on: (a) what steps have been taken to realise the aims laid out in Section 4 of the Provision of Ukrainian Language Book Stock in Edinburgh Libraries briefing note (Next Steps) to ensure expanded provision of library resources for refugees from Ukraine (b) how the Council develops its library collections to meet reader needs arising from the city's growing national, ethnic and linguistic diversity, including how it meets the needs of its readers who are: • Refugees	Lead officer: Evelyn Kilmurry		

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			• Asylum seekers • BAME (Black, Asian and Minority Ethnic) people • People for whom English is not their first language			
30	15.12.22 **(The City of Edinburgh Council)**	**Eurovision 2023 Bid – Motion by Councillor Biagi**	**Extract of the motion (action only)** Agree that officers should bring a scoping paper to the Culture and Communities Committee in three cycles which seeks to use the experience from other cities and sets out options on the necessary stakeholder engagement and possible funding models for delivering the kind of new arena which would be required to deliver major events.	Executive Director of Place Lead officer: David Cooper	10 August 2023	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
31	15.12.22 (The City of Edinburgh Council)	**Filmhouse – Emergency Motion by Councillor Walker**	1. To note that the Administrator's deadline was set for Wednesday 7 December. 2. To request an urgent report to the next meeting of the Festival and Events All Party Oversight Group updating members on: • The outcome of the successful bids for the Edinburgh Filmhouse Building and its assets • What plans are underway to preserve the Edinburgh International Film Festival • What funding is available to support Film Festival activity	Executive Director of Place Lead officer: Joan Parr	On-going	See update on action 17 (also links to action 21.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			• What the Council is doing to ensure the future of cultural cinema in Edinburgh			
32	09.02.23 (**The City of Edinburgh Council**)	**Motion by Councillor Osler – Tree Protection Measures East and West Princes Street Gardens**	1. Agrees that each of: i. the tree protection plan at 6. above, once completed, and ii. the Tree in City Action Plan at 7. above, once refreshed, will be presented to the Culture and Communities Committee for approval within one cycle of such completion and refreshment. 2. Agrees for a report within two cycles to the Culture	Executive Director of Place Lead officer: Andy Williams	10 August 2023	
					May 2023	**Action 2 – recommended for closure**

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No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			and Communities Committee setting out: a) For events covered by the applications at 2. and 4. above: i. what measures were put in place to ensure tree protection and recovery during and post the event, and ii. how compliance with such measures was monitored and enforced, including details of any non-compliance which was brought to the attention of the Council, and a			A report is included with the papers for Committee on 11.05.2023

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			timeline of this, and b) For future events in West Princes St Gardens and in East Princes St Gardens: i. what contractual and any other protections may be put in place to ensure those events comply with the applicable Tree Protection Plan and with the Tree in City Action Plan, and ii. processes by which compliance with the applicable Tree Protection Plan and the Tree in City Action Plan, effectively may be monitored and enforced, including consideration of how this might happen			

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			through the Council's auditing processes.			
33	09.02.23 (**The City of Edinburgh Council**)	**Motion by Councillor Nicolson – Non-Council Run Community Spaces**	**Extract of motion (for action)** 1. Council agrees: • To commission the previously requested report within one cycle identifying what can be offered in the way of strategic and financial support for such organisations. • This report should come to the Culture and Communities Committee and include details regarding the process which must be undertaken when financial support is	Executive Director of Place Lead officer: Andrew Field	March 2024	An update on this is included in the Community Centre Strategy report which is being considered by Committee on 7 March 2023. The report proposes to progress these actions through the development of a new Community Centre Strategy.

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			agreed and what requirements to secure it are placed upon management committee.			
34	09.02.23 (**The City of Edinburgh Council**)	**Motion by Councillor Heap – Concessionary Ticket Schemes for Cultural Events**	1. Requests a report to the Culture and Communities Committee within two cycles which: a) Summarises current levels of provision of free and low-cost cultural events in the city, including, but not limited to: i) Festivals under the Festivals Edinburgh brand ii) Events held on Council land or in Council buildings iii) Events held as part of Council contracts, including but not limited to, Edinburgh's Christmas and	Executive Director of Place Lead officer: Joan Parr	May 2023	

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No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			Edinburgh's Hogmanay iv) Events in receipt of Council grant funding. b) Explores what steps the Council can take to expand the provision of free and low-cost tickets, including, but not limited to the types of events mentioned in 4). 2. To note that not all barriers to events are financial and asks within the same report that information be gathered as to what organisations are doing to make venues, performances and events accessible for all to enjoy. 3. Deeply regrets the financial pressures and			

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments

			external challenges facing residents in accessing cultural events and cultural institutions and festivals trying to deliver cultural events.
			
			4. Requests that:
			
			  i. a briefing note is circulated to the Culture and Communities Committee prior to summer recess summarising current provision of free and discounted access to the city's festivals and other cultural events in association with the Council.
			
			  ii. The Festival and Events APOG holds a meeting with the specific purpose of looking at
					June 2023
					
					By June 2023	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			affordability, access and inclusion with invitations extended to relevant operators and stakeholders.			
35	16.03.23 **(City of Edinburgh Council)**	**Motion by Councillor Heap – Gorgie Farm (Arrangements for the Care of Animals)**	**Extract of the approved composite amendment (action only):** Requests that officers report back: a) via a member briefing on what has or can be done to provide financial support to staff and volunteers looking after animals at their own expense and the possible role in the Partnership Steering Group and EVOC in facilitating this.	Executive Director of Place		

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			b) via member briefings on the progress of the Partnership Steering Group chaired by EVOC. c) via a report to Culture and Communities Committee information on spend so far from the £150,000 support fund approved by the Education, Children and Families Committee on 31 January 2023 and a plan for the remaining budget.			
36	16.03.23 **(City of Edinburgh Council)**	**Motion by Councillor O'Neill – Edinburgh's Monuments and Commemoration**	**Extract of the approved motion (action only):** Therefore, requests a report within 2 cycles to Culture & Communities committee, and thereafter be referred to	Executive Director of Place Lead Officer:	10 August 2023	

No	Date	Report Title	Action	Action Owner	Expected completion date	Comments
			Planning Committee which sets out: a) The current process for how new statues, monuments and commemorative structures are decided upon in the city, and what role the Council plays in this; b) Options for establishing a new policy and process for new statue / monument / commemorative structure proposals, to ensure that these contribute to the objectives set out in 5), including further options for improving representation amongst commemorative structures erected in the city."	Karl Chapman		

Latest News

**Culture and Communities Committee
10.00am, Thursday 11 May 2023**

Meadows Jawbone Update
(Wards Affected: 11 City Centre)

Since the last report to Committee on 1 February 2022, officers have explored spaces for the relocation of the Jawbone Arch such as Central Library, the National Museums Of Scotland, and Scottish Historic Buildings Trust at Custom House but nowhere has been deemed suitable. The instability and poor condition of the bones as described in the report, as well as the challenges of setting them in the necessary scale of armature to reduce further damage and risk to the public, means that officers are leaning towards recommending disposal of the Jawbones. Officers will be consulting with relevant partners including Edinburgh World Heritage and Friends of the Meadows in advance of submitting a more detailed report to the August Committee, as well as identifying potential funding sources for the bronze cast replica.

Culture Strategy Action Plans
(Wards Affected: All)

In December 2022, Committee approved the Citywide Culture Strategy 2023-30. The Culture and Wellbeing team have since been working on their first annual action plan, designed to begin to implement the strategy's aims. The aims of the strategy are;

Aim 1. All Edinburgh residents can easily access cultural experiences that they find meaningful in their local area and everyone has the opportunity to contribute to shaping local cultural provision.

Aim 2. Edinburgh is a welcoming and supportive city in which a broad spectrum of creative and cultural practitioners choose to develop their careers, creating work that is internationally celebrated and locally relevant.

Aim 3. Edinburgh is a world leading cultural capital, an environmentally responsible host city where ideas are exchanged freely and the diversity of its residents is celebrated.

The four teams within the service; libraries, sport and wellbeing; cultural strategy and

partnerships; heritage, cultural venues and museums; and community empowerment have compiled a joint action plan which is available to read in Appendix 1. The plan identifies actions and success indicators and will be reviewed at the end of the financial year.

WASP Studio Space in Dalry
(Wards Affected: 7 Sighthill/Gorgie)

At its meeting on 31 January 1995, the former Edinburgh District Council Policy and Resources Committee approved the purchase of the property at 2/3 West Park Place. It was also agreed that the property would be leased to WASPS for the provision of artist space for a period of 25-years with an option to purchase at the end of the lease for £1.

WASPS exercised the option and the building was sold. As part of the sale a provision was agreed in the event that WASPS sold the property in the future. This provision requires that any sales proceeds should be spent on artist provision in Edinburgh and, if not, the Council could claw back 50% of the purchase price.

WASPS have been reviewing the investment required to bring the building up to modern standards and condition. The capital cost involved is prohibitive and their strategy is to acquire a more modern larger building in the Gorgie/Dalry area in which all existing occupiers in 2/3 West Park Place would be offered relocation. The capital receipt from the sale of 2/3 West Park Place would be reinvested in acquiring the new establishment thereby fulfilling the obligations from the former sale of the building.

Pilot Approach to Community Wealth Building in North Edinburgh
(Wards Affected: 4 Forth)

In the update on Community Empowerment in December 2022, Committee noted the intention to provide financial support to support the development of voluntary sector networks to respond positively to models of working post-pandemic.

A pilot approach to local co-ordination to support local Community Wealth Building has been established with Fresh Start in North Edinburgh. Fresh Start has made significant progress in developing the pilot model (R2) to support local communities to recover from the pandemic and it is intended that this pilot will be used as a model to improve community co-ordination in other parts of the city in the future.

The pilot will also support other work which the Council is progressing (for example to develop a test site for Local Outcome Improvement Planning in the area, as a priority for integrated service delivery and the learning from this pilot will be used to develop local co-ordination arrangements across the city). The contribution will be split over two financial years and will be matched by funding from the Scottish Government.

Amplification of Noise in Public Spaces
(Wards Affected: All, particularly 11 City Centre)

On 13 December 2022, Committee considered a report on the amplification of sound in public

spaces. This report set out the legislative framework which governs the control of amplification of sound and provided information on the circumstances in which a bye law may be considered. The report noted that the time taken to introduce a byelaw varies but generally will take around 18 months.

In order to develop an evidence based to consider whether a byelaw may be appropriate, Committee requested that the Festivals and Events All Party Oversight Group (APOG) discuss, design and carry out a consultation with residents and businesses. A survey for citizens has now been developed and will be published on the Council's Consultation Hub on 8 May 2023. The survey will run until 31 August 2023, and it is expected that the results will be reported back to Committee on 5 October 2023.

Edinburgh Nature Network Update – Linking Leith's Parks Pilot
(Wards Affected: 13 Leith, 15 Southside/Newington, 16 Liberton/Gilmerton, 5 Inverleith, 4 Forth)

As part of the Council's Thriving Green Spaces Project, a Nature Network was developed for the city. The Edinburgh Nature Network (ENN) is the first of its kind to be developed by a local authority in Scotland. The project team is being funded by the Future Parks Accelerator programme and one of the actions is to pilot implementation in Leith, one of the ENN priority areas.

The project team have been successful in bidding for "Nature Restoration in Parks" funding, the Scottish allocation of the Levelling Up Parks Fund provided to the Scottish Government by the UK Government (Greenspace Scotland is managing the funds on behalf of the Scottish Government).

A total of £41,000 has been awarded and will go towards development work to enhance a network of greenspaces in the area – Linking Leith's Parks. The project will also create a "nature pocket park" in Leith Links as part of the Wilding Wee Spaces programme which aims to provide all Edinburgh schools with an area of ground as a learning resource. This is consistent with the recently developed masterplan for Leith Links. An update on all four park (Leith Links, Inch Park, Inverleith Park and West Pilton) masterplans developed as part of the Thriving Green Spaces project will be provided in a future business bulletin.

In addition to the funding for the Leith pilot, a further £40,000 was awarded for tree planting and woodland protection at Bonaly Country Park in the Pentlands Regional Park.

Million Tree City Update
(Wards Affected: All)

In 2022/23, Edinburgh recorded a net increase of 30,362 trees over the course of the year. This supersedes the initial target of 25,000 trees in 2022/23 and represents 22% of the 2030 target. This is shown in the table below.

Net increase in numbers against annual target

Year(s)	Target	Tree numbers	% on target
2021/22	25,000	24,332	97%

2022/23	25,000	30,362	121%
2021 to 2023	50,000	54,694	109%

The activities which have contributed to this have included undertaking the first tree giveaway event aimed at encouraging residents to plant trees in their gardens, further tree planting events as part of Edinburgh Million Tree City project and reinforcing the Council's commitment to tree planting and aftercare within the Trees in the City Strategy.

Cultural and Community Cinema Provision
(Wards Affected: All)

The recent closure of Filmhouse has meant the loss of core cultural and community cinema screening and engagement opportunities in the city. With this in mind, an exploratory development project will be undertaken in partnership with creative community hubs across the city. It will investigate options to potentially develop the provision of both cultural and community-generated screenings and related events on a sustainable basis.

The project will take a dynamic and practical approach to film exhibition provision in the city. It is anticipated that a minimum of five hubs will be engaged in the project, with up to 15 co-curated screening events and shared touring film programmes presenting a wide range of independent cultural films. The project timeline is from May to November this year.

The project research scope will also include looking at options to partner with film festivals and other cultural organisations' programmes and to work together to present a variety of locally generated screenings and events.

Researching potential links with other screening initiatives, such as the libraries screening programme and independent film exhibitors including film clubs and community groups is in scope too.

Following project completion, the evaluation report findings and recommendations will be used to further inform the city's future partnership strategy for cultural and community cinema provision.

A budget of £30,000 has been committed to the project. This is the balance of the Council's Strategic Partnership grant previously allocated to CMI, the Filmhouse parent company which went into administration in 2022.

Auld Reekie Retold Project Ends
(Wards Affected: All)

The three-year Auld Reekie Retold project came to an end with the closure of the exhibition at the City Art Centre. Back in October 2019 when the project began, the overarching aims were to improve how the Council looks after its collections, seeking new ways to use them to engage with local audiences, and celebrating the public and shared ownership of the collections by the people of Edinburgh. A more detailed project evaluation will follow in the coming weeks, but initial findings show that despite the 15 months spent away from the collections during the COVID pandemic,

these goals were achieved.

The project culminated in March 2023 with being named Highly Commended in this year's Collections Trust award. The Collections Trust is a national body which publishes, oversees and advises on museum information standards. Its annual award highlights the often-unsung achievements of those who manage the collections that lie at the heart of all museums. This year Collections Trust would like to celebrate recent collections-based work related to revised cataloguing and use of collections procedures; something the Auld Reekie Retold project had been working on since its inception.

While the project did not cover as much of the physical inventory as originally hoped, it exceeded its targets for research, photography and engagement. In doing so, the team created a lasting legacy of clearer procedures and workflow for recording information, digitisation and producing online content, developed new skills, and fostered a culture of knowledge sharing across the various collections.

The exhibition successfully reached a local audience, and comments show how much they value their civic collections. Many visitors were moved by the items on display they had a lived experience of, loved the interaction with objects, staff and other visitors, and left wanting to know more. A poetry competition held during the exhibition had 56 entries, all inspired by items on display and demonstrating the power of objects in creating emotional responses. The exhibition was also a pilot as part of the Digital Engagement Strategy work to explore how using QR codes to share digital content in a physical exhibition can work. Data has shown the trends in behaviour of different visitor profiles, and that there is an appetite for accessing content in future exhibitions.

Custom House Update
(Wards Affected: 13 Leith)

Scottish Historic Buildings Trust (SHBT) continues to engage community groups and stakeholders in Leith to explore the approach an interpretive plan for the heritage space in Custom House might take.

The potential for a 'story-led' focus that enables both established and new community members to be represented would present opportunities for regular updates, and to involve younger people

and contemporary history too. This approach also allows for creative presentation of the Leith collections using interpretive tools such as oral history, light and sound installations to make sure the space is accessible and multi-sensory.

The Museums and Galleries team will develop this work over the summer, in partnership with SHBT, and will facilitate online engagement using the Consultation Hub for wider community input while funding options to create a temporary Community Engagement post are investigated.

SHBT will be updating its fundraising plan to reflect its aim to submit an application to the National Lottery Heritage Fund (NLHF) for funds in 2024/25 and will be participating in the new city-wide Local Heritage Network being created by Archives to support and bring together community-led heritage groups in Edinburgh.

New Collaboration Enables Better Access to LGBT+ Collections (Wards Affected: All)

This month sees the start of a new placement with Museums and Galleries Edinburgh's (MGE's) social history collections. Rowan Rush-Morgan, a doctoral student at the University of Edinburgh, has received funding from the Scottish Graduate School of Arts and Humanities (SGSAH) to work alongside curators and collections management staff at the Museum Collections Centre for three months to improve the searchability of LGBT+ collections.

Rowan will be improving catalogue records to ensure key terms relating to each object are tagged, making life easier for public researchers. Rowan will also explore links between the LGBT+ collections and the wider social history collection. In addition, the project will scope out a future placement at MGE for a young person with lived experience of the LGBT+ community who does not have an academic or museums background. Ensuring input into our collections from those with relevant lived experience is a key goal of our service over the next three years, as is making space for a greater diversity of people to work directly with our collections.

Committee will be kept updated on the impact of this important project, which is hoped will become a model for working with specific community collections.
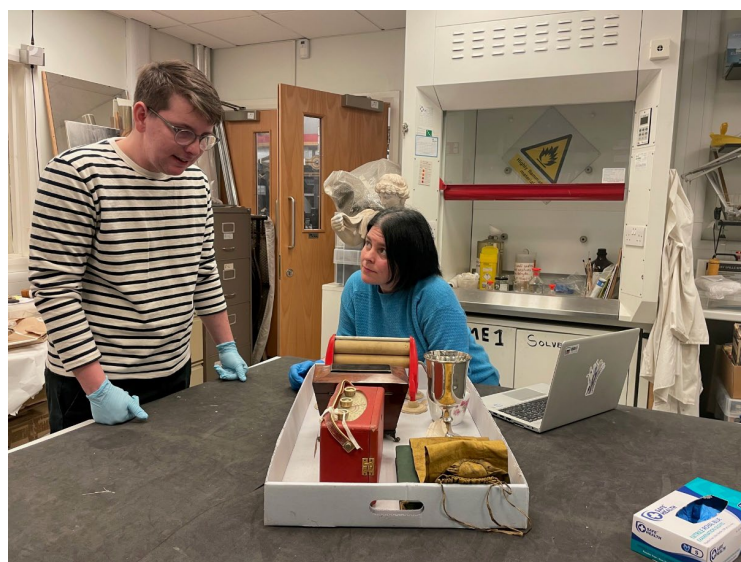
Image: Rowan Rush-Morgan discussing objects from MGE's social history collections with Collections Care Officer Gwen Thomas

Edinburgh Performing Arts Development (EPAD) – Reflection on Key Issues and Opportunities by the City's Independent Performing Artists
(Wards Affected: All)

EPAD, a key partner in City of Edinburgh Council's Theatre Partnership, facilitates and supports connections for those who work independently in the performing arts in Edinburgh - helping to build a stronger, better integrated and more democratic future for the city's professional performing arts community. Feedback gathered from EPAD's networking meeting in December 2022, captured how Edinburgh's performing arts workers are feeling now and what they value, fear and desire going forward:

"Still impacted by Covid, exhausted and fearful but resilient, our network values the power of live performance, collaboration and community. They seek open-ness and shared thinking and they fear empty seats at theatres, lack of equity and barriers to inclusivity; They desire greater value to be given to what already exists in the city and more access for independents to the city's spaces. They are fearful of a rush to the future without due care for the wellbeing of the city's independent performing artists."

These findings will inform the shaping of EPAD's future programme. A Summary Report (with a more detailed appendix) can be found here.

Thanks to continued funding from City of Edinburgh Council, EPAD will continue its valuable work in 2023/24, supporting the city's freelance playwrights, actors, choreographers, directors, sound designers, producers and technicians. Ongoing work includes monthly support surgeries and co-working days which provide a warm and supportive environment and opportunities to meet and chat with peers from across the city's performing arts community.

Fair Fringe and Fair Hospitality
(Wards Affected: All)

In May 2018, the Council adopted an Edinburgh Festivals Workers' Welfare Commitment to demonstrate the city's support for fair working conditions within our cultural venues and community centres. An update report was presented to Culture and Communities Committee in September 2019 to investigate the possibility of using the Licensing system as a means of enforcing compliance with the commitment. Since then, the Edinburgh Festival Fringe Society has continued consultation with the Trades Unions and industry stakeholders to further develop Fair Work Practices during the Fringe and have compiled guidance on the Fringe Society website.

A survey of all stakeholders (artists, employees, volunteers) is to be undertaken during and after this year's Festival to help assess the impact of the guidance and identify what areas may require improvement or clearer guidance. The Council will engage with the Fringe Society following completion of this survey to ascertain if our own Commitment needs revised (including updated rates of pay under the Scottish Local Government Living Wage) based on the feedback gathered. An update on this will be reported to Committee in late 2023.

Culture and Communities Committee

Convener
Councillor Val Walker

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Upcoming Exhibitions and Events

Peter Howson Exhibition (27 May to 1 October) – Associated Programme of Events (Wards Affected: All)

Running alongside the Peter Howson Retrospective at the City Art Centre – When The Apple Ripens: Peter Howson at 65 – Museums and Galleries will be running a series of events – further details and booking information can be found here.

The programme has been designed to pick out key themes in his work and also to explore issues like wellbeing and neurodiversity. A film about Peter Howson and the themes that have shaped his work as well as living with Aspergers, is also being produced and will be exclusively launched on the eve of the exhibition.

Lauriston Castle Events (Wads Affected: All)

For more than 400 years, enchanting Lauriston Castle has overlooked the River Forth at Silverknowes, near Cramond. Set among 30 acres of woodland and beautiful gardens, Lauriston Castle is a special place to visit.

Museums and Galleries have a wide-ranging series of events taking place at Lauriston Castle – further details and booking information can be found on the Museums and Galleries Edinburgh website – here or by telephone on 0131 336 2060 (Monday-Sunday 10am-4pm). Margaret Findlay, Learning and Programmes Manager can also provide information about any events (non-booking information) on 0131 529 3963/ margaret.findlay@edinburgh.gov.uk.

It is hoped the programme will bring audiences back to the Castle following the Covid pandemic, including re-establishing relationships with existing partners and building relationships with new partners, such as the Friends Gardening Group.

Work is also ongoing with the Edinburgh Living History group and a filmmaker to produce a documentary film mapping the last 19 years that the group has been in existence.

Anniversary of Windrush (Wards Affected: All)

A series of events will be held at the City Art Centre to mark the Anniversary of Windrush - key dates are 22 and 24 June. Further information will be available in due course on the Museums and Galleries website – here. Colleagues are also working with local writer Jeda Pearl Lewis to create some creative writing responses to Windrush involving Caribbean communities in the City, and it is intended that this will form an exhibition in the community space at Museum of Edinburgh.

Usher Hall

(Wards Affecteed: All)

Details of the upcoming events at the Usher Hall can be found here - https://www.usherhall.co.uk/whats-on.

Assembly Rooms
(Wards Affected: All)

Details of upcoming events at the Assembly Rooms can be found here - https://www.assemblyroomsedinburgh.co.uk/whats-on

Churchhill Theatre
(Wards Affected: All)

Details of upcoming events at the Church Hill Theatre can be found here - https://churchhilltheatre.co.uk/whats-on:

Museum of Childhood Reopening
(Wards Affected: All)

The Museum of Childhood reopened 1 April 2023 celebrating the start of Edinburgh schools' Easter break following post Covid essential repairs.

The entire holdings of the Museum are Recognised by Scottish Government as being of National Significance, and while the building has been closed, the team has been working behind the scenes on a number of important collections care and interpretation upgrades, partly funded with grant aid from Museums Galleries Scotland.

Work continues to undertake important buildings maintenance, which means two of the galleries will not be open until later this year, however the team was pleased to start welcoming local families back to our most popular museum venue to enjoy the spaces and activities that are freely available 7 days/ week.

Photos: Gillian Findlay

Warm and Welcoming Spaces
(Wards Affected: All)

Family Fun Days

Free public events for families have been held across the city, taking place in Leith Library, Drumbrae Library, Oxgangs Library, Craigmillar Library, Westerhailes Library and Gilmerton Library. The events were targeted at families, with a focus on information and services that would provide support for parents, children and older people.

In partnership with colleagues in Culture, we developed the content and offered a range of facilitators and artists from diverse and inclusive backgrounds. Each event was enhanced by fun and interactive activities or performances including 'Once Upon a Raindrop' – an interactive play and show for toddlers, dance workshops, storytelling, face painting and balloon sculpting. Working more closely together ensured that families could experience a free fun day out whilst accessing vital information and support.

Stallholder Organisations included Macmillan, Age Scotland, Council's Family and Housing service, Council's Benefits and Advice service, People Know How, Changeworks, Volunteer

Edinburgh and Access to Industry. These organisations reported having quality engagement with those attending, and felt it useful having the opportunity to network with each other.

Each event had over 300 people attending, with positive comments made on the day, including, "Great event. My mum has mild dementia and I have had loads of advice from the stalls.   'Women into Work' made a great contact and hope to join a course in 2023. My daughter loved her first face paint (butterfly)- beautiful with glitter!"

Lunchtime Concerts at the Central Library

As part of the initiative to make Central Library a warm and welcoming space, staff in the Music Library are running a series of lunchtime concerts on Saturdays at 1.00pm until June.

The Music Library have welcomed the guitarists of The Accidentals and Clarsach player Steph Humphreys. By the end of the Spring season they will have welcomed a singer, a solo cellist, a Guitar duo, a Jazz ensemble, and two separate guitarists.

The positive benefits of music are well documented and we are delighted to be able to offer everyone the opportunity to listen to free live music, making more people aware of the amazing music resources we hold at Central Library.

Libraries Update
(Wards Affected: All)

Army of Terracotta Readers

As part of the Living Knowledge Network and our partnership with British Library under the Chinese and British Exhibitions, Edinburgh Libraries with young readers have made their own Army of

Readers. Libraries across the city have been making their armies, which were gathered in the Central Library from 16 March to 22 April. This also celebrates Edinburgh City Councils twining with city of X'ian

Portobello, MacDonald Road, South Queensferry, Kirkliston, Newington, Fountainbridge, Craigmillar, Stockbridge Boroughmuir High School, Craigmount High School and Forester High School all took part.
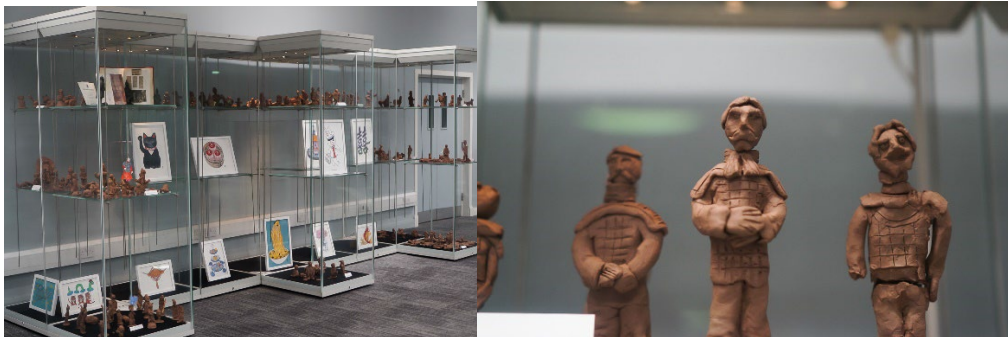
EDGE2023 – Edinburgh Libraries Conference

2 and 3 March saw Edinburgh Libraries host their 14th EDGE self funding conference. Speakers from USA, Europe and across the UK spoke to over 120 delegates, including members from our own staff teams, on inspirational Library projects happening across the globe. We were privileged to have Councillor Cammy Day, Leader of the Council open the Conference. Delegates were leaders in their field, from New Zealand, Germany, Belgium, and the UK. Feedback received from participants has once again been incredibly positive.

The EDGE Awards took place on Thursday evening, with the following winners announced – Libraries Hacked for Digital, Stirling Libraries for Physical and Aberdeen City for Social. Link to the awards page

Bus passes @ Edinburgh Libraries

Over 50 million free bus journeys have now been made by under 22s across Scotland. Figures from Transport Scotland show that Edinburgh has had a high uptake with over 71,000 young people having signed up. That equates to 89% of those eligible. Evidence from the Child Poverty Action Group has shown that free bus travel can save a total of £3,000 in the lifetime cost of a child in Scotland.

Forrester High School's librarian and staff from Sighthill and Ratho Libraries supported parents and pupils with their NEC applications at two parent's evenings at the school.

Sighthill Library staff visited the Broomhouse Space Hub to sign up Young Carer groups which was so successful that two further visits were made.

Craigroyston High School's librarian has been working with staff at Muirhouse Library and colleagues in Pupil Support and ICT to make the system straightforward, secure and efficient. The school librarian now processes new bus passes and replacements as well as any change of details.

Leith Library staff have warmly welcomed large numbers of Ukrainian children and young people resident on the Victoria 1 ship at Leith docks, and have supported them to apply for their National Entitlement Cards, as well as using our library services. Staff at Leith have also been supporting and encouraging uptake at local primary schools.

Former First Minister visited Westerhailes Library

The former First Minister took part in a regular Thursday afternoon Bookbug Session, joining a group of local families from Wester Hailes. The session was facilitated by Library Development Leader Susannah who led the group with songs and rhymes. The First Minister read a story to the children. Families really enjoyed The first Ministers involvement in the session.

After the session the First Minister took part in a short video where she talked about her own love of reading and the importance of instilling that love of stories in children, "Bookbug is a brilliant way of encouraging that enthusiasm, and all here in a wonderful community library, and so it's really a lovely way to spread the joy of reading."

The Development Leader was also given an opportunity to add to the video and talked about her own love of working with families to improve literacy and introduce new books and stories to children. The visit was a great success, and good opportunity for the Wester Hailes Library team and local community to celebrate books, libraries and storytelling.

**Celebrating LGBTQ+ History Month @ Edinburgh Libraries**

Edinburgh School Libraries celebrated with drop in lunches, book displays and group talks.

Queensferry HS library had a book display with relevant LGBTQ+ books all February. Pupils were given a heart sticker of colour of their choice with each book issue or during class visits. The purpose was to share the message 'Love comes to all the colours of the rainbow' and motivate them to discuss LGBTQ+ issues. As the school applied for the Gold Charter status by LGBT Youth Scotland, the library has been awarded funding to enrich the LGBTQ+ book collection.

Boroughmuir HS Library and the school's Gender and Sexuality Alliance had lunch and a book browse in the school library. Members of the group provided recommendations for books already in the library and books they would like to see. There were also displays and posters in the library to promote the month.

Westerhailes HS library hosted meetings for the Equalities Group and had a display of relevant LGBTQ+ social history titles.
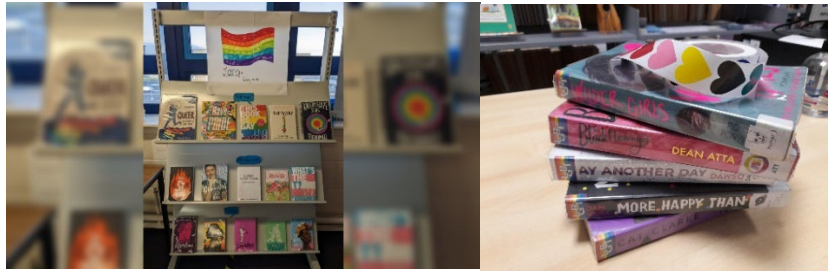
Drumbrae Library celebrated LGBTQ+ History Month with two events. A joint event with Andres N. Ordorica, poet and Harry Josephine Giles, who won the Arthur C. Clark award for her novel Deep Wheel Orcadia.   The second event was session Lavender Menace Queer Archive. These were aimed to reach and develop our adult audience.

International Woman's Day

International Women's Day began at Central Library on the 7 March with an amazing talk from feminist creatives Blunt Knife Co, who spoke about their missions and activism. They discussed the history of zines and how they can be used to express creativity in many forms. This was followed by a zine workshop using prompts such as 'Women who inspire you' or 'What issue do you think needs addressing?'.

Corstorphine Library hosted a talk on the 15 March for Women's History Month, with feminist Se7en Magazine, this was repeated at Newington Library on the 29 March.

Zine workshops were also held for International Women's Day across the city, in community and school libraries, and our communities have come together to give us a collection of women-inspired zines that will be collated, once complete and tour the libraires.

World Book Day Events

Renowned and Crime author Harry Fisher, has been on a book tour of Edinburgh Libraires with his books based in Leith, telling his life story and giving his insights as to why Leith is so important in his novels.

Author Ebtisam Al-Beiti visited Stockbridge Library on World Book Day to read her children's book 'Citrus The Smoothie Sloth'.

Westerhailes Library hosted a Reading Carnival to celebrate World Book Day. Families and people of all ages came along to participate in bookish-themed games to win tickets. Those tickets could then be traded in for prizes. Themed stalls included : How to train your Beebot; Hook-a-Story; Higher or Lower; and Knock-a-Book. The carnival proved very popular with people from around

Edinburgh travelling to the library to participate in the event. Attendance reached was 75 children and 15 adults

STV visit Craigmillar Library

Craigmillar welcomed STV to their Bookbug around the world session on World Book Day. Edinburgh Libraires were delighted to share this joyful weekly session of multi-lingual songs with STV 6 o'clock news viewers across the country. Supported by evidence showing that children as young as 4 months can differentiate different languages, this programme builds valuable neural pathways to assist with language acquisition later in life- as well as allowing parents and children to share songs in the languages they speak at home. The addition of British sign language to the sessions also helped pre-verbal children to learn useful signs for communicating their needs and to build motor skills and flexible thinking; as well as making the sessions even more inclusive.

Partnership working

Craigmillar Library held multiple workshops facilitating use of their seed library, a first of its kind partnership with local organisation Craigmillar Community grows; and (at the request of our young climate activists) built a partnership with the University of Edinburgh and Edinburgh's Bio quarter to deliver climate science workshops to the teenagers. The teenagers have learnt about the geology of Edinburgh and the natural carbon cycle, and have visited Super Lab and learnt about carbon capture technology and the latest science to reverse climate change.

The library is continuing with the Arts Award programme, 'Duke of Edinburgh for Arts' delivered in partnership with and funded by the University of Edinburgh. Halfway through this programme all participants were continuing with the project and on track to receive their certification. The Bronze Arts Award is eligible for UCAS points and will help our young people with college or university applications in the future.

Edinburgh Libraires help out The Herald

Edinburgh Libraries' Digital Team were delighted to get a phone call from a journalist asking to feature their latest Capital Collections online exhibition in an article for the Herald on Sunday.

The 'Scottish Loch Scenery' exhibition contains a series of delightful, coloured images by A.F. Lydon and text by Edinburgh-born Thomas Allan Croal. Published in 1882 it features 25 lochside views from across Scotland. Croal gives descriptive notes on the most picturesque lochs and must-see sights along with practical information for the intrepid traveller.

Browse all the pictures alongside snippets of Croal's text at www.capitalcollections.org.uk/view-item?i=52683

Westerhailes Library and Heriot Watt University are collaborating on a Language Café, all posters have been translated into Arabic, Hindi, Mandarin, Polish, and Ukrainian. This space is for multi-lingual individuals to socialise in an informal English-speaking environment. Held on the second (open to all) and fourth (women only) Fridays of every month.

Art and Design Library

The March exhibition in the Art and Design Library is "CIRCLE", a thematic exploration using traditional photographic techniques by members of Edinburgh LoFi. The group were inspired by the

recent Barbara Hepworth retrospective at the Scottish National Gallery of Modern Art. Some of Hepworth's most recognisable works contain the circle motif - as a body, an eye, an aperture, and amongst the exhibits was an edition of the journal, CIRCLE, which touched the imagination of the members of Edinburgh LoFi Photographers Group.

Impact report on Community Workshops for the Ron O'Donnell Exhibition (Wards Affected: All)

A grant of £1,500 was received from Napier University to engage with hard-to-reach community groups in Edinburgh around our Ron O'Donnell exhibition. Four workshops were set up with groups working with outreach colleagues, with Ron O'Donnell present. The groups were Edinburgh Caribbean Association, Edinburgh Recovery Activities, Citadel Youth and Invisible Cities. A short impact report on the sessions is included as Appendix 2.

Edinburgh School Sports Academy – Success Story (Wards Affected: All)

Ewan Ramsay (Queensferry High School) and Cole Turnbull (James Gillespie's High School) applied to the Edinburgh School Sports Academy in 2018 due to their interest in volleyball and beach volleyball. They were in S2 and following successful applications, the academy provided 10 weeks of coaching at the Pleasance facilities at Edinburgh University (pictured), followed by 10 weeks at the courts on Portobello Beach. This programme focussed on skills development on the court, but also provided education around the mental side of the game as well as support with strength and conditioning for young athletes. Ewan and Cole were soon hooked on beach volleyball and when they left the academy in S3 they progressed to the Scottish Junior National Team programme where they formed a team and started to compete together.

They have since competed in UK Beach Tour events achieving a podium finish (bronze) at one of the Scottish legs of the Tour in Troon. In 2022 Ewan and Cole continued their journey onto the European stage when they competed in the under 18 European Championships, winning one of their qualifying matches. In February 2023, they were invited to the senior Scotland training camp in Tenerife (pictured), where they were immersed in a high performance environment with the opportunity to train twice a day with Scotland's top beach volleyball athletes.

Ewan Ramsay: "One of my favourite things about the academy was getting to play with others outside of my local club. This allowed me to make lots of new friends that I still have now. The academy was also the first glimpse I had of a pathway into international volleyball and being able to represent Scotland. This really inspired me to work hard throughout and made the experience more enjoyable. A brilliant example of the academy providing added value to young aspiring athletes and supporting them to make the important step from club to national team squads."

Cole Turnbull "The academy helped expose me to a higher level of coaching than I was used to. This helped me develop my skills further as well as expand my love of the sport. I'm now training with the senior national team, and I don't think I would have taken volleyball as far as I have without the volleyball academy. It also introduced me to beach volleyball which I have come to really enjoy. I have represented Scotland internationally at an U18 level and hope to represent at an even higher level in the future."

CULTURE STRATEGY ACTION PLAN 2023/24

Outcome	Narrative
Aim 1. All Edinburgh residents can easily access cultural experiences that they find meaningful in their local area, and everyone has the opportunity to contribute to shaping local cultural provision.	Cultural provision is essential for wellbeing therefore residents need to have easy access to relevant resources and opportunities no matter what their personal circumstances or where or how they live. Local community facilities allow trusted relationships to grow, they are places where interests and talents can be explored, uncovered, and developed, they promote social cohesion and confident cultural identities, prevent isolation and loneliness and enable signposting to other services. They provide a focal point for debate and discussion and facilitated creative activity enables local voices to be expressed and heard.

Priority	Lead	Partners/ Resources	Year 1 Delivery Actions	Due Date	Completed	Success Measures/ Performance Indicators
1.1 Ensure Cultural provision is embedded in Council plans for 20-minute neighbourhoods and community planning	All	Other Council services areas (led by Sustainable Development); public sector partners, third sector and community	• Represent Culture and Wellbeing on the Council's 20-Minute Neighbourhood Board and ensure cultural provision is considered on an ongoing basis within community planning	Ongoing		▪ Cultural provision embedded in Council plans ▪ Elected Members supportive of plans
	Lib		• Identify and develop opportunities for library services to be delivered from shared co-located spaces	Ongoing		▪ Opportunities identified and library services delivered from co-located spaces
	CE		• Contribute to the development of cultural component of Local Improvement Plans (LIP)			▪ Number, type and location of LIPs that have a cultural component
	HCVMG		• Develop City-wide music strategy strand to provide free access to live	03/24		▪ Deliver and agree strategy

			performances at local parks, hubs and libraries			
1.2 Work in collaboration with other council teams particularly in sustainable development, public health, social work, and education services to ensure the contribution of culture to wellbeing is recognised, included in planning, and the use of resources is maximised.	Lib/ CE	Libraries; public sector partners-health; third sector and community organisations	• Apply the learning from the warm and welcoming initiative to continue the cultural activities programming delivered in libraries alongside local access to relevant information/ advice services	12/23		▪ Delivery of programme of cultural events/ activities across community libraries in partnership with range of relevant partners/ Nos attending
	Lib/ CE		• Develop links with public health partners to highlight the positive contribution of libraries to wellbeing	03/24		▪ Numbers of community centres hosting public health activities
	CPS	Granton Regeneration Team Project Funding	• Granton Culture Strategy – deliver local creative practitioners development opportunities • ERASMUS STEAM project delivered with Creative Learning team	03/24 10/23		▪ Funding Programme reported/delivered ▪ Bid success; project initiation via Edinburgh schools.
1.3 Ensure project funding supports organisations in a wide range of postcodes.	CE	Public and third sector partners via EVOC	• Ensure Shared Prosperity Fund (SPF) workstreams is spread equitably across the city			▪ Number of community centres supported by SPF
	CPS	Flexible Funding programmes Creative Scotland	• Deliver annual project funding programmes designed and promoted to maximise citywide awareness and opportunity to participate and create employability and work development opportunities between freelance creatives and organisations engaging	Programme application deadlines TBC		▪ Funding programmes / agreements delivered citywide

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		Project Funding	with audiences and participants across the city. • Deliver citywide Visual Arts and Crafts Artist/practitioner Funding programme facilitating practice development opportunities • Deliver Feasibility Project – to assess the delivery of sustainable cultural and community film exhibition • Launch Culture Map of Strategic Partners citywide community engagement programmes	Programme deadlines TBC 10/23 06/23		• Citywide individual creative practice development fund • Feasibility study delivered with recommendations for next steps • Website launched and promoted
		Edinburgh University				
1.4 Provide support and opportunities for local cultural organisations to share knowledge and experience and facilitate connections between the local and centrally based organisations	CPS	Funding programmes Strategic Partnerships	• Fund Strategic Partnerships (27) delivering mentorship, engagement and networking programmes e.g. Edinburgh Performing Arts Development (EPAD)	09/23 03/24		
		Flexible Funding	• Deliver year-round mentorship programme bringing together individual and organization-based practitioners; • community engagement projects	10/23 03/24		• Project targets met. • Agreement targets delivered - October 2023
		WHALE Arts	• Project funding eg WHALE Arts Continue Working Better Together programme; • Progress sustainable arts-based Community Hubs network development programme	03/24 10/23 03/24		• Reporting use of 'working better together' model in the balanced development of partnership arts-based community hub engagement practices with established cultural organisations
		EPAD/Creative Edinburgh Partnership	• THRIVE programme to deliver creative practitioner mentorship	10/23 03/24		• Reporting against Community Hubs and

		Project Programme	programmes; practice development spaces and programmes			THRIVE programmes agreements
		Diversity Programme	• Support the network of community engagement and EDI officers across the city, incl. mainstream venues and community hubs through (peer-to-peer) learning, information and knowledge exchange and joint diversity and inclusion action plans	03/24		
1.5 Review Museum and Gallery service delivery to explore ways of making collections more accessible outwith the city centre	HCVMG	Property/Asset teams, Lib, Archives, Business Growth and Inclusion, HLF and other funders, planning, finance, HR	• Produce Outline Business Case for a new Collections Centre • Produce Income Generation Plan for the service focussing on City Art Centre and Royal Mile venues • Museums and Galleries Transformation input to 20 Minute Neighbourhood Board and Corporate Property Strategy • Communication Plan for Elected Members	07/23 11/23 07/23 09/23		▪ Outline Business Case approved by CLT ▪ Income Generation Plan developed that identifies sustainable business and financial model for service ▪ Museums and Galleries Transformation contained in 20 Minute Neighbourhood Strategy and Corporate Property Strategy ▪ Elected Member support for transformation
	CE		• Work with Museums and Galleries service on utilisation of libraries and community venue estate			▪ Number of libraries and community venues involved
1.6 Review the council estate to explore ways cultural services can be more effectively delivered across the city			• Undertake department wide audit of infrastructure and services to assess synergies, gaps and opportunities	03/24		▪ Service audit report produced and recommendations agreed ▪ Information updated on the Libraries website and

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	Lib/CE		• Undertake a review of community room and other space across libraries and make information more easily available to partners			made available to key partners ▪ Number of community centres involved
	CPS	Procurement/ Town Centres Estates/ Granton Waterfront Regeneration Team	• Retender of Edinburgh's Christmas to expand footprint beyond city centre • Inclusion of new spaces within Public Spaces Management Plan for cultural programming, e.g. Granton Station, Powderhall	12/23 03/24		▪ Appointment of contractor based on agreed criteria ▪ Delivery of events programme(s) in new spaces
1.7 Develop the core cultural service offer available across the city's libraries in response to local need and focussing activities and opportunities in communities where participation levels are historically low	Lib	 National Library Scotland; UNESCO City of Literature	• Undertake activity assessment across libraries to determine existing service provision and set agreed targets for future service delivery against core offer • Identify good practice and share knowledge across library teams to support service development e.g. creation of resource packs for library managers • Develop closer partnership working with National Library Scotland and City of Literature to expand the cultural offer	03/24 03/24 Ongoing		▪ Core offer agreed and targets set for all libraries/ Increase in range of services available across libraries ▪ Publication and sharing of resource packs ▪ Involvement in one joint initiative with National Library Scotland and City of Literature.
1.8 Improve access to the libraries cultural resources including books, heritage collections, digital resource,	Lib		• Deliver library service provision in the new Macmillan Hub at Muirhouse and in the new Ratho Hub	12/23		▪ Library service provision delivered in Macmillan Hub and Ratho Hub

music lending services, access to computers and wifi			• Create a school library toolkit and reading lists for young people which ensure and promote inclusive and diverse stock collections in school libraries	03/24		▪ School library toolkit produced and in use across all 23 secondary schools
			• Share learning from collection and service specialists (e.g. Scottish Library/ Digital Services) with colleagues in local library teams	03/24		▪ Record of training sessions delivered and numbers attended
			• Develop the libraries activities, events and initiatives programme in partnership with other service areas, third sector, community organisations and public sector partners	03/24		▪ Increased numbers of attendance at library activities, events and initiatives
1.9 Undertake programmes of engagement with local residents, communities and community management committees to ensure the cultural content and opportunities to participate are relevant and meet local interest and need	HCVMG		• Engage with Queensferry community planning events to ensure resident's voices are heard and fed back into our work programme • Work with Libraries and others to re-imagine Queensferry offer • Representation in the Edinburgh Local Heritage Network (ELHN)	03/24 03/24		▪ Queensferry Museum reopens ▪ Future of Queensferry Museum defined in the local area plan ▪ Regular meeting schedule and action plan in place for ELHN
	Lib		• Undertake programmes of engagement to ensure development of service meets need • Explore and test out appropriate customer feedback methodologies			▪ Record of engagement undertaken, feedback gathered and relevant actions undertaken ▪ Customer feedback methodologies introduced, information gathered and

						• relevant actions undertaken
	CE		• Undertake community consultation to shape future structures of the community centre estate			▪ Record of community consultation and feedback gathered ▪ Quantitative and qualitative indicators of cultural content.
	CPS	Strategic Partnerships Funding	• Include community engagement practice requirements in funding agreements	10/23 03/24		▪ SP funding agreement monitoring programme
		WHALE Arts	• Progress sustainable arts-based Community Hubs network development programme	10/23 03/24		▪ Reporting against funding agreement
		Event Management Group	• Build on extensive consultation to deliver final Use of Public Spaces guidelines and policy	10/23		▪ Policy delivered and agreed
1.10 Encourage cultural organisations to diversify their Boards to ensure the population is more accurately represented	CPS	Diversity Programme	• Build on board development programme: offer governance training to aspiring and existing board members of ethnically diverse backgrounds; promote board membership opportunities, and supporting recruitment processes			▪ 15 places offered to individuals and organisations to participate in the governance programme. ▪ At least 20 further board membership opportunities advertised ▪ Guide five new board members in joining an existing board or setting up their own organisations

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| 1.11 Review ticket pricing structures for cultural venues to ensure a fair balance between income generation and affordability | HCVMG | | • Review Fair Ticket Policy in line with other venues | 03/24 | | ▪ Revised Fair Ticket Policy defines balance between income and affordability for those that need it most |
| | | | • Explore possibility of Contract Waiver sponsorship of event tickets | 03/24 | | ▪ Contract Waiver social responsibility support for access to events |

Outcome	Narrative
Aim 2. Edinburgh is a welcoming and supportive city in which a broad spectrum of creative and cultural practitioners chose to develop their careers.	A creative workforce that feels supported and is valued is essential to the delivery of all our cultural services and to creating the vibrant cultural ecology we seek to sustain. Creative practitioners need time and space to develop their practice and appropriate and safe places and resources to work with others to produce quality outcomes. Whether they are freelance or employed by organisations, an artist or an arts administrator, they and their work enliven spaces and inspire others. Volunteering has benefits for organisations, localities and the individuals taking part, it is to be encouraged where appropriate and must be done in a safe, managed and fair way that respects the volunteers and interns and is mindful of why they are making this contribution.

Priority	Lead	Partners/ Resources	Year 1 Delivery Actions	Due Date	Completed	Success Measures/ Performance Indicators
2.1 Ensure EDI and Fair Work principles are proactively implemented in all organisations and projects to which we provide funding.	HCVMG	HR, EDI bodies, Creative Scotland, MGS, CEC Equalities Network (def)	• EDI working group meets regularly to oversee development of divisional plans • Edinburgh Slavery and Colonialism Review (ESCR) Group established with new Chair and funding for delivering recommendations	03/24 09/23		▪ Service area plans in place ▪ ESCR Chair appointed ▪ ESCR Budget approved
	CPS	Strategic Partnerships (27 organisations across the city)	• EDI and Fair Work reporting are requirements across all funding streams	Agreement reporting dates		▪ Monitoring reports evidence continuing active adoption, adaption and implementation of practice
		Fringe Society	• Development of Festivals Workers' Welfare Commitment	6/23		▪ New guidelines approved by Culture and Communities Committee
		Diversity Programme	• Support arts organisations in reviewing their EDI policies and plans as part of the network of community	03/24		▪ Four quarterly networking meetings with community engagement officers / EDI

			engagement and EDI officers in line with the CEC grants conditions,			officers focusing on aspects of EDI policies ▪ 1:1 Meetings with revenue funded organisations where require
			• Create a guide to Edinburgh's cultural sector in partnership with ethnically diverse artists, local arts and culture organisations and projects welcoming international artists and creatives to the city, helping them navigate through the funding and work opportunities market, and encouraging greater engagement and contribution to Edinburgh' arts, culture and heritage offering	09/23		▪ Publish Guide developed in consultation with the ethnically diverse artists and creatives network members representing a range of art forms and experience of living and working in Edinburgh. A minimum of 25 artists directly engaged on reflecting and engaging with the sector and working as freelance creatives in Edinburgh
2.2 Work with FE/HE partners to identify and fill creative industry skills gaps	CPS	Creative Scotland	• Work in partnership with providers/representative bodies to contribute towards the further development of tailored formal and informal training opportunities, Film Office to explore funding to deliver schools film careers programme	On-going 08/23 03/24		▪ Training and further development opportunities promoted and reported
		Edinburgh College Creative Learning Service Science Festival	• Deliver the 'FabConnectHER' project with Edinburgh College, Science Festival and Creative Learning to increase uptake of girls in STE**A**M subjects through Fab Labs/Creative Industries	03/24		▪ Successful bid application; project implementation

			• Continuation of the 'Story Valley' ERASMUS project	03/24		▪ Development of Year 4 workplans
2.3 Work collaboratively with Creative Edinburgh to ensure the voice of freelancers is reflected in plans and developments	CPS	Creative Edinburgh Diversity Programme	• Regular updates/meetings programme • Continue support for participation of ethnically diverse artists and creatives in professional development and networking opportunities offered by Creative Edinburgh in addition to a bespoke capacity building and networking programme for ethnically diverse artists and creatives • Continue hosting regular netoworking and professional development sessions engaging ethnically diverse artists and creatives in addition to the cross-sectoral meetings offered by Creative Edinburgh	Every 2 months from 03/23	On-going	▪ Inclusion of feedback in relevant plans and developments ▪ Agreed programmes delivered by Creative Edinburgh ▪ Four quarterly networking meetings for ethnically diverse artists and creatives complimented with online professional development a minimum of 15 sessions focusing on fundraising, finance management, media and partnership building
2.4 Support the development of EPAD's directory of available space for creative practitioners and proactively seek to make new spaces available	CPS	CE Diversity Programme	• Continued EPAD Strategic Partnership • Continued free space access offer for ethnically diverse artists; and ensure more diverse groups of artists are	10/23 03/24 03/24		▪ Report on activity and any further developments ▪ Programme progress report on the provision of a minimum of 1,000 hours of free access to spaces for

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			aware of and can access EPAD's directory			ethnically diverse artists and creatives throughout the year
2.5 Streamline monitoring and evaluation processes with other major funders to minimise duplication of effort whilst remaining transparent and accountable	CPS	Creative Scotland Event Scotland Scottish Government	• Continue and build on work with funding partners on streamlined methodology of, and timelines for, reporting against strategic priorities and funding agreements	On-going throughout year concluding 09/23		▪ Incorporate relevant outcomes into new Strategic Funding Partnership agreements commencing April 2024
2.6 Ensure good practice guidelines for volunteering and internships are applied in all organisations and projects to which we provide funding	HCVMG		• Museums and Galleries Volunteering Policy updated	12/23		▪ Museums and Galleries Volunteering Policy approved ▪ Baseline number of volunteers established

Outcome	Narrative
Aim 3. Edinburgh maintains its position as a world leading cultural capital, and enhances its reputation as an environmentally responsible host city where ideas are exchanged freely and the diversity of its residents is celebrated. **.**	A world leading cultural capital requires year-round infrastructure built on sustainable business models and a cultural ecology that connects the local and global. The city should be an incubator of homegrown talent and a compelling cultural destination, offering citizens new ideas and perspectives and attracting a diverse spectrum of the world's most exciting artists to come and create or present work here while experiencing and contributing to the unique creative and cultural mix that Edinburgh has to offer. Residents across the city should feel the benefit, the challenge and the inspiration this meeting of local and international talent brings and their diversity should be reflected in and connected to the programmes on offer. The environmental impact of all activity must be carefully considered and in line with the Council's goal of achieving a net zero city by 2030

Priority	Lead	Partners/ Resources	Year 1 Delivery Actions	Due Date	Completed	Success Measures/ Performance Indicators
3.1 Support cultural organisations with multi-year funding agreements where possible	CPS	Strategic Partners Creative/cultural sector	• Implement planned/reported review process of Strategic Partnership 3 year cultural funding programme • Consult on next iteration draft plans with current recipients and related sector representatives	Implemented from April 2024		▪ Consultation completed ▪ Recommendations agreed by committee
3.2 Work in collaboration with other council services to contribute to the net zero goal and work to ensure that in the context of events, our green spaces are respected and used in line with the parks manifesto	HCVMG	Green Venues Guide, EMU, CCS, ECVG, MGS	• Organise Green Venues Seminar • Establish Cultural Venues Sustainability Working Group • Produce a net zero plan for Cultural Venues	06/23 06/23 03/24		▪ Number of city-based cultural venues attending seminar ▪ Four meetings of working group ▪ Written Sustainability plan for cultural buildings produced ▪ Number of public complaints regarding environmental breaches
	CPS		• Develop events in parks guidelines	03/24		
	Lib	Partners tbc: Remakery, Tool	• Create, design and open a new Lend and Mend Service at Wester Hailes	6/23		▪ Lend and Mend Service established at Wester

		Shed, Repair Café, WHALE Arts, Health Agency. Funded externally through SLIC as part of the John Lewis Circular Future Fund	Library which supports the local community to repair, reuse, rent and upcycle contributing to the circular economy			Hailes Library/ Record of use established
	CPS	Parks

Event and festival producers

Creative Carbon Scotland

Film producers

Screen Scotland including Albert https://wearealbert.org (Environmental sustainability within the film and tv sector, provides guidance and a certification scheme to which productions can sign up) | • continue carbon reduction plans requirements from all funded organisations

• work with funded organisations and sector to continue to reflect up to date green resources and technology requirements in location and funding agreements

• Upgrade power sources in Princes Street Gardens minimising need for generators

• Development of formalised Tree Protection Conditions for inclusion in all Parks events agreements | 10/23
03/24

03/24

10/23 | | ▪ Improvement reflected in Funding agreement reporting of carbon management plans
▪ Film Office and Parks Events continue feasible green/carbon management requirements

▪ Power sources upgrade in red blaes section of West Princes Street Gardens to support small scale events and installations
▪ Conditions published |

3.3 Facilitate collaboration between the city centre organisations, festivals and local creative hubs for mutual benefit and to ensure the diversity of residents and their needs are reflected in planning	CPS		• Require use of the Working Together Better guidelines by funded organisations in community engagement programmes across the city • Further promotion of the developing arts-based Community Hubs network as a first point of contact for working with community hubs in the development of community engagement programmes	On-going		▪ Positive report from Community Hubs network programme on liaison / project development / and Working Better Together implementation/use
3.4 Facilitate the regular networking of the international cultural attaches based in Edinburgh	CPS	City Consulates	• Implement programme of engagement meetings and comms	On-going		▪ CPS participation and facilitation of meetings/networking and info share/advice ▪ Monitor outcomes: opportunities for international work, local and visiting, are embedded in programme curation and planning in cultural provision offered by the Strategic Partners and other external partners
3.5 Through our application and reporting processes, ensure all organisations and projects to which we provide funding have considered their environmental impact and how to minimise this	CPS	Strategic Partnerships Creative Carbon Scotland Film producers	• Include practical requirements in all Funding programmes and related Agreements • Continue inclusion of maximising practical mitigation of environmental impacts requirements in EPOGs (Event Planning and Operation Group meetings)	On-going		▪ Included in agreements and related reporting requirements

		Event producers	• Include practical requirements in locations use advice • Include in all application processes	10/23		
3.6 Support organisations where possible to lever funding from other sources	HCVMG CPS	Finance, Arts and Business	• Review current and historical (last two years) fundraising within the service • Work in partnership with Arts and Business to provide sectoral support to external organisations	03/24 03/24		▪ Fundraising review document produced ▪ One meeting in partnership with Arts and Business
	Lib	Blackhall Friends of the Library Group	• Support Blackhall Friends of the Library Group to continue to develop and assist local service improvement	3/24		▪ Additional activities offered/ number of participants
	CPS	Strategic Partnerships Project Funding	• Continue to advocate and support matched/partnership funding with external funders and public partners • Letters of support provided as requested and appropriate, for example local football clubs and small-scale cultural events	On-going On-going		▪ partnership funding/match funding reported by strategic partners ▪ Continue supportive provision year round
3.7 Lead on convening regular city-wide events and public safety planning	CPS	BID partnerships Emergency Services Public Transport providers Council teams	• Continue City Wide Summer Festival meetings to ensure coordinated approach and information sharing between key stakeholders • Continue to hold multi-agency safety advisory group meetings for events to ensure a coordinated approach to planning, ensure public safety and minimise disruption to the City. • Follow best practice and ensure Zone Ex/grey space is considered for all	10/23 On-going On-going		▪ Regular meetings to take place, including a debrief post festival ▪ Meetings to take place for all events which require multi-agency input ▪ Zone Ex meetings take place and HVM plans are included when appropriate

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		Event and festival producers Cultural venues Event Scotland Film location managers	large scale events, including when appropriate, the procurement of temporary rated hostile vehicle mitigation to ensure the safety of the public. • Lead on coordinating filming activity within the city	Ongoing		▪ Maintain filming activity taking place in the city and captured in annual committee report
3.8 Liaise with Visit Scotland and Event Scotland to promote Edinburgh as a destination	CPS	Event Scotland Visit Scotland ETAG Forever Edinburgh	• continue liaison and co-operation to attract and facilitate events / opportunities for the city - reinforcing the city's role as leading cultural, events and locations destination and as UK/Scottish gateway city • maintain comms with Visit Scotland • promote city through movies filmed here	On-going		▪ Edinburgh visible in International and national events calendar ▪ Continued engagement with ETAG membership ▪ Edinburgh featured in Visit Scotland / Forever Edinburgh marketing programmes ▪ Annual Film Office report
3.9 Make the case for any future Transient Visitor Levy to contribute to the upkeep and development of the cultural infrastructure	HCVMG		• Attend and inform Local Visitor Levy (LVL) Working Group	03/24		▪ Culture representative confirmed on LVL Board and ensure needs of cultural sector inform LVL developments. ▪ Written priorities report includes "cultural activity and infrastructure" as a named priority

3.10 Proactively encourage international connections and networks across service delivery areas	Lib		• Plan and deliver Libraries Edge Conference 2024 with input from across the UK and internationally	3/24		▪ Delivery of Edge Conference 2024 and record of numbers attending
	CPS	European forums/networks including funders/Creative Europe	• Continue outward looking liaison; exchange; project development and networking via Cultural Partnerships and Strategy Service including: • Maximise benefits of network membership including Eurocities, European Festivals Association, UNESCO Creative Cities	Ongoing		▪ Contribution to relevant forums and networking meetings to raise Edinburgh's profile and secure partnership projects; ▪ Participation in at least one new partnership project
		International forum/networks		03/24		
		UK forums/ networks	• Explore opportunities for Edinburgh to participate as Associate Partner in EU-funded projects • Support local festivals through European Festivals Association • Continue to develop bilateral professional cultural relationships and host visiting cultural delegations	12/23		▪ Addition to EU Festival Finder and Arts Festivals Summit ▪ Number of delegations supported
		Diversity Programme	• Explore through the existing ethnically diverse network of Edinburgh-based artists and creatives opportunities for cultural exchange developed locally and internationally			▪ contributing to at least five new partnerships supported via the Consul and artist networks annually

GLOSSARY

Lib	Libraries, Sports and Wellbeing
CE	Community Empowerment
CPS	Cultural Partnerships and Strategy
HCVMG	Heritage, Cultural Venues and Museums and Galleries
EVOC	Edinburgh Voluntary Organisations Council
EPAD	Edinburgh Performing Arts Development
SPF	Shared Prosperity Fund
HLF	Heritage Lottery Fund
HR	Human Resources
CLT	Council Leadership Team
ELHN	Edinburgh Local Heritage Network
SP	Strategic Partners
EDI	Equality, Diversity and Inclusion
MGS	Museums Galleries Scotland
ESCR	Edinburgh Slavery and Colonialism Review
FE	Further Education
HE	Higher Education
EMU	Energy Management Unit
CCS	Carbon Creative Scotland
ECVG	Edinburgh Culture Venues Group
EPOG	Event Planning and Operation Group
CEC	City of Edinburgh Council
HVM	Hostile Vehicle Mitigation
ETAG	Edinburgh Tourist Action group
LVL	Local Visitor Levy
LIP	Local Improvement Plan

RON O'DONNELL

Community Workshop Programme

2023

Ron O'Donnel

Ron spent time with each group, taking them on a personal tour of his works. The tour encompassed various areas of technique, memory and creative practice.

Learning Outcomes

Observation

Technical Excellence

Composition

Shared Experiences

Community

THE METHOD

Introductions
Sharing of stories and experience. "Why are we here today?"
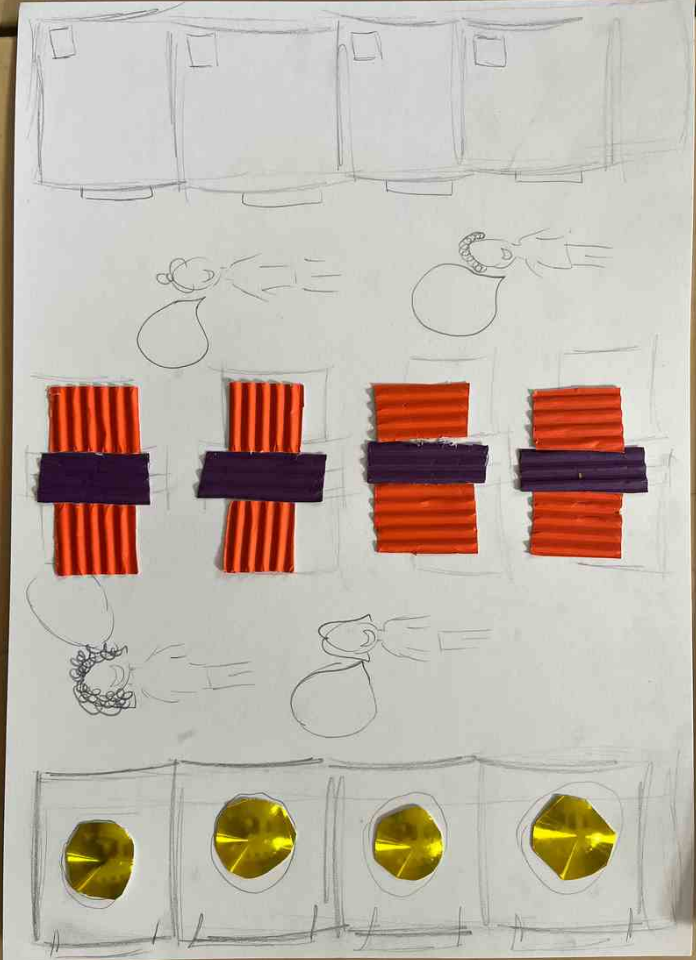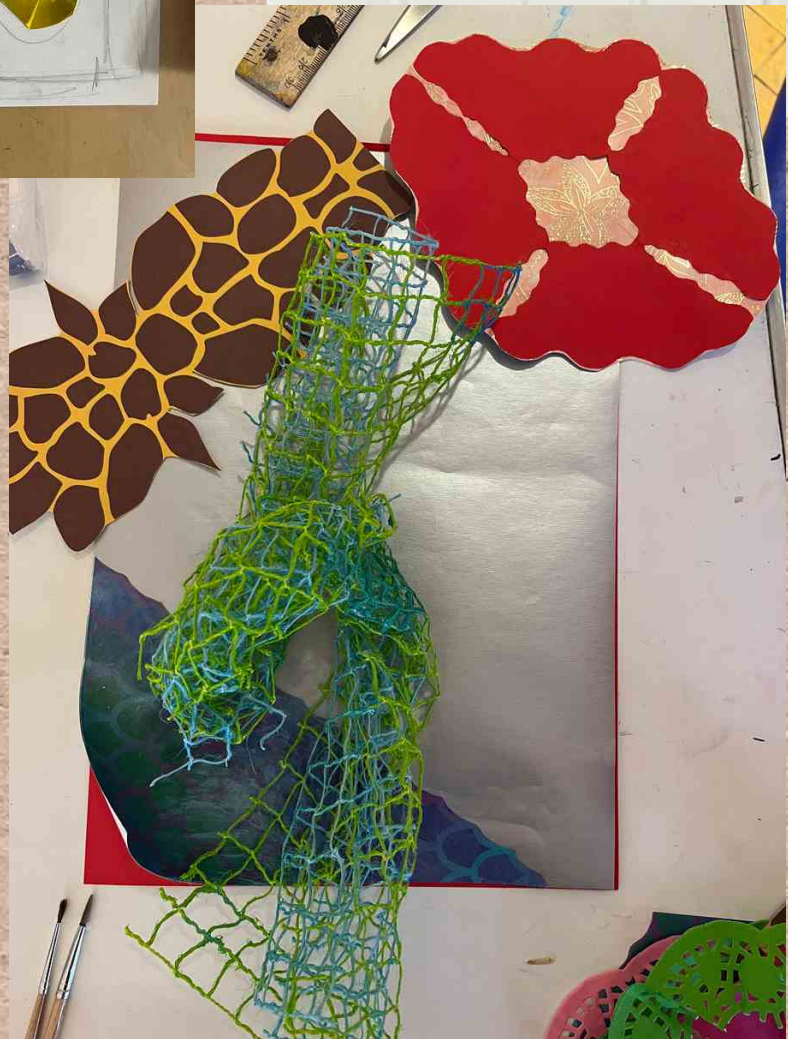
Live tour
Spending an unrushed hour with the artists

First attempts
Mark making, approaching the blank page. Memory recover

Making marks
Feeling comfortable, valued, expressive

Reflection
Pride in the work, taking projects home to work on

LIVE TOUR

Ron's live tour enables the group to reflect and ask questions about the process of capturing technically accomplished images as well as learning how to frame the composition.

LEARNERS

Materials

Learners worked with a variety of materials, to suit all sorts of sensory requirements. For some this is the first time they have had access to an art room since school.

Expression

Leaners were encouraged to start with just making marks on the page. Some of them lacked confidence but that grew by the end of the sessions.

Future

Some learners felt encouraged to carry on using creative methods. Because the methods incorporated many techniques, there is a choice of expressive medium for the future.
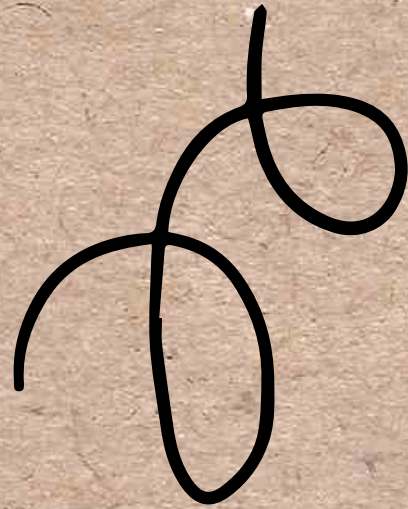
Susie Cavill, workshop facilitator

"Engaging with Ron as the artist feels special to the groups.
The personal element of being able to experience the energy of the person as well as the work in front of them allows them to feel that they too can try to express themselves and connect with their own history. Some of the attendees felt a profound sense of recovery of memories and wishes that they were then able to bring to their work. It was a transformative experience thanks to Ron's patience and kindness, and his ability to reach people from diverse backgrounds and cultures."

Jo Tolkein, Edinburgh Recovery Activities

Thank you so much for yesterday, we had a wonderful time! Dalvina kept saying how rejuvenated she felt.

I think she'd become Ron's assistant if he let her.

Everyone really enjoyed the activity. I think it's the first time a lot of us have picked up a piece of charcoal or a pencil in decades!!

Danni Taylor, Citadel Youth Centre

We just wanted to say a HUGE thank you for all the work you have done for our Parent and Carer Drop In at Citadel. From the initial visit to the most recent project and then our trip to City Art Centre, It has all been fantastic and such a fun experience for our parents and carers to explore different art forms.
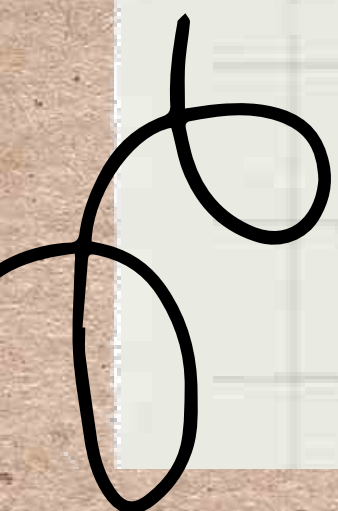
Accessibility

"Tabitha is the support cat of one of the participants. Ron was very accommodating and supportive to each individual who attended. Everyone felt welcome."

Susie Cavill
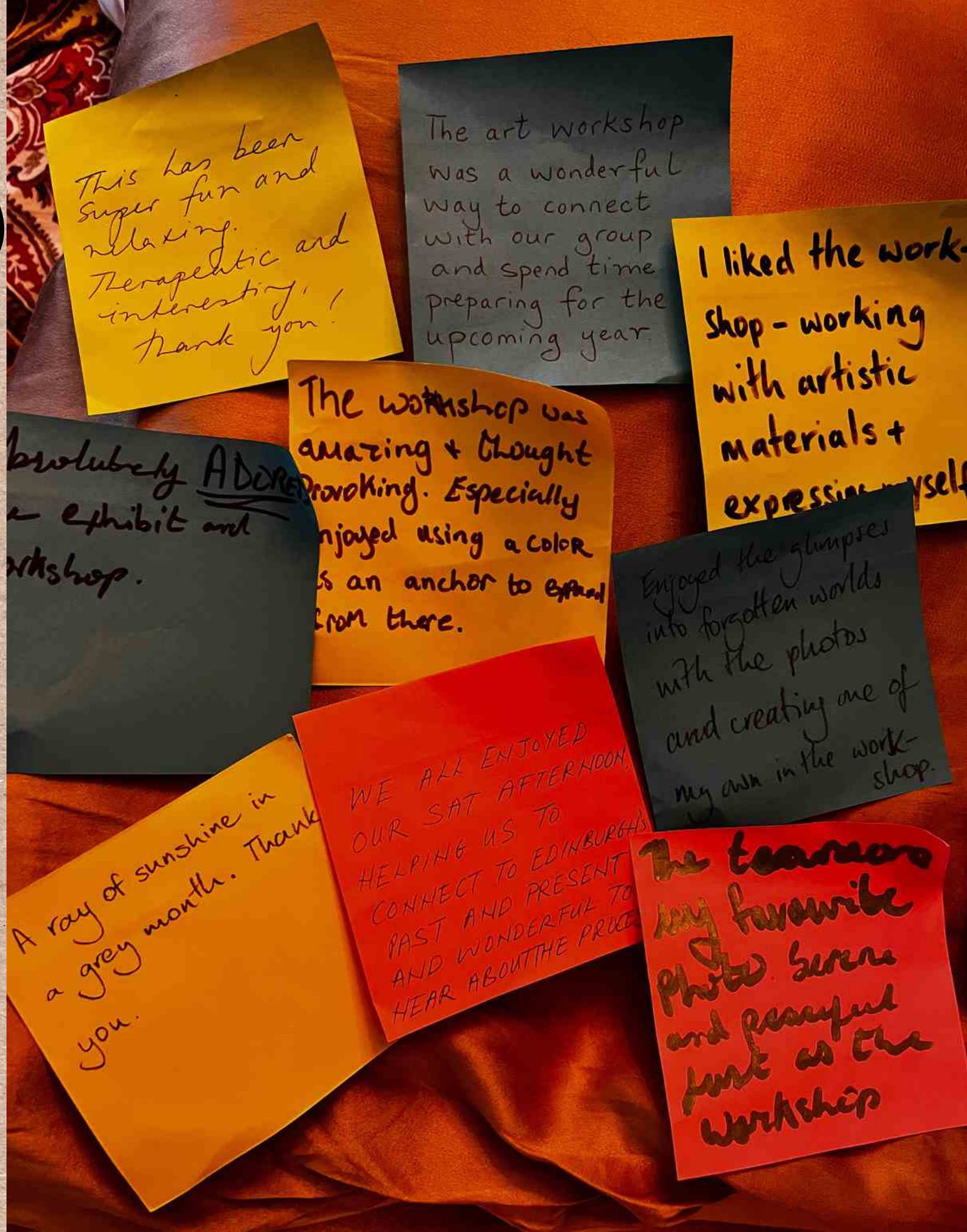
The workshops were accessible, a significant number of the people attending had either disabilities or were on the ASD spectrum.

Feedback was captured using a variety of means in order to make the participants comfortable.

FEEDBACK FROM THE PARTICIPANTS

"I've been released from thinking I couldn't do this art stuff. I realise it's just for me."

"Making marks on the paper led to me suddenly recovering a memory of my grandmother."

"I wish that art lessons had been more like this when I was younger."

"I can't normally buy art materials so having access to an art room made me feel happy.

"I remembered how much I like doing this."

"I feel like I should do this more. It's opened my eyes. Ron was so encouraging and I felt like I could keep doing it because he showed me I could be walking around in my own town and see things and document them."
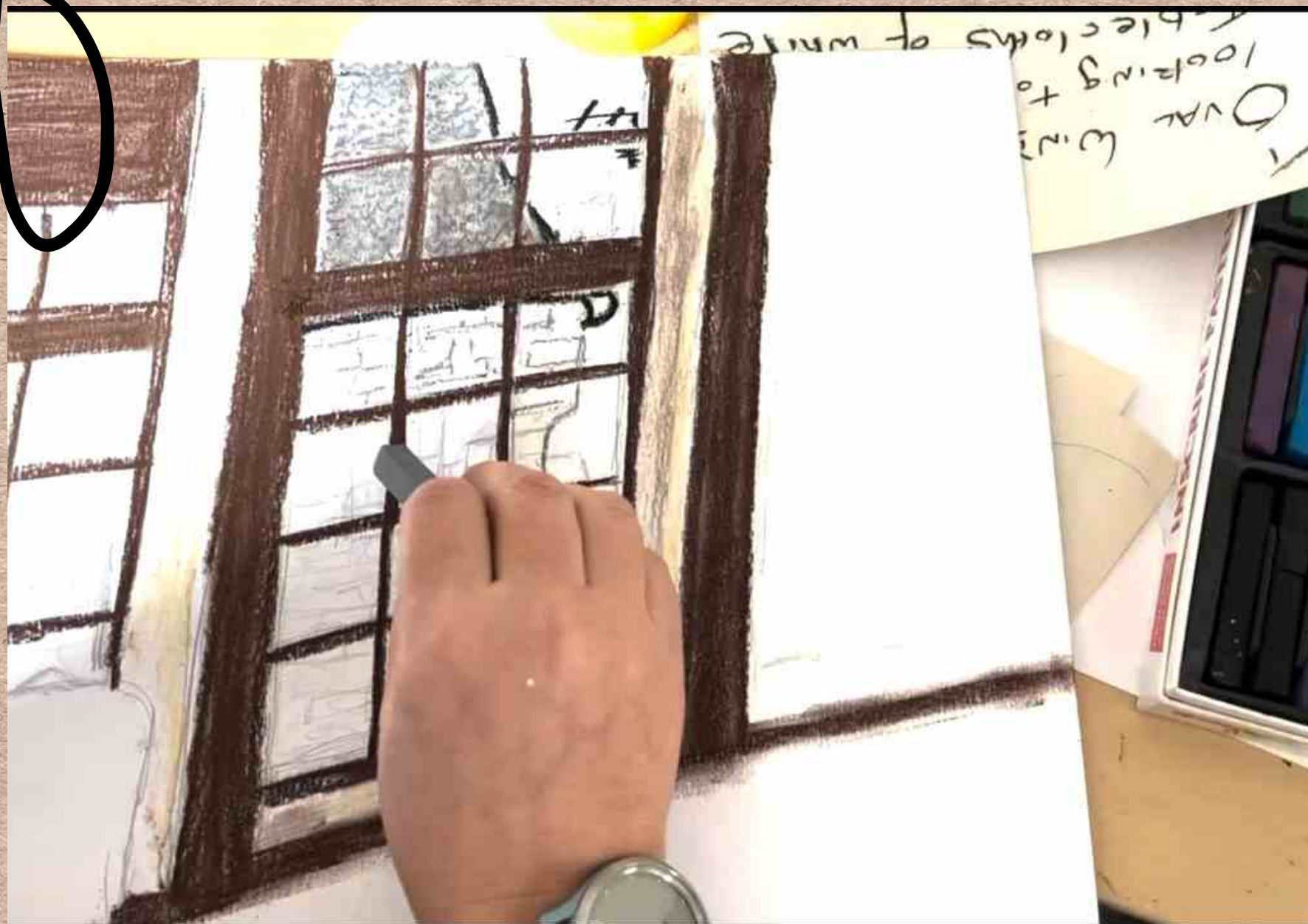
"I feel trapped a lot of the time. Today I felt free to think of things I would like to do and it all started coming out on the page.
I was a bit shocked by that.
It's like a window into the future."
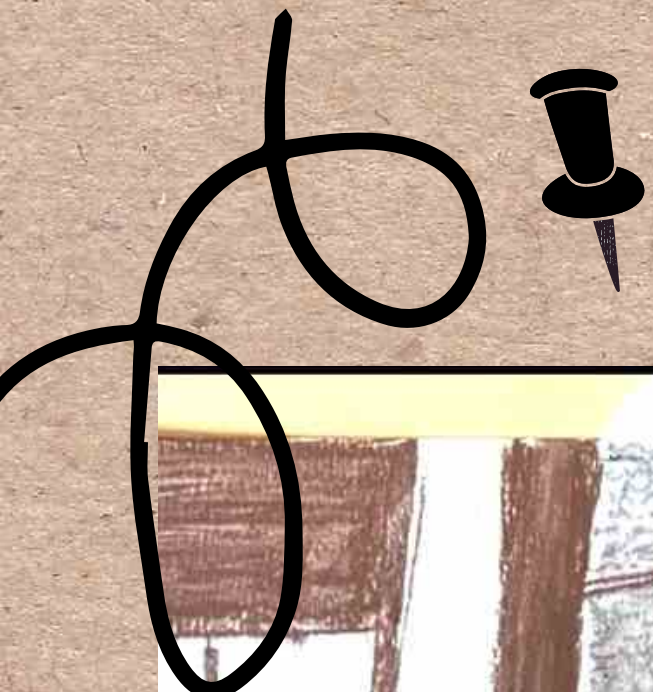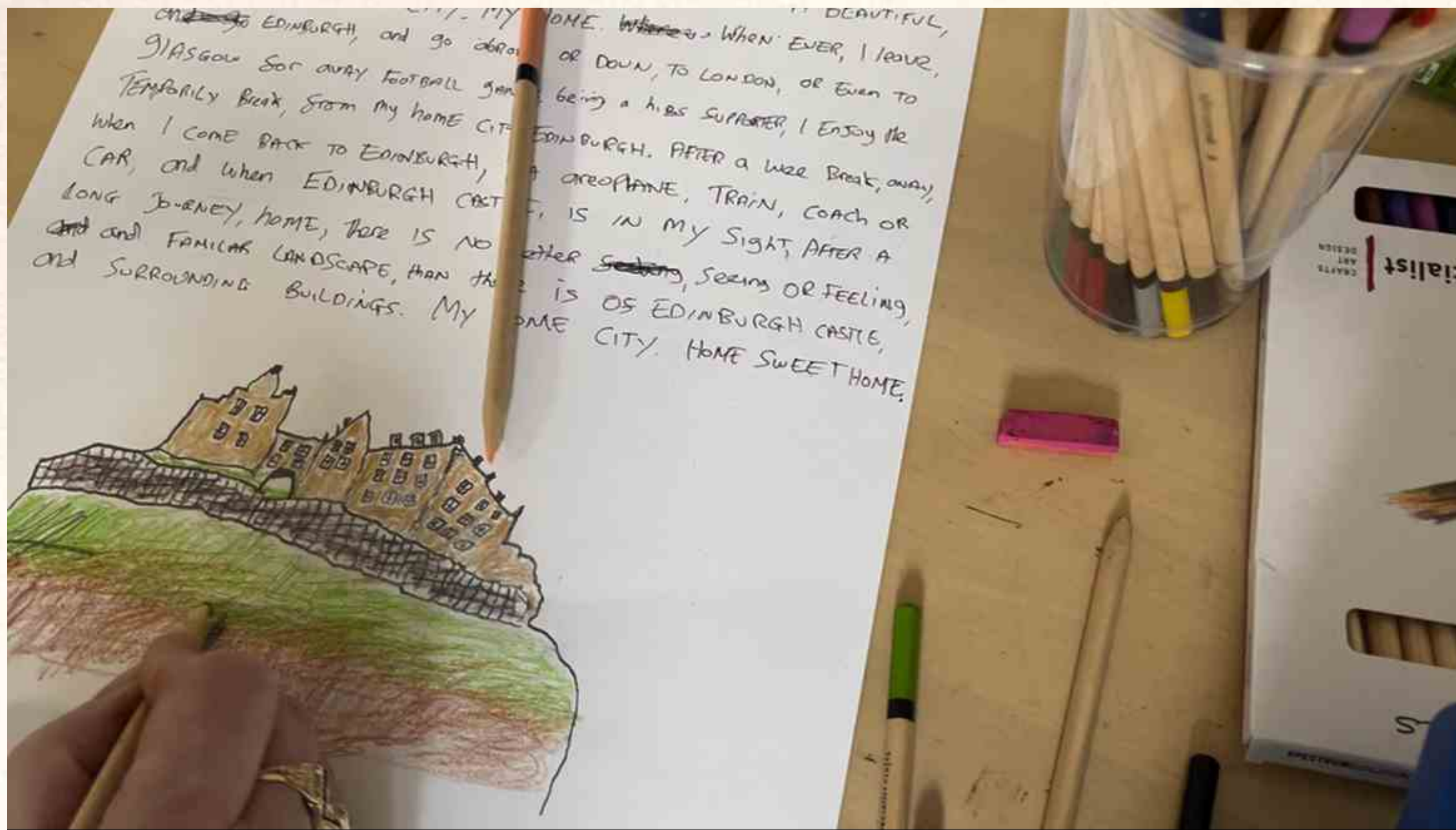
"I've never drawn anything before. Never knew I could.
No one laughed at me. I'm proud of what I made.
It's about Edinburgh, my home."

Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Third Party Cultural Grants Funding 2023/24

Executive/routine	**Executive**
Wards	**All**

1. Recommendations

1.1 It is recommended that the Culture and Communities Committee:

1.1.1 Notes the continuation of the Strategic Partnership Funding Programme for a fourth year 2023/24 at Appendix 1;

1.1.2 Approves the flexible and project funding recommendations for 2023/24, as set out in Appendix 2;

1.1.3 Approves the retention of Strategic Partnership funds earmarked for the Centre for the Moving Image (CMI) for allocation to cultural cinema exhibition-related opportunities during 2023/24; and

1.1.4 Approves the Strategic Partnerships Funding Programme Review timetable 2023/24, with review outcomes implementation from April 2024.

Paul Lawrence

Executive Director of Place

Contact: Lindsay A Robertson, Head of Cultural Strategy

E-mail: lindsay.robertson@edinburgh.gov.uk | Tel: 0131 529 6719

Report

Third Party Cultural Grants Funding 2023/24

2. Executive Summary

2.1 This report provides an update on the third party cultural grants fund 2022/23 and requests approval for the funding recommendations for 2023/24. The report also sets out the proposed timetable to review this funding approach, with the outcome to be reported to Committee in October 2023.

3. Background

3.1 On 18 June 2019, the Culture and Communities Committee considered the outcomes of a review of Third Party Cultural Grants Funding and approved three year in principle funding for the recommended Strategic Partners, the creation of a Flexible Fund and New Models funding programmes.

3.2 This funding programme is aligned to provide support for the city's year-round cultural activity and infrastructure as well as the city's festivals. When it began it contributed to the delivery of the Council's Culture Plan, Thundering Hooves 2.0 and Council Commitments. The Culture Strategy, Business Plan and 2030 Festival City Vision will now inform the priorities for culture funding programmes going forward.

3.3 On 1 February 2022, Culture and Communities Committee agreed the continuation of the Strategic Partnerships programme for a fourth year (2023/24), acknowledging the need for stability and support for recovery following the on-going impacts of COVID-19 on the city and sector. It was very important for recipients to be assured of the in-principle commitment for 2023/24 at that time.

3.4 The Strategic Partnerships funding programme is the Council's revenue funding commitment to the city's cultural sector, currently supporting 27 cultural companies.

3.5 The Council continues to play an essential partnership and facilitation role with stakeholders, Strategic Partners, communities and creative practitioners. This is reflected in the Culture Strategy 2023/30.

3.6 The Council is now also working wth the recently established EVA (Edinburgh Visual Arts) and their shared city strategy development initiative. A summary of their membership, impacts and work is attached at Appendix 3.

3.7   As a Council Arms' Length Organisation, the performance of Capital Theatres Ltd is reported annually to Culture and Communities Committee and Governance, Risk and Best Value Committee. The most recent report was provided to Committee on 14 March 2023.

4.   Main report

Culture Grants

4.1   The Strategic Partnerships funding programme has proved to be a lifeline during the exceptional circumstances of the COVID-19 pandemic. It was agreed that the resource would be re-purposed in that period to meet the needs of the companies. This was monitored throughout and many companies utilised it for fundamental company survival, which included work strands such as: staff engagement opportunities and contact; creative programming online and outdoors; online activity providing performances, seminars, training and networking; and project development in anticipation of a return to live activity. This is testament to the creative flexibility and commitment of the vast majority of these companies.

4.2   In the last year, the environment has normalised to a degree, as have the Council's funding agreement monitoring and reporting relationships. It should be noted too that new pressures have emerged in recent times, including substantially increasing cost of living and energy prices as well as supply chain issues and staff scarcity and costs, all adding to an already challenging post-COVID environment.

Film

4.3   Unfortunately, late last year, CMI (Centre for the Moving Image), the umbrella company delivering both Filmhouse and the Edinburgh International Film Festival for the city, went into administration.

4.4   Currently, development of a model for sustainable cultural and communities film exhibition with arts-based community hubs is being progressed. This is not designed to replace residents' access to core cultural cinema provision, but to research potential models to spread co-curated film exhibition opportunities and access more widely across the city. This exploratory project is expected to complete in September 2023 and a report will be brought to Committee with findings and recommendations after that.

4.5   The project is being funded using the balance of the 2022/23 CMI Strategic Partnership funding resource of £30,000.

4.6   The Edinburgh International Film Festival, in partnership with the Edinburgh International Festival, has been retained in a renewed format and will deliver a programme of activity and screenings in August. This is not currently in receipt of funding from the Strategic Partnerships programme budget.

4.7 Alongside Creative Scotland, the Council's partnership contribution to the Platforms for Creative Excellence festivals funding programme earmarked for the Edinburgh International Film Festival in 2023/24 (£62,275) will be re-directed to the costs of delivering a re-imagined event in 2023.

4.8 The next steps for the Festival will be reported to Committee in due course and after the renewed event has taken place in August 2023.

2023/24

4.9 The proposed cultural grants budget for 2023/24 is £4,589,279.

4.10 The Strategic Partnership programme and Flexible Funding recommendations both reflect continued strategic, targeted support for the sector, contributing to the on-going retention of jobs, creative practice and development opportunities, programming and delivery of activity throughout the city.

4.11 The range of recipient projects/organisations align to the three aims of the culture strategy and facilitate and support a broad choice of citywide infrastructure and resource access points to creative practitioners, participants and audiences year round.

Strategic Partners and Groupings

4.12 Appendix 1 lists the funding allocations of £3,049,000 for Strategic Partners, £1,209,900 for Groupings (theatre and literature) and New Model Partnerships for Year Four of the Strategic Partnerships Funding Programme.

4.13 The Strategic Partnerships Review process will be informed by funding monitoring information across both COVID-impacted years and a year of more stable activity and recovery.

4.14 The review is taking place from April 2023. A consultation with funding recipients,stakeholders and sector representatives will begin in May. Findings and progress will be shared for discussion with Culture and Communities Committee representatives throughout the process. The agenda for these conversations will be informed by:

- Feedback from current recipients on the first four year programme;
- Available (in principle) budget;
- Draft options proposals for the next funding model; and
- Establishing the core strategic parameters Strategic Partnership funding recipients will be expected to meet.

4.16 Understandably, existing recipients will be concerned about stability and continued revenue relationship with the Council, so it will be important to agree the outcomes of the review as quickly and as efficiently as possible.

4.17 The outcomes will be reported to Committee in October 2023, with the recommended application process to follow as soon as possible thereafter.

4.18   As ever, the Council will plan to manage the outcomes of any subsequent application process via an independent expert panel to ensure accountable, fair and objective funding decisions. All funding panels will be facilitated by Council officers.

4.19   Officers will endeavour to report the funding application outcomes to Committee in January 2024 at the latest however, this presents a very tight timeline in the context of Committee reporting deadlines.

4.20   The proposed timetable takes into consideration the impact of summer festivals, events and August Festivals on availability of all sectors and personnel involved. If it proves feasible during the course of the review process to move deadlines forward, every effort will be made to do so.

4.21   In this context, it is acknowledged that there is more work to do in co-operation and development with the city's visual arts sector. This has been discussed with the Edinburgh Visual Arts (EVA) group (Appendix 3) and will continue with EVA and other sector representatives and Council services going forward to identify ways to progress this.

CMI Strategic Partnerships Grant 2023/24

4.22   It is proposed that the funding which would have been allocated to CMI in 2023/24 (£100,000) is retained to fund related film/exhibition-based opportunities, and project activity during 2023/24, including the option of a revised Filmhouse model subject to feasibility.

4.23   In this context, other possibilities could include an option to temporarily host a small cinema exhibition resource (Screen Machine) for a minimum of a year which could provide an 80 seater small cinema and auditorium facility. It would, however, require practical venue and staff resources, alongside programming expertise, to support its operation and wherever it is sited. These practicalities would be explored. If viable, a proportion of CMI funding could support overheads.

Flexible Funding

4.24   The Flexible Funding programme was designed to ensure the widest access possible to local cultural projects and creative pracititioners through a supported open application process.

4.25   The programme aims to promote cross-artform and diverse collaboration, developing new partnerships and access to funding opportunities for the creative sector's communities in Edinburgh as well as supporting and sustaining local creative pracitioners, and to further develop access to participation and audience opportunities.

4.26   To date this funding has resourced on-going citywide creative practice and development, short-term employment, production, training, professional development, new collaborations and networking.

4.27   In 2023/24, the budget available is £220,000 (which reflects a reduction of £80,000 agreed as part of the Council's budget process in February 2023). The recommended Flexible Funding Awards for 2023/24 are outlined in Appendix 2.

4.28 There were three Flexible Funding programme strands in 2022/23. These were Diversity and Inclusion, Creative Practitioners/Artists Programmes and WHALE Arts Creative Community Hubs network development programme.

Diversity and Inclusion

4.29 The Diversity and Inclusion Fund has supported over 40 freelance-led projects, and created a unique opportunity for diverse artists and creatives across arts disciplines to further their ambitions, trial new concepts and better engage with the arts and culture sector and communities alike. Projects have been offered further opportunities for engagement and development, including collaborations with the RSNO, EIF and Berlinale breaking through perceptions of inaccessibility and exclusivity for many communities in the city. Funded projects to date can be found at Cultural Strategy Diversity Programme .

4.30 The following funding allocations are therefore recommended for 2023/24:

4.33.1 **£10,000 - Guide to Arts and Culture Sector in Edinburgh for Artists and Creatives** to be designed and produced in print and digital formats available in seven different languages (Arabic, English, French, Mandarin Chinese, Polish, Spanish, Ukrainian) enabling international artists, displaced or settling in Edinburgh to better navigate work, funding and collaboration opportunities. The guide will include a map of cultural organisations across the city, practical tips for engaging with visual and performing arts organisations in Edinburgh, and information on funding resources for a variety of cultural engagement models. Currently, there is no other similar concise guide available for diverse artists to assist with their introduction to the arts and culture sector. The need for the guide has been raised by ethnically diverse artists, including displaced artsits, in discussions hosted as part of the networking programme.

4.33.2 **£7,500 –** Partnership project with the Museums and Galleries service developing and delivering **Artistic Programme** to be featured in the first city-wide observance of the annual, UNESCO-designated International Day for the Remembrance of the Slave Trade and its Abolition on 23 August 2023 (this recognises the importance of the Council's unanimous adoption of the 10 recommendations outlined the publication of the Edinburgh Slavery and Colonialism Legacy Review Report). This resource will support the very first event hosted in recognition of the abolitionist movement which laid the foundations for universal human rights.

4.33.3 **£2,500 – Access Focus**: fees to diverse artists and creatives with disabilities towards a new programme aimed at ensuring greater access to work opportunities and engagement with the arts and culture sector for disabled practitioners and audiences.

4.33.4 **£70,000 – 2023/24 Diversity and Inclusion Fund** – competitive fund inviting local ethnically diverse artists and creatives to submit proposals for new commissions and work development building on promoting greater visibility and representation of diverse participation, voices and narratives in the sector. In 2023/24 the fund is to focus on stabilising the role and contribution

of independent ethnically diverse artists and creatives and lay foundations of sustainable practice models.

Creative Community Hubs Network led by WHALE Arts

4.31   Much work has been done to date to build an active network of creative community hubs and practitioners and participant exchange in the city by working directly with the venues, their communities, particpants and pracittioners. An update report is attached at Appendix 4.

4.32   It is evident from the report that this is an extremely promising model and is attracting a great deal of interest further afield. Most importantly, it is developing a genuine network of exchange and communication between participating Hubs as well as reaching thousands of residents. For example, it has served to enhance a sense of collaboration, including the possibility of sharing resources, between Hubs, and to now look at opportunities to work together on exchange, project development and funding opportunities. It has also served to inform joint planning. Projects are emerging which will involve resident engagement between Hubs and therefore across the city.

4.33   The network members have also engaged with the peer-to-peer support group of EDI and Strategic Partners community engagement officers to contribute to better communication and planning of cultural provision across the city.

4.34   It is therefore recommended that £100,000 is allocated towards the programme's continued development.

Creative Edinburgh

4.38   Creative Edinburgh (CE) is a membership organisation for the independent creative sector in the city. The Council has already worked successfully in partnership with CE during the pandemic to manage support grants to pracititoners in the sector. CE have been delivering an extensive mentorship programme across the sector funded via the Flexible Fund 2022/23. It is proposed that a grant of £10,000 is allocated to CE to look at developing a partnership programme to further improve communication and creatve praciitoner links with the Council. Whilst a high proportion of those in receipt of support during the pandemic joined Council mailing lists there is more to do to build essential and mutually beneficial links to the sector.

Screen Industry Opportunities

4.39   A programme designed by Film Edinburgh in partnership with Screen Education Edinburgh to introduce young people in schools to the screen industry as a career option with the participation of professionals from across the industry. The project model of engaging directly with the industry was trialled on a small scale in 2022. It proved to be successful in capturing interest and encouraging young people to see the industry as a real and accessible career opportunity. It is therefore recommended that this is further evolved to include all of Edinburgh's high schools in partnership with Screen Education Edinburgh. The professionals who come to meet and speak to pupils receive a minimum fee. The programme is designed to include legacy planning to leave information and resources in place in schools.

4.40 It is therefore recommended that £10,000 is allocated towards the continuation of this partnership project with the expectation of match funding from external agencies.

Music in the City

4.41 Music in the City Programme is intended to develop the much-needed first stages of a citywide network of community-based performance platforms for local and diverse musicians, and in their communities. This is intended to form part of a wider strategy being developed by the Council's Performance Venues Service and to explore and identify performance opportunities and partners outwith commercial pubs and venues. A partnership programme budget of £10,000 is recommended.

Project Development Funding

4.42 For 2023/24, this budget equates to £110,379. The following allocations are proposed:

4.42.1 **Granton Waterfront** - A final year of commitment (year 3) to the work with local communities and practitoners, through actions included in the Granton Waterfront Cultural Strategy, and in particular community liaison, projects and engagement programmes led by creative practitioners in the area.

4.42.2 **Edinburgh Visual Artists and Craft Maker Awards (VACMA)** - This small-grant partnership commitment with Creative Scotland delivers practice development and mentoring resources to local visual artists and craft makers.

4.42.3 **Culture Mapping Partnership** - The small grant resource towards this City of Edinburgh Council/University of Edinburgh programme partnership has continued to ensure that the Culture Map remains current and updated. This allocated resource is intended to further develop a Cultural Community Engagement online map offering an overview of the extensive work undertaken by the Council's Strategic Parrtnership funding recipients. This provides an invaluable overview of their work taking place year round in every ward in the city. https://maps.ella-boo.com/edin/12/ How this resource could align with the new 20 minute neighbourhood toolkit will be investigated. Advice on how to use the map which is currently in development can be found at Appendix 5.

Living Wage

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

5. Next Steps

5.1 Following Committee's consideration and approval, the recommended projects, review, funding agreements and development programmes would be implemented.

5.2 Further development, formats and planned timelines of the recommended flexible funding work strands will be shared with Committee in due course.

5.3 The grants programme is included in the Council's Culture Strategy Action Plan.

6. Financial impact

6.1 The proposed budget for the third party cultural grants programme in 2023/24 is £4,589,279.

6.2 The grants programmes are set out in Appendix 1 and Appendix 2.

7. Stakeholder/Community Impact

7.1 The Culture Service team will continue to facilitate cultural development, consult and work with residents, practitioners and communities; co-produce projects, activities, services and funds with strategic partners, providers and service users in line with the Service remit.

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

7.3 Recommendations for project funding are made in line with the Council's Integrated Impact Assessments (IIAs) guidelines which provide a framework to assess impacts on equality and human rights, environment and climate change and economy, including socio-economic disadvantage.

7.4 Grants to third parties contribute to meeting the city's carbon neutral target of 2030 and enables the Council to meet Climate Change (Scotland) Act 2009 Public Bodies Duties.

8. Background reading/external references

8.1 None.

9. Appendices

9.1 Appendix 1 – 2023/24 Strategic Partnerships.

9.2 Appendix 2 – 2023/24 Flexible and Project Funding.

9.3   Appendix 3 – Edinburgh Visual Arts (EVA).

9.4   Appendix 4 – Creative Community Hubs Report 2022/23.

9.5   Appendix 5 – Strategic Partnerships Community Engagement Map – Overview (in development).

2023/24 CULTURAL GRANTS

Strategic Partners

Organisation	Banding (up to)	Level of Grant Award 2022/23	Recommended Level of Grant 2023/24
	£20,000	Year 3	Year 4 of 4
Edinburgh Art Festival		£20,000	£20,000
Edinburgh Printmakers		£20,000	£20,000
Edinburgh Sculpture Workshop		£20,000	£20,000
Stills Gallery		£20,000	£20,000
	£50,000		
Dance Base		£50,000	£50,000
Edinburgh International Book Festival		£50,000	£50,000
Multi-cultural Festival		£43,000	£43,000
	£75,000		
Edinburgh Festival Fringe		£75,000	£75,000
	£100,000		
Artlink		£100,000	£100,000
Centre for the Moving Image *		£100,000	£100,000
Edinburgh Jazz and Blues Festival		£100,000	£100,000
Imaginate		£100,000	£100,000
	£125,000		
Festivals Edinburgh		£125,000	£125,000
	£150,000		
Edinburgh Science		£150,000	£150,000
North Edinburgh Arts		£150,000	£150,000
	£2,500,000		
Edinburgh International Festival		£1,926,000	£1,926,000
Total		**£3,049,000**	**£3,049,000**

Retention of CMI budget to fund alternative cultural and community film provision *			

Strategic Partners: Groupings

Organisation	Banding (up to)	2022/23 Level of Grant Award	Recommended Level of Grant 2023/24
Literature Grouping:	**£100,000**	**Year 2 of 3**	**Year 3 of 3**
TRACS		£41,000	£41,000
Edinburgh UNESCO City of Literature		£47,700	£47,700
Scottish Poetry Library		£10,000	£10,000
Scottish Book Trust		£1,200	£1,200
Total		**£99,900**	**£99,900**
Theatres Grouping:	**£1,000,000**		
Capital Theatres		£585,130	£585,130
Royal Lyceum Theatre Company		£328,830	£328,830
Traverse Theatre		£40,447	£40,447
Lung Ha Theatre Company		£15,593	£15,593
Edinburgh Performing Arts Development (EPAD)		£30,000	£30,000
Total		**£1,000,000**	**£1,000,000**

Revenue New Model Partnership Funding

Organisation	Banding (up to)	2022/23 Level of Grant Award	Recommended Level of Grant 2023/24
		Year 2 of 3	**Year 3 of 3**
Scottish Chamber Orchestra	**£50,000**	£50,000	£50,000
Queens Hall	**£60,000**	£60,000	£60,000
Total		**£110,000**	**£110,000**

Flexible Fund Recommendations

Flexible Fund Priorities	2022/23 Level of Grant	Recommended levels for 2023/24
Diversity and Inclusion	£100,000	£90,000
Creative Communtiy Hubs Project WHALE Arts	£100,000	£100,000
Creative Edinburgh		£10,000
Screen Industry Opportunities Project		£10,000
Music in the City Programme Development		£10,000
Creative Practitioners Fund	£100,000	
Total	**£300,000**	**£220,000**

2023/24 Project Funding

	2022/23 Level of Grant	Recommended levels for 2023/24
Cultural Partnerships and Strategy	£30,684	£28,684
Edinburgh Visual Artist and Craft Maker Awards (partnership programme with Creative Scotland) (VACMA)	£19,750	£19,750
Diversity Project	£33,600	£33,600
Granton Cultural Strategy (Final Year)	£24,800	£24,800
WHALE Arts (Working Better Together)	£18,000	
Culture Map Partnership Fund Two map projects – overview of residents' cultural infrastructure and SPs citywide community engagement work	£3,545	£3,545
Total	**£130,379**	**£110,379**

	Total Budget 2022/23	Total Budget 2023/24
Total Budget	**£4,689,279**	**£4,589,279**

EVA

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EVA is formed by the common goal to provide everyone with amazing art experiences. Five independent art galleries and workshops occupying buildings owned by the City Council, we have been serving Edinburgh for decades, bringing people together to make, view and participate in art and the learning opportunities it offers.

As major events come and go in the annual calendar, we remain open all year round and are always free. From the East to the North, we are a collective engine for Edinburgh's visual arts, supporting and presenting the work of local and international artists. We all train and employ a cultural workforce, playing an active role in the cultural sector in Scotland.

EVA organisations have all received valued investment from the city over recent years, and have more than matched this with significant fundraising, helping create and improve our world-class buildings and the enviable galleries and art facilities within. Our security and future growth rely on hard work to achieve self-generated income through our shops, sales and cafes – all things that help contribute to broadening both our visitors' experience and our audience diversity.

We hope you enjoy this celebratory publication which highlights **EVA**'s work, beneficiaries and the value of these cultural jewels to Edinburgh. There is much to be proud of and more to give, through our programmes and committed teams. We appreciate the support of the city's influencers in the coming months and years.

Our newly-formed group shares values, goals, and resources to strengthen our way ahead during precarious times. We hope to welcome you through our doors to experience the joy, improved wellbeing and stimulation to be found through engaging with visual art.

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EVERY YEAR WE COMMISSION NEW WORK FROM AROUND 50 ARTISTS, WITH HALF FROM OR LIVING IN EDINBURGH. 427 ARTISTS ARE MEMBERS OF EVA ORGANISATIONS, ACCESSING EXPERTISE, EQUIPMENT AND STUDIO SPACE.

EVA
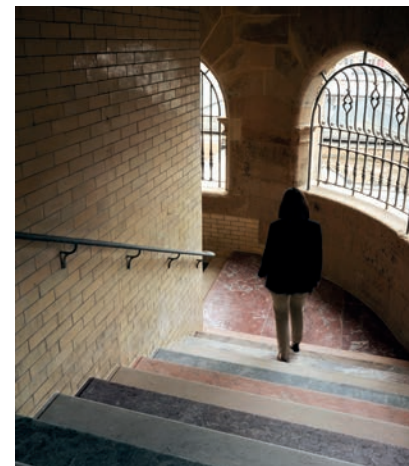
FIVE LONG-ESTABLISHED, INDEPENDENT ORGANISATIONS PROVIDING SPACE FOR THE CREATION, LEARNING AND EXHIBITION OF ART ACROSS EDINBURGH.

EVA

IN THE LAST 15 YEARS, EVA ORGANISATIONS HAVE RAISED OVER £30 MILLION TO INVEST IN THEIR BUILDINGS, WITH MAJOR CAPITAL DEVELOPMENTS RESULTING IN SOME OF SCOTLAND'S MOST BEAUTIFUL PLACES TO MAKE AND SEE ART.
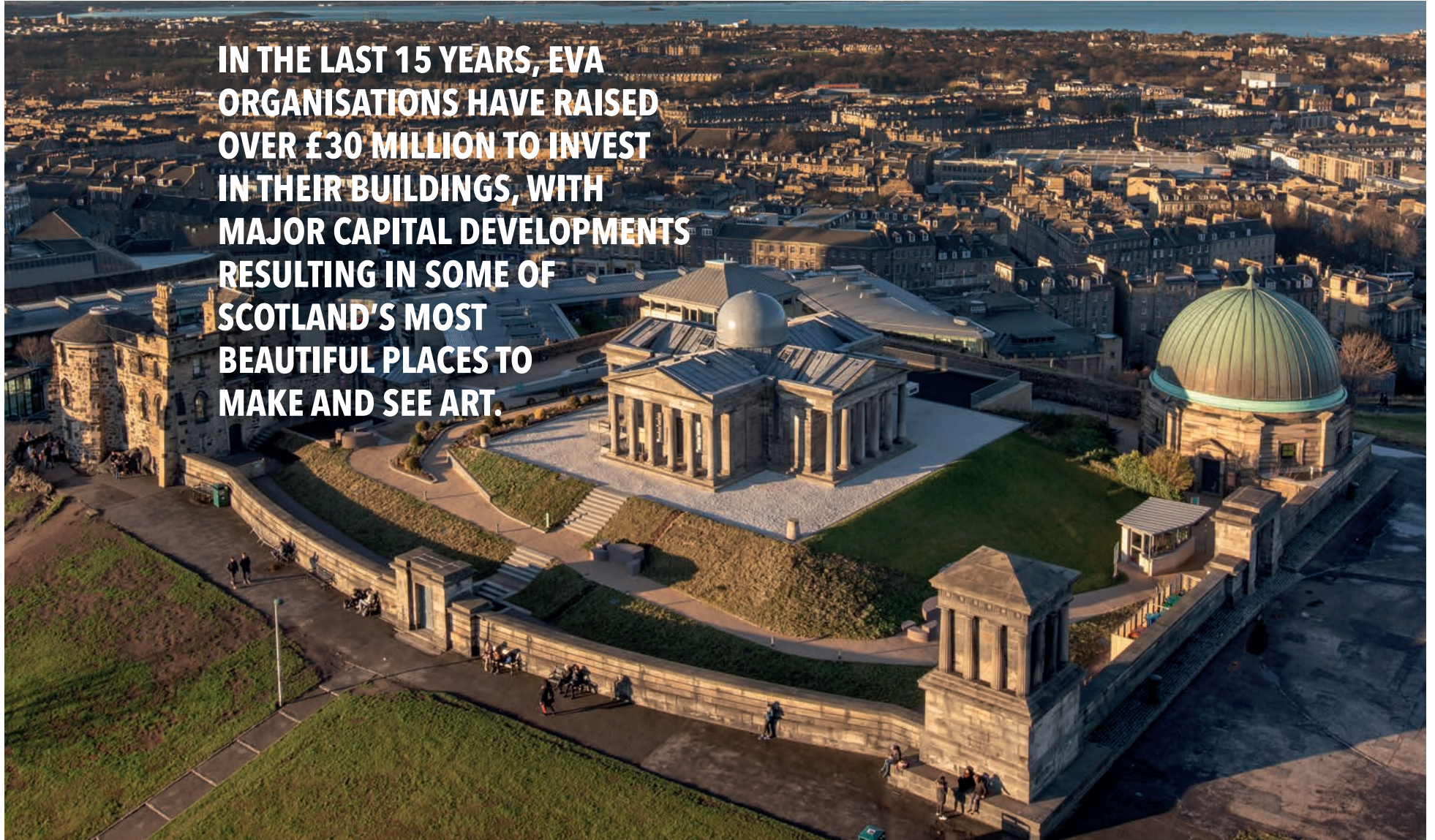
"THE PROJECT HAS BEEN A REAL LIFELINE FOR US WITH EVERYTHING THAT'S BEEN GOING ON. IT'S GIVEN US SOMETHING POSITIVE TO FOCUS ON TOGETHER AS A FAMILY" WORKSHOP PARTICIPANT

EVA

ENTRY TO OUR EXHIBITIONS IS ALWAYS FREE AND WE GENERATE OVER HALF OUR TURNOVER OURSELVES. THIS IS CLOSE TO THE NATIONAL AVERAGE OF TICKETED UK VENUES WHERE ENTRY IS PAID.

EVA

WHENEVER I AM LOST FOR INSPIRATION I LIKE TO DRIFT FROM CITY STREET TO GALLERY SPACE. THE FACT THAT THE GALLERIES ARE FREE IS SO IMPORTANT, ESPECIALLY FOR YOUNG PEOPLE, TO WANDER IN AND HAVE THEIR IMAGINATIONS SPARKED. FEELING AT HOME IN GALLERY SPACES MADE ME CONFIDENT IN PURSUING ART AS A CAREER. TESSA LYNCH, ARTIST

EVA

THE EXPERIENCES
I'VE HAD OVER THE
PAST YEAR HAVE GIVEN
ME CONFIDENCE AND
OPENED MY EYES TO THE
OPPORTUNITIES AHEAD

BROOKE MILLIKEN, CREATIVE TRAINEE

CREATIVITY IS AN ABSOLUTELY ESSENTIAL SKILL FOR US ALL. THE READINESS TO SOLVE PROBLEMS, DISCOVER NEW THINGS ABOUT OURSELVES AND OPENNESS TO NEW IDEAS. THESE ARE ALL ASPECTS THAT STAND PEOPLE IN EXCELLENT STEAD RIGHT THROUGHOUT THEIR LIVES, IN WORK AND LIFE.

MAREE TODD, MSP, MINISTER FOR CHILDREN AND YOUNG PEOPLE

WE PROVIDE FREE ACCESS TO AMAZING ART ALL ACROSS THE CITY – FROM THE BOTTOM OF THE MOUND TO THE TOP OF CALTON HILL, FROM THE EAST END TO THE RIVER FORTH.

EVA

EVA

21 RESIDENCIES PER YEAR ACROSS THE VENUES BRING BOTH NEW AND ACCLAIMED ARTISTS TO THE CITY FROM SCOTLAND AND ACROSS THE WORLD.

EVA

THE FIVE ORGANISATIONS, FORMED IN THE CITY BY ARTISTS FROM THE 1960s ONWARDS REPRESENT 212 YEARS OF ART CREATION, LEARNING AND EXHIBITION.

Creative Community Hubs Project

Report March 2023

In this report we will share a short summary of the Creative Community Hubs project from the past year (2022/23) and the emerging trajectory for this work.

Creative Community Hubs project 22/23

The Creative Community Hubs project is facilitated by Tiki Muir, community development worker at WHALE Arts, and Morvern Cunningham, freelance creative. WHALE Arts is the lead partner. The aim of the project is to fulfil three main criteria:

1. Network building between creative community hubs across Edinburgh

2. Community commissioning grants by the hubs

3. Advocacy of the hubs project at a local and national level

The project has been running for 18 months to date. Started in October 2021 as a six-month scoping project between local community hubs in Edinburgh to find points of resonance and convergence which resulted in the *Working Better Together* report, it has since expanded to include eight hubs around the city:

- WHALE Arts in Wester Hailes
- Lyra at ArtSpace in Craigmillar
- Craigmillar Now in Craigmillar
- North Edinburgh Arts in Pilton and North Edinburgh
- Out of the Blueprint at Out of the Blue Drill Hall in Leith
- Duncan Place Community Hub in Leith
- Granton:hub in Granton
- The Crannie in the Old Town

The network currently spans seven distinct areas of the city, representing a total potential reach of the hubs' cultural work to approximately 65,800 people living in these places; c.12% of the city's total population.[1] Average total footfall across all hubs stands at around 10,000 monthly visits. Between them, the hubs hold over 100 years' experience of community-based cultural work.

In the past year, the hubs network met on a regular basis and shared skills and knowledge through specialist workshops on areas of mutual interest. Additionally, the project delivered a round of small grants to the network (in the region of £7000 per hub), supporting and seeding a diverse range of creative projects within the relevant local communities. Morvern

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[1] Based on data taken from Scottish Government statistics for 2021 period: https//:statistics.gov.scot/atlas

and Tiki continue to advocate for the project at a local and national level.

Aim 1. Network building

What has been achieved to date in 2022/23:

- 10 monthly online meetings for shared learning, network building and mutual support.

- *Working Better Together* report launch event May 2022 at Out of the Blueprint.

- Initiation of an internal hubs e-newsletter.

- A series of three skill sharing workshops based on expertise held by the network and tailored to areas of mutual interest for the hubs, including:

  (1) Failspace workshop at WHALE Arts, August 2022
  Two network members and QMU-trained Failspace champions provided a safe space to talk about failure, to envision potential successes and failures at the start of the project.

  (2) Co-commissioning workshop with Lyra at ArtSpace, November 2022
  Award-winning organisation Lyra shared their process for co-creating with young people, with regards best practice.

  (3) Community archiving workshop with Craigmillar Now, January 2023
  A hands-on workshop with practical archive training and learning from a cutting-edge community-led archive.

Aim 2. Community Commissioning

Half of the total grant awarded to the Creative Community Hubs project for 2022/23 (£50,000) has been allocated as small grants, distributed amongst the hubs. As a result, the confluence of the hubs to form a network is meaningfully grounded in exploratory project delivery. We understand that this is integral to sustaining the overarching project.

Altogether, 10 diverse projects at eight hubs have been seeded or supported to develop by the community commissioning grants. These project grants see 15 paid roles supported at some level across the hubs (this includes local freelance artists, existing hub employees, and the creation of an entirely new paid role by a hub which previously relied solely on volunteers). Over 350 local people directly participate in the projects, while the projects will reach an estimate of over 12,550 people through one off events, local festivals, community consultation, exhibitions, and performances this calendar year.

The design and delivery of the grant process was based on trust and respect for the work and approaches of each hub, following the principles laid out in the *Working Better Together* report. For more detail about the grant delivery and an outline of each grant project see Appendix 1.

The following summary of the grant awards demonstrates the depth and breadth of the community commissioning projects supported by this element of the project:

- *Art for Anxiety Workshops* at Duncan Place Community Centre.

- *Goccomatic*, DIY Merchandise printing opportunity for young artists with Out of The Blueprint.

- *Granton Archive Project* development of a community archive and outreach through Granton Hub.

- Community-led research and business plan for visual art studios at North Edinburgh Arts.

- Workshops and exhibitions with *The Art Club* at The Crannie.

- *SmARTies* youth group co-commissioning creative activities from external cultural orgs with WHALE Arts.

- Tailored support for young audience to engage with Lyra's *Once Upon a Snowstorm* winter tour, research and development for Lyra's *Young Company*, and new initiative *Artist Dinners in the Community* at ArtSpace.

- *Craigmillar Arts and Heritage Trail* with oral histories, digital resources, and printed maps with Craigmillar Now.

Aim 3. Advocacy

This strand of the project has seen Project Leads Morvern and Tiki proactively extend the reach of the Creative Community Hubs project to key stakeholders in both Edinburgh's cultural sector and beyond, and to local and national policy makers and funders. We have advocated for the work and ambitions of the hubs network and partner hubs specifically, as well as for place-based and community cultural work in general.

An initial approach was sharing the *Working Better Together* report widely:

- Directly to 150+ people and organisations (hard copies and via email).

- Via Twitter and other social media channels, seen by thousands of people.

- Read 50+ times online via WHALE Arts' Issuu website.

- Presentation of findings to Festivals Edinburgh's programming and engagement groups

Further advocacy opportunities generated through dissemination of the *Working Better Together* report include:

- **Creative Informatic Capital Fund partnership.** Invited by the Creative Informatics team to support on the design and delivery of their new [Community Creative Tech Fund](#), representing a total of £110K capital investment for data driven creative community projects in Edinburgh and South East Scotland.

- **EPAD space directory.** Working with Edinburgh Performing Arts Development and Creative Edinburgh to better promote the facilities of creative community organisations in existing directories and networks.

- **Creativity Knowledge Cities Conference, Bristol.** Contributing our findings from the hubs project to roundtable event ['Envisioning Futures for Creative Economies: Language and Power'](#) moderated by Vikki Jones, March '23.

- **Community Cinema Hubs project.** New pilot project funded by the City of Edinburgh Council to test the demand and capacity for community cinema screenings through the hubs network in response to the loss of community engagement with cultural cinema due to the demise of the charity CMI and Filmhouse.

In summary

From this brief overview of the Creative Community Hubs project, it is evident how much has been achieved in the space of 12 months. From the critically acclaimed publication of the *Working Better Together* resources, to a growing city-wide creative community hub network rich with workshop and shared learning opportunities, and successful small community commissioned grant allocation. Furthermore, additional creative opportunities and partnerships have been generated for the hubs, which would not have arisen without the advocacy and networking aspects of the project.

Currently, we are compiling key information on the hubs and their facilities to produce a follow-up resource that will raise the profile of the network and promote greater awareness of the hubs across Edinburgh's cultural and community sector. The resource will be designed and printed by Out of the Blueprint and disseminated similarly to the *Working Better Together* report.

Thus, we are confident in reporting that our targets for the project this year have been achieved and exceeded.

Emerging trajectories and momentum.

The hubs network will meet for a collective workshop in April 2023 to critically reflect on the project thus far and to envision our collective hopes and aspirations for the future direction of the network. We will be delighted to share these insights in due course. In the meantime, based on our ongoing conversations with the hubs' representatives, as project facilitators we can make the following observations and recommendations on the emergent potential of the Creative Community Hubs project.

There is real potential for the Creative Community Hubs project to build further upon the great work that has already been produced. This new model of working – collaboration instead of competition – as a wider network is individually and collectively strengthening the profile, resources, and activities of each of those participating, whilst building solidarity across the group. For example, hub representatives have commented that meeting on a regular basis (especially in person meeting at different hub venues) has been of real

personal and professional benefit. We see that natural affinities are continually emerging between the hubs and the diverse community interests they serve, while the knowledge-sharing workshops have provided the space to exchange examples of best practice on a peer-to-peer basis, with tangible applications through the Community Commissioning grant projects. Given time and resource to develop and mature, there is great potential to influence and remodel partnership working beyond the immediate network - across the Edinburgh cultural sector and further afield. There has already been national interest in the outcomes of the project, with the Project Leads sharing the learning to date from the project at the CKC Conference *New Futures for Creative Economies* in Bristol in March 2023.

Several hubs within the network are only operating today thanks to local campaigns by residents to keep their buildings as a local resource (Duncan Place Community Hub, ArtSpace). Others have been purpose-built with the local community in mind (WHALE Arts, North Edinburgh Arts). Still others are reanimating local sites of historic importance within their localities and keeping them publicly accessible through their work (granton:hub, Out of the Blue Drill Hall, Craigmillar Now). Many of the hubs house large performance spaces, office spaces for tenants, and in some cases, significant archives of hubs and local area, community gardens and specialist risoprinting facilities. Combined, the hubs represent over 100 years of experience of working locally in communities, despite some being in their infancy (having only opened during or since the pandemic), while others have been operating for decades. In this context, the network provides valuable peer support across the hubs, with the possibility of future mentoring opportunities and 'buddying' between key members of staff. The depth and breadth of projects funded by the small grants aspect of the project is testament to the range of activities offered by the hubs, and the work they do to empower the community groups they serve.

The addition of the community cinema funding allocated to the project by the City of Edinburgh Council will further diversify the range of activities available and allow community members the ability to lead and suggest the direction of this aspect of the project. The possibility of programming across the network has already been discussed in group meetings, with Craigmillar Now's recent Sandra George exhibition having great potential for future collaborative exhibition possibilities (George worked across Craigmillar and Wester Hailes from the 1980s, documenting the areas through her photography). There could also be the development of shared touring programmes across the hubs in future.

We were gladdened to see reference to the importance of creative community hubs in the proposed new cultural strategy for Edinburgh, which clearly recognises the importance of these spaces and the positive impact for local communities and are pleased to see the recognition of the value of this project and those like it at a policy level. For the Creative Community Hubs network to continue to grow and be sustainable, and for it to be an enriching part of the vision for Edinburgh's cultural landscape, we hope to see continued support into the next financial year, with the network itself helping to shape the overall development of the project long-term.

Creative Community Hubs Report Appendix

Community Commissioning grant process

Overall, our aim was to design and deliver a process based on trust and respect for the work and approaches of each hub, following the principles we laid out in our 'Working Better Together' report. How we approached this:

- The only stipulation for the grants proposals was that they support creative programming in the hubs' localities and that local community members were involved and had input.

- The process for distributing these funds amongst the network was intentionally flexible and lightweight; proposals were invited with facilitated support given, paperwork kept to a minimum, and no hard deadlines attached.

- Feedback and adjustments to proposals were focused on ensuring that core costs to hubs, such as venue hire, were included in their budgets, and that rates of pay for staff and freelancers were in line with recognised advised rates.

- Funds could be spent on existing projects, if there was evidence of a need on the behalf of the community, and co-commissioning was strongly encouraged wherever possible.

Grant project outlines

Craigmillar Now are working to create a new multimedia arts and heritage trail for the Greater Craigmillar area. This ambitious project is thoroughly embedded in the local community, supported by the engagement and expertise of local residents (particularly the volunteers of Craigmillar Now's archive group). The map will be produced in collaboration with Out of the Blueprint and tours of the trail developed with young people in collaboration with Lyra (both fellow members of the Hubs Network).

Extensive community consultation has yielded so many suggestions for the map that Craigmillar Now are now planning to design a series of maps. Accessibility has been addressed in several ways throughout the project, including a 24/7 landline number which can be dialled to hear the recorded oral histories of the trail.

The final outcomes will include: a printed map (3300 of which will be distributed to every residential property in Craigmillar); recorded oral histories connected to sites on the trail (included destroyed historic sites); a digital version of the trail online. The map and trail will be officially launch as part of the Craigmillar and Niddrie Community Festival 2023.

Duncan Place Community Hub are using their grant to support the continuation of a successful pilot of Art of Anxiety workshops. These pilot workshops were organised and delivered in collaboration with local artist Heather Marshall, following a consultation with the community in Leith, which saw many suggestions and requests around the themes of art and mental health.

This grant has enabled the workshops to continue, following extremely positive participant feedback. The proposed project entails 10 workshops culminating in an exhibition as part of Leith Festival 2023. There is no cost for attendees to avoid creating financial barriers. The workshops have recommenced as of February 2023 with waiting list due to oversubscription.

Due to the high levels of demand, we aim to support Duncan Place Community Hub with additional grant money, so that they can double the available workshops in this program (weekly rather than fortnightly).

granton:hub's proposal "Filling the GAP: Granton Archive Project" entails cataloguing and digitising their existing history:hub archive, which contains a wealth of material and resources on the social and cultural heritage of the local area. The project will make the archive more widely accessible, ensure a long-lasting heritage asset for the local community, and engage new and existing volunteers and local people with the hub in the process (for example through artist-led workshops).

The grant has enabled the employment of a paid team member, a freelance Development Worker, a significant step for the hub which currently is entirely volunteer run. The Development Worker began their role in February 2023 and is currently working with existing history:hub volunteers. The current iteration of the project will culminate in an exhibition potentially coinciding with the North Edinburgh Community Festival to maximise impact and reach.

Lyra have used the grant to develop and enhance the creative offer within two existing programmes (Once Upon a Snowstorm and Young Company), as well as developing a new creative initiative called "Artist Dinners in the Community".

In November 2022, Lyra toured their show Once Upon a Snowstorm to various community venues including Whale Arts and SPACE at Broomhouse Hub. The grant enabled Lyra to identify unique barriers to access and offer tailored creative activity to ensure that local audiences are supported to engage. The grant also supported the cost of a BSL interpreted performance.

The grant also supports research and develop for the Creative Team of Lyra's Young Company. This takes the form of weekly meetings and included a 3-day residency at Lyra in February 2023.

Artists Dinners in the Community aims to stimulate new connections for artists and community organisations in Greater Craigmillar over good food and artistic offerings from Lyra's participants. The grant has enabled Lyra to employ a Facilitator who is working to coordinate two community dinners between November 2022 – June 2023.

North Edinburgh Arts propose to research and draw up a business plan for a permanent visual arts studio and making space(s) within the expanded and refurbished NEA venue, due to re-open late in 2023. This work will be led by artist Alice Betts and members of the Art4GrownUps Group. The grant is supporting a paid artist role and a fee to several organisations to facilitate research visits.

This work builds on current community input and aspiration expressed through the Community Asset Transfer and redevelopment of NEA and the interests of existing groups at the hub. NEA are in a position to understand the barriers artists and makers in their community face and want to make access to quality studio and making space possible. It is their aspiration to make lasting and meaningful connections with the organisations and communities of makers around the city through the proposed research visits.

Out of the Blueprint are using their grant to trial a new strand of activity; a DIY merchandise facility called 'Goccomatic'. The aim is to provide open and supported access for young local artists who wish to screenprint their own merch, such as T Shirts or tote bags.

The project would introduce new young people to Out of the Blueprint, teach artists new skills, and enable them to develop an accessible income stream by selling their own products. It may also generate opportunities for artists to collaborate. Funding for the first three months will kickstart the project, enable OOTBprint to test proof of concept, get feedback from young artists, and learn if there are any factors needing consideration.

The Crannie are using their grant to support the continuation of and development of the existing Art Club. The Art Club began as an informal space to paint and draw as suggested during an open day for local residents at The Crannie. The Art Club has grown with participants of the group becoming more involved in deciding the creative activities and small exhibitions of the work displayed in the hub.

This grant has allowed the Art Club to continue and develop with a dedicated freelancer to support the group sessions and artists hired to deliver one off specialist workshops. The group are working towards producing a zine and holding a larger exhibition of their work at the end of March.

Whale Arts will develop and refine a youth-led commissioning project for the first time, learning from Lyra's expertise in youth-led co-commissioning (Lyra delivered a workshop for the network on this topic). The grant will fund a creative activity (or series of activities) that will be co-designed and commissioned by the participants of Whale's Smarties Art Club. The intention is for the commission to be deliverable by an external cultural organisation, as chosen by the young people.

This will enable Whale to invest in a different approach to partnership working. Whale will deepen creative engagement with an existing group of young people, allowing them to

determine and choose the creative activities that are available to them in their community at Whale, rather than incorporating ad hoc external offers into their program.

Strategic Partnerships – Citywide Community Engagement Map University of Edinburgh

In development

User advice

Here's the new link: https://maps.ella-boo.com/edin/12/

It's currently restricted to 2019; 2018/19 is almost complete and subsequent input of 21/22 data is pending.

It works as follows:

1. Click on a red dot (funded organisations) to see an organisation's name and numbers of projects (red) and audience reached (yellow).

2. Click on an organisation's name to show the wards it was active in. The darker blue wards show where the organisation was most active.

3. To clear the screen, click on another red dot and then click anywhere to remove the popup.

4. The red circles at the start indicate number of projects per organisation – the menu lets you switch to see number of audience reached per.

In the next version, the following will be added:

a. A step-by-step walkthrough to explain the process

b. The option to start with wards

Once you have chosen an organisation and clicked to see which wards it is active in, we can add point data for the venues where the activity took place (we don't have this granular data in full for earlier datasets, only the latest one).

Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Edinburgh Cemetery Tour Registration Scheme - Update

Executive/routine	Executive
Wards	All
Council Commitments	

1. Recommendations

1.1 Culture and Communities Committee is asked to:

1.1.1 Notes this update on the Edinburgh Cemetery Tour Guide Registration Scheme;

1.1.2 Agree changes to the fee structure for the Edinburgh Cemetery Tour Guide Registration Scheme, as set out in paragraphs 4.15 and 4.16; and

1.1.3 Agree to carry out further engagement with tour guide representatives to explore improvements to compliance with the donation scheme. The outcome of these discussions will be reported back to Committee by the end of the year.

Paul Lawrence

Executive Director of Place

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Report

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Edinburgh Cemetery Tour Registration Scheme - Update

2 Executive Summary

2.1 This report provides an update on the Cemetery Tour Operator Registration Scheme which became operational in 2021 and recommends revising the fee structure for tour guides. Committee is also asked to agree that discussions should be progressed with tour guide representatives compliance with the donation scheme could be improved. If approved, the outcome of these discussions will be reported back to Committee by the end of this calendar year.

3 Background

3.1 The Council owns and operates 43 cemeteries, churchyards, and burial grounds across the city. For ease of reference, in this report they are all referred to as cemeteries. They occupy around 77 hectares of ground.

3.2 The city has five historic city centre cemeteries in the UNESCO World Heritage area. Three of these (Canongate, Greyfriars and Old Calton) are Category A listed for the national significance of their monuments, memorials and walls. These cemeteries require expensive ongoing conservation and maintenance to keep them safe.

3.3 These cemeteries are hugely popular with visitors, with for example around two million people visiting Greyfriars annually, making it the third most visited free to enter attraction in Scotland. Other city centre cemeteries (such as St Cuthbert's and Old Calton) also receive significant annual footfall.

3.4 Whilst some of the visitors will be visiting independently, there is a significant number of organised tours which are commercial in nature, and these generate significant visitor numbers to the cemeteries. These tours are often organised by tour guide companies (employing individual tour guides), although some guides do work on their own.

Cemetery Tour Guide Registration Scheme

3.5 In September 2020, Committee agreed to introduce an Edinburgh Cemetery Tour Guide Registration scheme, which includes a registration fee, Code of Conduct and a request for donated contributions for cemetery maintenance from visitors.

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3.6   Recognising the costs associated with conservation maintenance and management, the purpose of the scheme was to generate income to offset the cost incurred by the Council for maintaining the historic cemeteries of Canongate, Greyfriars, New Calton, Old Calton and St Cuthbert's.

3.7   Prior to the development of the scheme, extensive discussions took place with relevant parties (including Edinburgh World Heritage, Scottish Tourist Guides Association and VisitScotland). At the time, tour guide companies made the case that one registration (and associated fee) per company (rather than per employee) would be reasonable.

3.8   The current annual registration fee is £90. As requested by tour guide companies, this fixed fee covers the cost of the registration, irrespective of the number of guides engaged by the organisation which registers. The Council bears the cost of administering the scheme, including providing tour guides with identification materials (passes and lanyards).

3.9   The scheme is underpinned by the introduction of the Cemetery Management Rules which explicitly state that commercial activity must be authorised by the Council.

3.10   In approving the scheme, Committee requested an update on its operation one year after it was introduced. This was delayed due to COVID-19, however an update is now provided below.

4   Main report

Financial costs in respect five cemeteries

4.1   The significant footfall in the city centre cemeteries causes wear on tear on pathways which were not designed to cope with the footfall.

4.2   For financial year 2022/23, the capital and revenue costs to the Council are shown in the table below.

4.3   The capital costs specifically relate to the cost of maintaining footpaths in the three cemeteries shown.

4.4   The revenue costs relate to the employment of a Cemetery Officer to manage Greyfriars Cemetery and to encourage compliance with the Registration Scheme. It was initially anticipated that this post would be funded from the income raised from the scheme.

CEMETERY	Capital Expenditure
Canongate Kirk	£38,750
Greyfriars	£24,713
St Cuthbert's	£23,000
Total	**£86,463**

3

	Revenue Expenditure
Cemeteries Officer	£34,000
Scheme Identification Materials	£553.35 (2021/22 – the costs for 2022/23 are not yet known)
Total Spend 2022/23	£121,016.35

Income from Edinburgh Cemetery Tour Guide Registration Scheme

4.5   The Edinburgh Cemetery Tour Guide Registration Scheme has now been in operation since financial year 2021/22.

4.6   To date, a total of 53 organisations have registered with the scheme, covering 311 individual tour guides.

4.7   The table below shows the income received by the Council in 2021/22 and 2022/23 from the Scheme.

	Income from Cemetery Tour Guide Registration Scheme
2021/22	£3,428
2022/23	£3,785

Cemetery Tour Guide Operator Donation Scheme

4.8   When the scheme was introduced, donation points were also deployed within the cemeteries most popular with visitors.

4.9   The terms of the scheme require that each guide either:

4.9.1   Makes a 50 pence donation for each paying customer on their tour directly to the City of Edinburgh Council; or

4.9.2   Encourages each customer to utilise the contactless donation boxes ('tap points') placed in the cemetery to make a minimum 50 pence donation per customer to the City of Edinburgh Council.

4.10   Monitoring at Greyfriars Cemetery suggests that, despite it being a well visited location, tour guides are not highlighting the donation scheme to visitors.

4.11   The income received from donations to date is shown in the table below:

	Income from Cemetery Donation Points
2021/22	£2,859.11 (June 2021-June 2022)

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2022/23	£2,033.12 (June 2022 – March 2023)

4.12 Members will therefore note that if the costs in 2022/23 are replicated in future years without mitigation from income from the tours this is a significant cost pressure for the service.

Review of initial operation of the Scheme

4.13 Members will be aware that the Cemeteries Management Rules were agreed in 2022 and provide a further basis for managing commercial activity in the cemetery estate. The Cemeteries Officer manages this and there is some evidence that despite the scheme being in operation for some time, guides who are not registered continue to try and operate in the cemeteries.

4.14 However, it is clear that the Edinburgh Tour Guide Registration Scheme has not provided the level of income anticipated to meet the cost of maintaining cemeteries, particularly those with the highest footfall in the city centre.

4.15 It is therefore recommended that the Edinburgh Cemeteries Tour Guide Registration Scheme be revised, with an updated fee framework which:

4.15.1 Requires an annual registration of each individual company of £150; and

4.15.2 Requires each individual guide to pay a registration fee of £120.

4.16 Future annual uplifts would be proposed as part of the fees and charges agreed by the Council annually in February, as part of the budget setting process.

4.17 Assuming the same number of organisations register and that the number of tour guides remains static, it is anticipated that the Council could generate circa £45,000 income per annum. This would be used initially to offset the maintenance costs associated with the cemeteries.

4.18 In addition, it is recommended that further engagement is undertaken with representatives of the tour guides to discuss how compliance with the donation scheme could be improved. The outcome of these discussions will be reported to Committee by the end of this calendar year.

5   Next Steps

5.1 If Committee agree the report recommendations:

5.1.1 The revised fee structure will be introduced from 1 July 2023; and

5.1.2 Officers will engage with representatives of tour guides to achieve improved compliance with the donation scheme. The outcome of this will be reported back to Committee by the end of this calendar year.

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6   Financial impact

6.1   As noted in the main report, the current Edinburgh Cemetery Tour Guide Registration Scheme has not generated the level of income anticipated when the scheme was introduced and the cost of operating the scheme and for repairs and maintenance for cemeteries continues to be met by the Council.

6.2   The changes proposed to the fee structure are anticipated to generate income of circa £45,000 if the number of registered companies and guides remains the same.

6.3   This will not meet the full cost to the Council but will make a more significant contribution to the costs currently being incurred.

6.4   It is proposed that an annual uplift in the fees should be agreed as part of the annual budget setting process in future years.

6.5   Officers will also engage with tour guide representatives on improving the donation scheme in order to increase the income received by the Council.

7   Stakeholder/Community Impact

7.1   Stakeholder engagement was undertaken prior to the introduction of the Edinburgh Cemetery Tour Guide Registration Scheme.

7.2   If the recommendations of this report are agreed, officers will engage with tour guide representatives to advise of the changes to the fee structure and to seek feedback on how compliance with the donation scheme could be improved.

8   Background reading/external references

8.1   City of Edinburgh Cemeteries and burials information

9   Appendices

9.1   None.

Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Response to Motion by Councillor Osler – Tree Protection Measures East and West Princes Street Gardens

Executive/routine	Routine
Wards	All
Council Commitments	

1. Recommendations

1.1   It is recommended that Committee notes:

1.1.1   This update on the arrangements which were in place for Edinburgh's Christmas 2022 and the challenges faced;

1.1.2   The update provided on refreshing the Trees in the City Action Plan and Tree Protection Plan for East Princes Street Gardens and some of the considerations which are being progressed as part of this work; and

1.1.3   That the refreshed Trees in the City Action Plan will be presented to Committee following public consultation in October 2023.

Paul Lawrence

Executive Director of Place

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Report

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Response to Motion by Councillor Osler – Tree Protection Measures East and West Princes Street Gardens

2. Executive Summary

2.1 This report responds to a motion by Councillor Osler, which was approved by the Council on 9 February 2023 in respect of Tree Protection Measures in East and West Princes Street Gardens. The focus of the report is primarily on the tree protection arrangements in place for Edinburgh's Christmas in 2022.

2.2 A further report on tree protection measures for future events will be presented to Committee in October 2023.

3. Background

3.1 Trees are an integral part of what makes parks and open spaces important havens for people and wildlife in the city. Many trees in spaces, such as Princes Street Gardens, have historical and cultural significance as they are often planted to commemorate events, state visits, and other important occasions.

3.2 Parks and open spaces also allow people to gather for events, which provide social and cultural benefits to participants.

3.3 Events in parks and open spaces, especially those that involve the installation of structures and access and egress for large vehicles, have the potential to present problems for the health of trees if not managed appropriately.

3.4 The Council's revised Trees in the City strategy and action plan will build in consideration to enhancing tree protection in parks and open spaces.

3.5 Following a motion by Councillor Osler on 9 February 2023, the Council requested a report to the Culture and Communities Committee setting out: for events covered by the applications for the temporary change of use and siting of performance units, catering units and other associated moveable structures for Edinburgh's Christmas Festival located in West Princes Street Gardens and for temporary use for a big wheel, associated rides/attractions, food, craft-concession stalls, public toilets, waste facilities, entrance features, boundary treatment, ancillary offices, stores, and information signs in East Princes Street Gardens:

3.5.1   What measures were put in place to ensure tree protection and recovery during and post the event; and

3.5.2   How compliance with such measures was monitored and enforced, including details of any non-compliance which was brought to the attention of the Council, and a timeline of this; and

3.6   For future events in West Princes Street Gardens and in East Princes Street Gardens:

3.6.1   What contractual and any other protections may be put in place to ensure those events comply with the applicable Tree Protection Plan and with the Tree in City Action Plan; and

3.6.2   Processes by which compliance with the applicable Tree Protection Plan and the Tree in City Action Plan, effectively may be monitored and enforced, including consideration of how this might happen through the Council's auditing processes.

3.7   This report focuses on the actions set out in paragraph 3.4.

4.   Main report

4.1   As Committee are aware, the planning for and delivery of Edinburgh's Christmas in 2022 was significantly impacted due to the time constraints arising from the change of contract holder at very short notice.

4.2   This meant that the contractor had limited time to make adequate arrangements to adhere to all of the measures (including tree protection measures) expected.

4.3   In preparation for the event, the requirements for tree protection within East and West Princes Street Gardens were shared with the event organiser when the contract was awarded in October 2022.

4.4   Developing the working plan for the protection of trees were developed within the principles of the Trees in the City Action Plan and the installation and construction requirements of BS5837 (2012).

4.5   The measures put in place to adhere to the tree protection arrangements in Princes Street Gardens included:

4.5.1   Agreeing working principles and suitable operational methods upfront with Council officers;

4.5.2   Daily meetings during the build and 'strike' periods and twice weekly during operations. Regular checks during the operations and improvements made, where possible. Where not possible, to be followed up post-event for future planning;

4.5.3   Engaging an external arborist to support that the installation, operation and removal of activities by raising awareness of tree protection requirements, including as part of induction;

4.5.4   Defining areas to ensure that no accidental damage could occur; and

4.5.5   Putting in place additional measures to minimise the risk of accidental tree damage and to protect the root structure of trees.

4.6   The event organiser acknowledged that the plan was based on the arrangements put in place by the previous contract holder due to the time constraints associated with organising the event and the need to protect existing stallholders and providers from losing trade.

4.7   In order to monitor compliance with these measures:

4.7.1   There was regular engagement between the Council and the event organiser throughout October and November 2022, with site meetings held on 24 October, 3 November and 21 November;

4.7.2   Site inspections also took place on 2 December and 9 December with Council officers; and

4.7.3   Event Planning Operations Groups (EPOGs) took place on 27 October and 11 November. In addition, EPOG meetings for Hogmanay took place on 15 December and 23 December.

4.8   During the course of the discussions with the event organisers, and with particular reference to the meeting on 21 November, the following areas of non-compliance were discussed:

4.8.1   The installation of lighting poles and picket fencing;

4.8.2   Point loading on grass areas within root protection zones (where large structures were to be located) with the adequacy of ground protection beneath structures (e.g. pieces of plywood or concrete slabs); and

4.8.3   The location of attractions and activities within tree protection areas, the action taken to make space for these to be installed and the failure to act when issues were identified.

4.9   In order to discharge the planning permissions granted for East and West Princes Street Gardens, the Council wrote to the event organiser on 6 December 2022 highlighting these concerns and requested information to be provided within five days in order that the conditions could be discharged. This was followed up on 12 December with images from the visit which took place on 9 December.

4.10   The event producer took action to action to address some of the issues immediately, and for others sought clarity and/or support. However, there were some instances where it was not possible to address the concerns raised (e.g. where stalls or attractions were already in situ).

4.11   Examples of the action taken included: tree protection zones being improved and increased where possible, items which did not require to be on-site were removed, and following up on issues (such as point loading) with contractors.

4.12   A report of handling was published by the Planning Service which highlighted the tree protection issues (alongside a small number of other concerns which had been raised.

Contractual and other protections for future events

4.13   The Council's Trees in the City Action Plan and the Tree Protection Plan for East Princes Street Gardens are currently being refreshed and will be reported to Committee in October 2023.

4.14   As part of this refresh, officers are considering the following processes by which compliance with the appropriate plan can be effectively monitored and enforced:

4.14.1 As is currently the case, certain activities that have a long duration (over 28 days) require planning permission. In determining any application, the Planning Authority must be satisfied that the arrangements for the activity are in line with Planning legislative requirements and guidance. Failure to comply with any conditions set will be enforced by the Planning Authority, supported by parks colleagues (where necessary);

4.14.2 Updating the contractual terms and conditions for the use of parks for events and filming, as part of the development of the Use of Public Spaces for Events and Filming Policy implementation plan;

4.14.3 Developing clear Key Performance Indicators (KPIs) for events which take place in parks, relating to tree protection and sustainability;

4.14.4 Proposal to include an audit of the Council's processes for monitoring and enforcing tree protection issues in 2025/26 (following one full year of implementation of the new plan arrangements). This is to be discussed with Internal Audit colleagues in advance of the audit plan for 2025/26 being finalised.

4.15   In addition to the above, officers are also considering whether it may be appropriate to create formal event infrastructure in Princes Street Gardens (which would designate specific areas for activities and events) to minimise the risk of the tree protection plans not being adhered to, and to consider upgrading the power supply within the gardens to minimise the use of generators in the future.

4.16   Officers will also consider if any further measures and/or conditions can be introduced to minimise further the environmental impacts of events in parks.

4.17   In order to ensure that adequate tree protection measures are in place, the Council will work with event organisers to develop plans for each event. The Council will prepare information and guidance on the tree-related constraints within the area which the event is planned and would then expect the event organiser to demonstrate how they will adhere to these arrangements. For larger events, event organisers may be asked to submit their own tree protection plans and Council officers will provide guidance and support for this if required.

4.18   The Council will reserve the right to stop events taking place if the risk of damage to parks and greenspaces, including trees, is deemed serious enough. The

arrangements for this will be set out in the guidance for event organisers and within the terms and conditions for using a park or greenspace.

4.19 Should any issues arise during the planning or operation of an event, any issues raised will also be shared within the relevant EPOG and any actions agreed will be recorded. This ensures that there is a written record of the issues and the actions to be taken. Monitoring of the actions agreed will form part of the on-going APOG process.

4.20 Officers will also investigate the mechanisms by which charges could be levied for the following activities:

4.20.1 To invest in planting new trees, whether that be through contractual community benefits or via an increased reinstatement bond. This would not be considered to condone damage to trees as a result of events in parks or greenspaces but could be used to contribute to the Council's Million Tree City objectives and to share the responsibility for future tree planting replacements should these be necessary; and

4.20.2 To provide on-site supervision of installation, operation and removal from site, particularly for larger scale events. This would enable the Council to ensure that tree protection measures are being adhered to and to deal with any issues as they arise. While it may not be necessary to have someone on-site at all times, ensuring that there is someone available to monitor the operational arrangements would minimise the likelihood of issues emerging during or after an event. This was in place for Christmas 2022/23 but, at the time of installation, it was it was not possible to have the dedicated Council officer on site.

4.21 An officer working group has been established to discuss the challenges and issues of organising events and activities in parks and greenspaces. As well as dealing with practical issues in event planning, this group will also raise awareness of the importance of tree protection (and other constraints) within the Council and with contractors and stakeholders.

5. Next Steps

5.1 Officers will continue to refresh the Trees in the City Action Plan and the Tree Protection Plan for East Princes Street Gardens (as set out in the main report), taking forward the actions outlined in advance of reporting back to Committee.

5.2 This includes developing detailed plans of both East and West Princes Street Gardens to ensure that there is a clear understanding of the tree locations, root protection areas and crown spread. This is likely to form the basis of the guidance which will be made available to event organisers.

5.3 Consultation on the Trees in the City Action Plan will also be progressed, with the outcome of public consultation being reported to Committee in October 2023.

Christmas 2023

5.4   In preparation for Christmas 2023, officers are working closely with Unique Assembly in planning for the upcoming year. Unique Assembly are also engaged as part of the work which Council officers are doing within the tree protection working group.

5.5   This will include ensuring that the tree constraints in East and West Princes Street Gardens are clearly identified and understood.

5.6   Detailed discussions will continue in respect of planning for Christmas 2023 and issues will be discussed between officers and the event organisers informally and through EPOG. A Tree Protection Management Plan will also be prepared by the event organiser, with input from external stakeholders to ensure best practice, for submission as part of their planning application.

6.   Financial impact

6.1   There are financial impacts associated with implementing, monitoring, and supervising events and ensuring tree protection plans and measures are properly implemented.

6.2   As noted above, officers will investigate the potential for charges to be introduced to support effective planning and operation of events in parks and greenspaces.

7.   Stakeholder/Community Impact

7.1   Tree protection arrangements are currently being revised in recognition that improvements are required.

7.2   Public consultation will be progressed on the Trees in the City Action Plan once refreshed, and the results of this will be reported to Committee.

7.3   As part of the development of the Use of Public Spaces for Events and Filming policy and guidelines, officers will ensure that appropriate stakeholder and community engagement is incorporated.

7.4   An integrated impact assessment and a strategic environmental assessment will be developed alongside the refresh of the Trees in the City Action Plan and the Tree Protection Plans for East and West Princes Street Gardens.

8.   Background reading/external references

8.1   None.

9.   Appendices

9.1   None.

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Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Guidance on Park Lighting

Executive/routine	**Executive**
Wards	**All**
Council Commitments	

1.   Recommendations

1.1   Culture and Communities Committee is asked to:

1.1.1   Approve the prioritisation framework which has been developed to identify where improvements in park lighting would benefit the city's parks and open spaces (Appendix 1), including the list of schemes which have been identified as the top 10 for improvement (paragraph 4.5);

1.1.2   Note the park lighting strategy which will be used to determine the order in which parks will receive lighting investment using Council funds;

1.1.3   Note the intention to seek match funding to supplement the Council's allocation of £500,000 for park and open space lighting improvements across the city; and

1.1.4   Agrees to proceed with the allocation of this funding for lighting in the order as set out in the park prioritisation framework, noting the aim of officers to seek to attract sufficient funding to be able to implement lighting improvements in the top 10 priority parks at least (as set out at paragraph 4.5).

Paul Lawrence

Executive Director of Place

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E-mail: steven.cuthill@edinburgh.gov.uk | Tel: 0131 529 5043

Report

Guidance on Park Lighting

2. Executive Summary

2.1 This report summarises the development of a prioritisation framework to progress lighting schemes in parks and open spaces and provides and update on the development of technical guidance which will support the implementation of detailed lighting designs across the city's parks and open spaces (based on the prioritisation framework), subject to funding being available to progress such schemes.

3. Background

Parks and Open Spaces

3.1 Parks and open spaces throughout the city continue to adapt to changing use patterns and demands from increased use post-pandemic, as well as functioning as places that are essential to modern life in the city.

3.2 Avoiding the heat of the day during the summer, a desire to enjoy parks in the evening, and increased night-time economy in the city, dog walking, and other recreational activity, also encourage people to want to use parks and open spaces at night.

3.3 Parks and open spaces also provide havens for wildlife as well as important routes for people to move around the city by cycle and on foot.

Safety in Parks and Open Spaces

3.4 However, for some people, parks and open spaces are unwelcoming places, especially at night, when fear of crime and concerns for personal safety are heightened. This can lead to night-time avoidance of parks and open spaces. Entrapment (from unkempt greenery), presence of others, and prospect (visual overview of nearby surroundings) also contribute to avoidance and/or detour and impact people's route choices after dark. While this may be considered a perceived risk, unfortunately for some it can become a reality due to experiencing incidents of crime, anti-social behaviour, or unwanted attention.

3.5 The impact of night-time avoidance can be affected by other factors too. Individual traits, experiences, and perceptions of both social and physical environment can affect people's choices.

3.6 Following a series of high-profile violent crimes against women in public, women and girls' feelings of safety have become central to policy and public debate about creating safer public spaces.

3.7 Safety in parks and open spaces for all users is of prime importance and helps to create more socially cohesive communities. It is important that the Council aims to ensure everyone feels equally able to use, enjoy, and benefit from parks and open spaces at any time.

3.8 The Edinburgh Community Safety Partnership is currently focusing on women's safety, especially in parks and open spaces. In particular, Council officers and Police Scotland looked at lighting levels across the Meadows and Bruntsfield Links in March 2022 and found that while the area was generally well-served with high-level lighting, dark areas were identified around buildings. It was also identified that high level lighting was also likely to be impacted by leaf cover, and resolving issues with vegetation management would improve sightlines for path users.

Park Lighting

3.9 Lighting helps to transform these important spaces that play a vital role in the social and economic life of the city.

3.10 Requests for park lighting have increased in recent years. This is in part due to increased numbers of people having enjoyed opportunities for exploring local parks and open spaces during the pandemic, as well as improving safety within and through spaces, particularly for women and young girls who often feel most at risk at night when walking alone in or near open spaces.

3.11 In December 2022, Committee heard a deputation from Living Rent (Leith Branch) requesting lighting be improved in Leith Links. While some of the paths are lit, other sections are unlit. Their public engagement with "The Dark is Scary - Light Up Leith Links" demonstrated the level of support for such upgrade works.

3.12 Research tends to suggest safety in parks is more acutely felt by women, young girls, and those who might feel most vulnerable in society. A recently published study on safety of women and girls was undertaken in parks in West Yorkshire. The study found women and girls highlighted the need for better lighting, visible security, help points, and more staff presence.

3.13 The study also found women do not feel lighting parks will necessarily make parks feel safer and there were diverse views about the impact lighting will have on park safety. However, it was a component part among changing societal views and changing predominantly male behaviours towards women.

3.14 Metropolitan Police data on reported park crime in London parks showed men were twice as likely as women to be victims of crime in parks. However, anecdotal evidence suggests many women feel nothing will be done or that it is too small an offence to warrant reporting incidents to the Police and therefore are not inclined to do so.

4.   Main report

4.1   As noted above, lighting in parks can help encourage people to visit parks and open spaces. However, providing effective lighting spaces is more challenging than public lighting along streets and roads as lighting outdoor space has to combine technical solutions with the unique features of green space environments (that also provide valuable habitats for wildlife, trees, spaces for events, sport, and traffic-free place)s.

4.2   Every design proposal also needs to consider improving lines of sight, proximity of entrances and exits, vegetation overgrowth, and importance of routes to local communities.

In 2022/23, the Council commissioned an audit of existing paths within parks and open spaces with the aim of prioritising for lighting. In addition, a lighting strategy was also developed.

Audit of existing paths within parks and open spaces

4.3   Appendix 1 summarises the conclusions of a desktop study carried out on which of the city's existing paths that cross a park are most suited for the installation of new lighting.

4.4   The initial analysis ruled out nature reserves, spaces with no dissecting paths, and where formal paths were already lit. The remaining parks and open spaces were then assessed against five key place-based dimensions:

4.4.1   The presence of local destinations (e.g. schools, residential areas, places of significant employment, and nearby medical centres);

4.4.2   Transport links (e.g. proximity to public transport links and use by cyclists or for walking);

4.4.3   Scottish Index of Multiple Deprivation (SIMD);

4.4.4   Connecting paths; and

4.4.5   Perception of safety (e.g. evaluation of personal security scores from Park Quality Assessments).

4.5   The scores for each dimension were weighted and the priority list was developed. The full list is included in Appendix 1, but the top 10 sites for lighting investment identified by the study are:

4.5.1   Hailes Quarry Park (Sighthill/Gorgie);

4.5.2   Gyle Park (Drum Brae/Gyle);

4.5.3   Hunter's Hall Park (Portobello/Craigmillar);

4.5.4   Ferniehill Community Park (Liberton/Gilmerton);

4.5.5   Roseburn Park (Corstorphine/Murrayfield);

4.5.6   Calton Hill (City Centre);

4.5.7   Princes Street Gardens (City Centre);

4.5.8 Harrison Park (Fountainbridge/Craiglockhart);

4.5.9 Leith Links (Leith); and

4.5.10 Pilrig Park (Leith Walk).

Park Lighting Technical Guidance

4.6 Draft technical lighting guidance for parks and open spaces has also been developed. This guidance is still being developed but once complete, it will set out a lighting philosophy for parks and open spaces (including lighting parameters, lighting equipment, environmental aspects, public engagement, and case studies).

4.7 The primary focus will be to provide 'the right light in the right place at the right time' (by focussing on the categorisation of route hierarchy). Therefore, different approaches are expected to be designed for primary, secondary, and tertiary routes. This will include:

4.7.1 Determining lighting parameters by function of the route, and could consider things such as ecology, focal points, heritage assets, festival and events, light art, and emergency lighting;

4.7.2 Including lighting design elements such as LED performance; style and housing of luminaires that provide the light source; posts and pole types; and lighting maintenance considerations; and

4.7.3 Environmental aspects such evaluation of ecological concerns; flora and fauna; energy use and power supplies for sustainability; and innovative solutions using solar, wind, and non-electrical sources.

4.8 Case studies from around the world will be used to demonstrate how parks and open spaces can be successfully lit.

Developing lighting designs

4.9 The priority listing (set out in paragraph 4.5 and in Appendix 1) will be used to inform the order in which lighting projects in parks and open spaces will be developed further.

4.10 In finalising the Park Lighting Technical Guidance, it is proposed to progress with lighting in one or more prioritised park sites (starting with Hailes Quarry Park) to act as a case study (or case studies).

4.11 Based on the work so far, there is no guarantee that every park or open space identified will be lit. Additional considerations for the feasibility stage include:

4.11.1 Design constraints affecting particular choice of lighting option;

4.11.2 Heritage, planning, or other consents required. Lighting of spaces within the World Heritage Site may be of a different style than lighting in other areas;

4.11.3 Site constraints, including proximity to power connections or suitability of solar or other alternative sources;

4.11.4 Risk of damage to tree roots or tree canopy by trenching for cabling or during installation of lighting columns;

4.11.5 Resident and/or user engagement, objections, and feedback. Concerns about light pollution, impact on privacy, light intrusion, increased vandalism, or anti-social behaviour; and

4.11.6 Additional costs associated with connecting to power sources including reinstatement of paths, verges, etc.

4.12 For some sites, special consideration will have to be given to, for example:

4.12.1 Changing use of the park and open space. For example, Princes Street Gardens is currently locked overnight, but this may change. In early evenings, especially in winter, lighting may allow increased use of certain routes through the gardens for visitors, and for commuters linking to public transport;

4.12.2 Events and festivals may benefit from parks and open spaces being better lit to enable greater use of outdoor spaces as venues; and

4.12.3 Using timers, dimmers, sensors, and other technologies to limit energy use or periods in which lighting operates and making best use of innovation to develop creative solutions that are affordable and maintainable.

Balancing needs of people and wildlife

4.13 Parks and open spaces are critical spaces for biodiversity in our city. The abundance of wildlife, flora, and fauna, make these spaces attractive places to visit. Many spaces, including the Meadows and Bruntsfield Links becomes attractive foraging area for bats over the summer and other wildlife year-round.

4.14 It is important to ensure that the installation of lighting is not at the expense of biodiversity. The Technical Guidance will help to ensure appropriate approaches are taken to balance the needs of people and with wildlife and biodiversity.

4.15 The impact of lighting on wildlife may be considerable for some sites, especially sites that have not been lit previously and therefore it is important to consider how technology has advanced and use innovative ideas and experimental lighting options in developing lighting solutions.

4.16 For example, experimental lighting has been trialled in Zuidhoek in the Netherlands where lamps have a wildlife-friendly red glow suitable for bats and nocturnal animals but switch to low-energy white light when sensors detect people approaching. The lights are energy-efficient and save electricity with dynamic dimming and scheduling, and also do not attract bugs as much as traditional lights. Bats are most active at night and play an essential role by pollinating plants, dispersing seeds, and feeding on insects.

5. Next Steps

5.1 Committee is asked to approve the prioritisation which has been completed (as outlined in paragraph 4.5 and in Appendix 1). Subject to approval, work will commence on the design of the first scheme for Hailes Quarry Park. The design

will allow officers to better understand the costs of designing and delivering a lighting upgrade on this scale, which will then further inform the affordability of the wider programme.

5.2 The Park Lighting Technical Guidance will continue to be refined with the pilot project (or projects) and it is hoped that further lighting designs will be completed and implemented during the financial year (2023/24).

5.3 In addition to installing new lighting, it is proposed to develop holistic lighting approaches for each park and open space so that any existing lighting can also be upgraded as part each project.

6. Financial impact

6.1 In 2022/23, £50,000 was allocated to developing the prioritisation framework and technical guidance. A further £100,000 was allocated to park lighting in 2022/23 and will be carried forward into 2023/24 in order to progress with piloting this new approach to park lighting schemes.

6.2 In addition, it is proposed to set aside £400,000 from the additional £3m allocated to parks and greenspace investment in 2023/24 for park lighting.

6.3 It is intended that the £500,000 available in 2023/24 will be used to implement the first scheme in Hailes Quarry Park and to progress other projects in due course. In addition, this allocation will be used as match funding to apply for £1m additional investment. Bids will be made to Sustrans and other funders to support this project.

6.4 The estimated capital investment required to light all 58 parks and open spaces identified is in the region of £1.5m.

6.5 As part of the development of detailed designs, consideration will also be given to the cost of long-term maintenance of installations and the energy costs associated with the luminaires.

7. Stakeholder/Community Impact

7.1 The report outlines the overall approach of the development of park and open space lighting projects. Lighting in parks should provide benefit to local communities in their movement through local spaces and support the aspirations of 20-minute neighbourhoods, sustainable communities, and improvements to health and well-being through active travel.

7.2 The impact of new lighting in some areas may be sensitive. Therefore, each lighting project will include public engagement in the design process. Where necessary, planning and other consents may be required, which will include opportunity for public consultation.

7.3 Council officers have worked closely with local friends of parks groups, community groups, and interest groups in developing lighting proposals and supported groups when making grant or other funding applications.

8. Background reading/external references

8.1 None.

9. Appendices

9.1 Appendix 1 – Park Lighting – Illuminating existing paths in Edinburgh's Parks
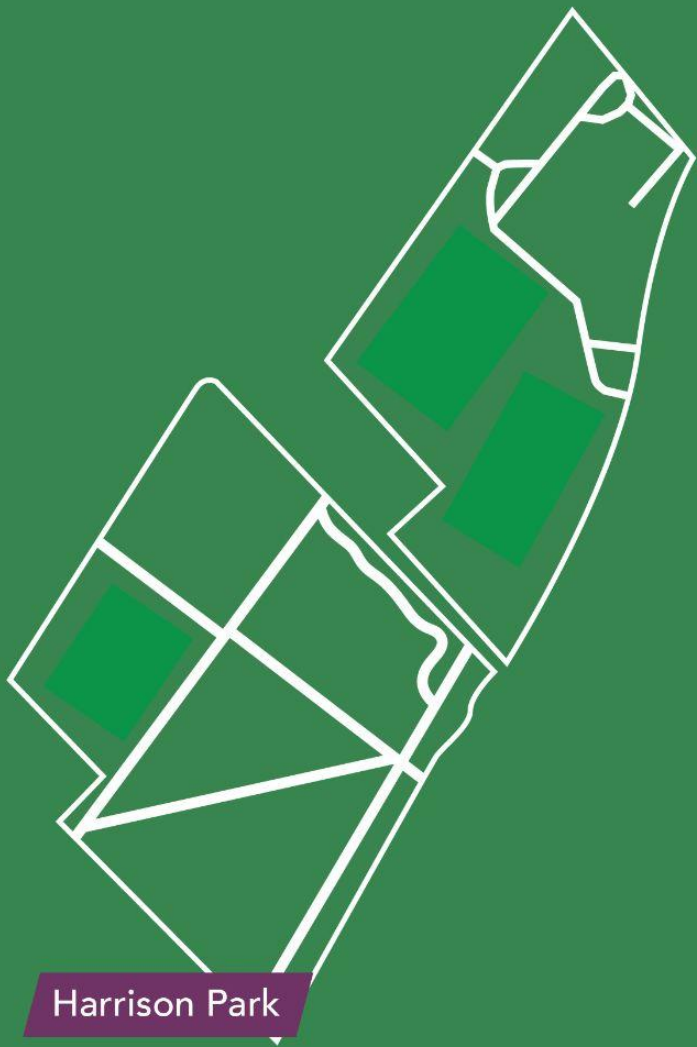
Harrison Park

Lochend Park

Park Lighting

Illuminating existing paths in Edinburgh's parks

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February 2023

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Introduction

Edinburgh is enriched by its public parks and aims to protect and enhance them for the benefit of people today, and in the future. This report focuses on one aspect of Edinburgh's parks; the formal paths used for walking, wheeling and cycling across a park. Specifically, it answers the question: *Which existing paths that cross a park are most suited for the installation of new lighting?*

The City of Edinburgh Council understands that people's perceived safety of being in unlit parks decreases after dusk. As the city's parks are often key connecting routes between destinations, this means that many active travel and public transport journeys are foregone - due to people choosing cars, motorbikes or other motorised transport to move around the city safely.

By illuminating the most appropriate paths at nightfall, the city aims to enhance the perceived safety of its parks and encourage their use as sites of connection. In so doing, it is expected that more people will adopt active travel and public transport journeys, and the city will reap the associated health, economic and environmental benefits.

In order to establish which parks and their dissecting paths are most suited to lighting, research was undertaken that considered a variety of factors holistically (see p. 5). Key texts informed analysis of the data, including the City of Edinburgh's Active Travel Action Plan[1] and 20 Minute Neighbourhoods Strategy[2], Scotland's Equally Safe Strategy[3],

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[1] https://www.edinburgh.gov.uk/downloads/file/25058/active-travel-action-plan-2016-refresh

[2] https://www.edinburgh.gov.uk/news/article/13222/developing-20-minute-neighbourhoods-to-meet-edinburgh-residents-needs-better-locally

[3] https://www.gov.scot/publications/equally-safe-scotlands-strategy-prevent-eradicate-violence-against-women-girls/

2

and Goal 11 of the United Nations' Sustainable Development Goals[4] that seeks to make cities inclusive, safe, resilient and sustainable. As such, this research paid special attention to the needs of those in vulnerable situations, women, children, disabled people and older people.

The next section describes the research approach and methods adopted; the results of which can be found in the table below (see pp. 10-17).

Project overview

The City of Edinburgh Council wished to discover which of its public parks had formal unlit paths where the installation of sensitive lighting would provide additional benefit for residents. The aim is to heighten people's sense of safety after dusk; encouraging them to use the parks as thoroughfares when walking, wheeling or cycling. As such, the research reported in this document was commissioned to study the parks and their unlit cross paths. Note that the research did not cover the installation of lighting to increase dwell time after dark.

Over five weeks, a desk-based investigation was conducted. The study was divided into two stages. The first stage was a shortlisting activity, where the 149 parks[5] in Edinburgh were assessed against three criteria, and ruled out of contention if appropriate:

1. Nature reserve:
   if the park was designated as a nature reserve, it was rejected
2. No dissecting paths:
   if there were no formal paths that crossed a park, it was rejected
3. Dissecting paths lit:
   if the formal paths were already lit, the park was rejected.

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[4] https://www.un.org/sustainabledevelopment/cities/

[5] https://www.edinburghoutdoors.org.uk/

3

Stage one identified a shortlist of 58 parks that were suitable candidates for assessment in stage two of the research. Those parks rejected are listed in the Appendix (see p. 19).

Harrison Park. Photo: JimCGlass, Public domain, via Wikimedia Commons

In the second stage, the research involved a systematic gathering of data for each park, which was analysed with rigour and scored to produce an ordered list of recommended parks. To be included in the study, each data set had to derive from a credible source and be applicable to all parks, e.g. the location of nearby primary schools was sourced from the Council's Open Spatial Data Portal.

Urban parks are entangled within the social, economic, cultural and environmental fabric of a city. In order to disentangle the multi-variable aspects of Edinburgh's parks, a bespoke framework was designed. It identified five critical place-based dimensions:

- Local Destinations
- Transport
- Scottish Index of Multiple Deprivation (SIMD)
- Connecting Paths
- Perceptions.

4

Having established these dimensions, where necessary, each one was further separated into 'aspects', e.g. Transport was divided into bus stops, cycle routes, tram stops and railway stations. A summary of each dimension follows.

Dimension: Local Destinations

This dimension addresses the spatial context within which individual parks are situated, reflecting the potential journeys that might arise within the immediate vicinity of the park. If a path were illuminated after dark, its use could be extended across the day - making the park's neighbourhood more liveable. This dimension also provides a sense of population density, thus indicating how many people would benefit from the illumination of paths that cross their local park.

Local Destinations breaks down the types of neighbourhood destinations into five aspects and identifies whether each one is located near to the park:
- Primary school: in catchment area
- Secondary school: in catchment area
- Residential areas
- Places of significant employment
- Medical centre: e.g. GP surgery and hospital.

In general, the more potential journeys that might arise within the local neighbourhood of the park, the more suitable it is considered for new lighting.

Dimension: Transport

Encouraging active travel is an important place-based strategy for the city. This dimension concentrates on journeys that might start and/or finish beyond the immediate vicinity of the park. Enabling the park to be valued and used as a safe and convenient connection for public transport and cycling routes after dusk, would cause greater numbers of people to choose walking, wheeling and cycling.

5

Here, transport is divided into four aspects and the proximity of each to the park is documented:
- Bus stops: specifically Lothian Buses which is a major provider
- Cycle routes: the National Cycle Route or Quiet Routes
- Tram stop
- Railway station.

In general, the more journeys that cross a park and extend beyond its local neighbourhood, the more suitable it is considered for lighting.

Dimension: SIMD

Many people in Scotland are not meeting physical activity guidelines, particularly in deprived areas. According to Public Health Scotland 'physical inactivity is one of the causes of premature death'[6] - City of Edinburgh has 12% of the 20% of most deprived data zones in the country. By lighting appropriate dissecting paths, there is an opportunity to increase physical activity and to reduce health inequalities, where the need is greatest.

This dimension looks at the relative deprivation of an area where a park is located. The study drew upon the overall rank of areas around the park as well as decile and quintile ranking. It also made note of high crime areas. In general, more deprived areas are considered as better candidates for new lighting, with high crime rates also increasing suitability.

Dimension: Connecting Paths

The previous three dimensions have focused on the location of the park through different lenses. This dimension is about the dissecting paths within parks. The nature of the path is considered in terms of its:
- Position or placement
- Location of exits
- Onward routes
- Connection to other park paths.

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[6] https://www.healthscotland.scot/health-topics/physical-activity/physical-activity-overview

6

The quality of path construction has not been included because the Council has a plan in place to improve the accessibility of Edinburgh's parks.

The functional characteristics of the crossing paths play a vital role in people's behaviour and decision-making, i.e. whether the paths will be used or not. This dimension reflects the utility of the paths in a park as one stage of a person's journey, whether locally or across the city. In general, the more the path through a park connects conveniently to other routes through the city and local destinations, the more suitable it is considered for illumination.

Dimension: Perceptions

Having people's lived experience of the parks, their attitudes and points of view, present in the research is important. It provides granular detail about the needs, opportunities and obstacles for new lighting from a human perspective. As such, the assessment of the suitability of new lighting for each park was strongly influenced by the interpretation of this dimension.

Perceptions collates subjective information from people who have experienced the parks and reflected upon specific characteristics; either as individual responses or as part of an overall assessment. The four aspects of the Perceptions dimension are:
- Personal Security Sentiment: Park Quality Assessments score history for Personal Security
- Park Quality Assessments Report 2022[7]
- Park Officers' Assessments: written responses for each of the four Localities

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[7] https://www.edinburgh.gov.uk/downloads/file/32202/parks-quality-report-2022

7

- Calvium's Perceived Safety Assessment[8]: path experience, e.g.:
    - Free growing or unmanaged vegetation
    - Good possibilities for overview and control
    - Escape routes
    - Visual access
    - Ease of movement
    - Unobstructed sight lines.

Assessing the dimensions

For each of the dimensions just outlined, their corresponding aspects were considered and the dimension scored out of 10; reflecting the assessment of that park's suitability for new lighting based on the individual dimension. The higher the score, the more suitable lighting seemed from the perspective of that dimension. For example, Harrison Park scored 7 out of 10 for Local Destinations as it has a primary school, residential properties and a medical centre nearby. Where appropriate, special attention was paid to the needs of those in vulnerable situations, women, children, disabled people and older people. Similarly, walking and wheeling were favoured over cycling in certain instances.

Once this part of the assessment process was complete, each park was in receipt of five scored dimensions. The five scores were combined to provide an overall score for each park - its suitability rating. However, it was necessary to reflect the relative importance of those dimensions in a park's overall score. For example, it was considered that a park's score on the Transport dimension should be more influential than that of the Local Destinations dimension. By weighting each dimension's score by its relative importance and summing the weighted scores into an overall suitability rating, each park's score reflects the relative importance of the five dimensions.

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[8] [Google Maps](#) and Google Street View

	Local Destinations	Transport	SIMD	Connecting Paths	Perceptions	Overall Score
Weight	3	6	5	10	8	Weighted sum of all dimensions

The relative weights of each dimension.

As noted, the dimensions that have relatively large weights have more influence in the overall score than the dimensions with smaller weights. It was determined that the functional characteristics of any path were of greatest significance (Connecting Paths), followed by the wealth of insights related to people's lived experience of individual parks (Perceptions). Practical interventions to support active travel and public transport will help to reduce Edinburgh's transport emissions greatly, thus improving health and quality of life, which is why Transport was ranked as the middle dimension. Taking account of aspects of the Scottish Index of Multiple Deprivation enabled the research to recognise areas of relatively high deprivation. Its inclusion in the framework and its weighting shows its importance. However, in comparison to the highest weighted dimension, Connecting Paths, it is only half as significant. Finally, Local Destinations was given the least influence as the complexion of the parks' neighbourhoods vary greatly.

Recommended parks

The table presents the outcome of the analysis. It shows the five scored dimensions for each park and the overall weighted score. The recommended parks have been grouped into bands of prioritisation for the installation of path lighting. The band changes at the point where there is a noticeable shift in the overall score, for instance, the second band (yellow) ends at the score 231 and the third band (red) starts at the score 218.

Park — Ward, Locality	Local Destinations (Weight:3)	Transport (Weight:6)	SIMD (Weight:5)	Connecting Paths (Weight:10)	Perceptions (Weight:8)	Overall Score (Weighted sum)
Hailes Quarry Park — Sighthill/ Gorgie SW	7	9	6	10	9	277
Gyle Park — Drum Brae/ Gyle NW	9	9	4	10	9	273
Hunter's Hall Park — Portobello/ Craigmillar NE	9	6	9	9	9	270
Ferniehill Community Park — Liberton/ Gilmerton SE	9	7	6	9	10	269

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Park — Ward, Locality	Local Destinations (Weight:3)	Transport (Weight:6)	SIMD (Weight:5)	Connecting Paths (Weight:10)	Perceptions (Weight:8)	Overall Score (Weighted sum)
Roseburn Park — *Corstorphine/ Murrayfield NW*	9	9	5	9	9	268
Calton Hill — *City Centre SE*	8	8	6	9	9	264
Princes Street Gardens — *City Centre SE*	9	10	6	8	8	261
Harrison Park — *Fountainbridge/ Craiglockhart SW*	7	7	3	10	10	258
Leith Links — *Leith NE*	9	8	6	9	7	251
Pilrig Park — *Leith Walk NE*	8	5	6	9	9	246
Redhall Park — *Sighthill/ Gorgie SW*	7	9	3	9	8	244
Allison Park — *Almond NW*	8	7	4	8	9	238
Regent Road Park — *City Centre SE*	7	7	6	8	8	237

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Park — Ward, Locality	Local Destinations (Weight:3)	Transport (Weight:6)	SIMD (Weight:5)	Connecting Paths (Weight:10)	Perceptions (Weight:8)	Overall Score (Weighted sum)
Easter Drylaw Park — Inverleith NW	7	7	6	8	8	237
Nicolson Square Gardens — Southside/ Newington SE	8	7	7	7	8	235
Ratho Station Park — Almond NW	3	7	6	8	9	233
Rosefield Park — Portobello/ Craigmillar NE	6	6	5	9	8	233
Baronscourt Park — Craigentinny/ Duddingston NE	8	7	3	8	9	233
Braidburn Valley Park — Morningside SE	7	7	1	10	8	232
Saughton Park and Gardens — Sighthill/ Gorgie SW	9	9	6	8	5	231
St Katharine's Park — Liberton/ Gilmerton SE	4	5	8	8	7	218

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Park Lighting: Illuminating existing paths in Edinburgh's parks

Park — *Ward, Locality*	Local Destinations (Weight:3)	Transport (Weight:6)	SIMD (Weight:5)	Connecting Paths (Weight:10)	Perceptions (Weight:8)	Overall Score (Weighted sum)
Lochend Park — *Craigentinny/ Dunningston NE*	8	5	9	8	4	211
Montgomery Street Park — *Leith Walk NE*	7	6	5	7	7	208
Coates (Crescent) Gardens — *City Centre SE*	7	7	5	8	5	208
Hillside Crescent Gardens — *Leith Walk NE*	6	7	4	8	6	208
Davidson's Mains Park — *Almond NW*	7	6	5	6	8	206
London Road Gardens — *City Centre SE*	8	8	4	7	5	202
Figgate Park — *Split: Craigentinny/ Duddingston and Portobello/ Craigmillar NE*	7	6	7	6	6	200
Rocheid Path — *Inverleith NW*	7	7	3	7	6	196

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Park — Ward, Locality	Local Destinations (Weight:3)	Transport (Weight:6)	SIMD (Weight:5)	Connecting Paths (Weight:10)	Perceptions (Weight:8)	Overall Score (Weighted sum)
Marchbank Park — *Pentland Hills* *SW*	5	5	2	7	7	181
Fairmilehead Park — *Colinton/ Fairmilehead* *SW*	7	6	3	6	6	180
Orchard (Brae) Park North and South — *Split: Inverleith and Corstorphine/ Murrayfield* *NW*	8	5	1	6	7	175
Dundas Park — *Almond* *NW*	7	7	4	5	5	173
Inverleith Park — *Inverleith* *NW*	10	4	1	4	8	163
Henderson Gardens Park — *Leith* *NE*	4	8	10	1	4	152
Colinton Mains Park — *Colinton/ Fairmilehead* *SW*	5	6	6	3	5	151
Ferry Glen — *Almond* *NW*	9	6	4	4	3	147

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Park Lighting: Illuminating existing paths in Edinburgh's parks

Park — Ward, Locality	Local Destinations (Weight:3)	Transport (Weight:6)	SIMD (Weight:5)	Connecting Paths (Weight:10)	Perceptions (Weight:8)	Overall Score (Weighted sum)
Spylaw Park — *Colinton/ Fairmilehead SW*	3	5	2	9	0	139
Victoria Park — *Forth NW*	7	7	7	1	3	132
St Mark's Park — *Inverleith NW*	7	6	4	3	3	131
Gayfield Square — *City Centre SE*	8	7	4	1	3	120
Craigmillar Castle Park including Hawkhill Woods — *Split: Southside/ Newington and Portobello/ Craigmillar Split: SE and NE*	9	6	8	0	0	103
Bruntsfield Links — *Morningside SE*	10	7	3	0	2	103
Inchcolm Park — *Almond NW*	5	3	5	2	3	102
Hopetoun Crescent Garden — *Leith Walk NE*	8	7	4	0	2	102

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Park — Ward, Locality	Local Destinations (Weight:3)	Transport (Weight:6)	SIMD (Weight:5)	Connecting Paths (Weight:10)	Perceptions (Weight:8)	Overall Score (Weighted sum)
St Margaret's Park — *Corstorphine/ Murrayfield NW*	7	4	5	2	1	98
Drumbrae Park — *Drum Brae/ Gyle NW*	7	6	6	1	0	97
Portobello Park — *Portobello/ Craigmillar NE*	7	4	6	2	0	95
Atholl Crescent Gardens — *City Centre SE*	5	7	4	0	2	93
Meadows — *Split: City Centre and Southside/ Newington SE*	10	6	5	0	0	91
Bauks View — *Southside/ Newington SE*	6	5	6	0	1	86
King George V Park (Currie) — *Pentland Hills SW*	3	3	4	1	3	81
St Patrick Square — *Southside/ Newington SE*	2	5	3	1	2	77

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Park — Ward, Locality	Local Destinations (Weight:3)	Transport (Weight:6)	SIMD (Weight:5)	Connecting Paths (Weight:10)	Perceptions (Weight:8)	Overall Score (Weighted sum)
River Almond Walkway — Almond NW	3	3	1	2	2	68
Starbank Park — Forth NW	2	4	4	0	1	58
Hays Park — Portobello/ Craigmillar NE	4	0	9	0	0	57
Gypsy Brae — Almond NW	0	2	6	0	0	42
Colinton and Craiglockhart Dells — Split: Fountainbridge/ Craiglockhart and Colinton/ Fairmilehead SW	3	2	1	0	0	26

These 58 parks were shortlisted from an initial set of 149 parks in Edinburgh.

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Conclusion

The process undertaken in this research, of systematically evaluating and assessing Edinburgh's parks through multiple lenses, has addressed the central question: *Which existing paths that cross a park are most suited for the installation of new lighting?*

The research was divided into two stages. The first stage was a shortlisting activity, where Edinburgh's 149 parks were assessed against three criteria, and ruled out of contention if appropriate. The second stage evaluated the 58 shortlisted parks using five critical place-based dimensions.

The table above provides the outcome of the research. It shows the overall weighted score of each of the 58 parks assessed and places them into bands of recommended prioritisation.

Having established which parks are assessed to be most suitable for the installation of new lighting, there is now an opportunity to investigate their appropriateness through additional qualitative means, such as engaging community groups or assessment panels who use the parks.

It is anticipated that this research will support the Council to enhance the quality of life of Edinburgh's residents and help the city to meet its inspirational strategic vision.

Appendix

Parks rejected as candidates for Stage 2

Abercorn Park

Balgreen Park

Bellevue Crescent Gardens

Bingham Park

Blackford Hill and Pond

Blinkbonny Park

Bloomiehall Park

Braid Hills

Brighton Park

Burdiehouse Burn Valley Park
Local Nature Reserve

Buttercup Farm Park

Cairntows Park

Cammo Estate
Local Nature Reserve

Campbell Park

Clermiston Park

Corstorphine Hill
Local Nature Reserve

Cramond Foreshore

Cramond Walled Garden

Curriemuirend Park

Dalmeny Street Park

Deaconess Gardens

Dovecot Park

Drum Park

Dunbars Close Garden

East Pilton Park

Easter Craiglockhart Hill
Local Nature Reserve

Fauldburn Park

Fernieside Recreation Ground

Fountainbridge Green

Gardner's Crescent

Geddes Gardens

Glendevon Park

Gorgie/Dalry Community Park

Gracemount Community Park

Granny's Green

Granton Crescent Park

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Haugh Park

Hermitage of Braid
Local Nature Reserve

Holyrood Park

Inch Park

Jewel Park

Joppa Quarry Park

Keddie Park

King George V Park (Eyre Place)

King George V Park
(South Queensferry)

Lauriston Castle Gardens

Liberton Park

Little France Park

Malleny Park

Meadowfield Park

Meadows Yard
Local Nature Reserve

Meadowspot Park

Moredun Park (Gilmerton Park)

Moredun Woods

Morgan Playing Fields

Morningside Park

Mortonhall Community Park

Muir Wood Park

Muirhouse Millennium Linear Park

Murieston Park

Newcraighall Park

Parkside, Newbridge

Paties Road Recreation Ground

Pentland Hills Regional Park

Pentland View Park

Pikes Pool

Portobello Community Garden

Prestonfield Park

Prestonfield War Memorial

Ratho Park

Ratho Station Recreation Ground

Ravelston Park

Ravelston Woods
Local Nature Reserve

Redbraes Park

Redford Wood

Riverside Park

Schoolyard Park

Seafield Recreation Ground

Seven Acre Park

Sighthill Park

Silverknowes Park

Sir Harry Lauder Garden

Station Road Park

Stenhouse Place East Park

Straiton Place Park

Taylor Gardens

Union Park

Water of Leith

West Pilton Park

Whinhill Park

White Park

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Parks accepted as candidates for Stage 2

Allison Park

Atholl Crescent Gardens

Baronscourt Park

Bauks View

Braidburn Valley Park

Bruntsfield Links

Calton Hill

Coates (Crescent) Gardens

Colinton and

Craiglockhart Dells

Colinton Mains Park

Craigmillar Castle Park including Hawkhill Woods

Davidson's Mains Park

Drumbrae Park

Dundas Park

Easter Drylaw Park

Fairmilehead Park

Ferniehill Community Park

Ferry Glen

Figgate Park

Gayfield Square

Gyle Park

Gypsy Brae

Hailes Quarry Park

Harrison Park

Hays Park

Henderson Gardens Park

Hillside Crescent Gardens

Hopetoun Crescent Garden

Hunter's Hall Park

Inchcolm Park

Inverleith Park

King George V Park (Currie)

Leith Links

Lochend Park

London Road Gardens

Marchbank Park

Meadows

Montgomery Street Park

Nicolson Square Gardens

Orchard (Brae) Park North and South

Pilrig Park

Portobello Park

Princes Street Gardens

Ratho Station Park

Redhall Park

Regent Road Park

River Almond Walkway

Rocheid Path

Roseburn Park

Rosefield Park

Saughton Park and Gardens

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Victoria Park

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Inverleith Park
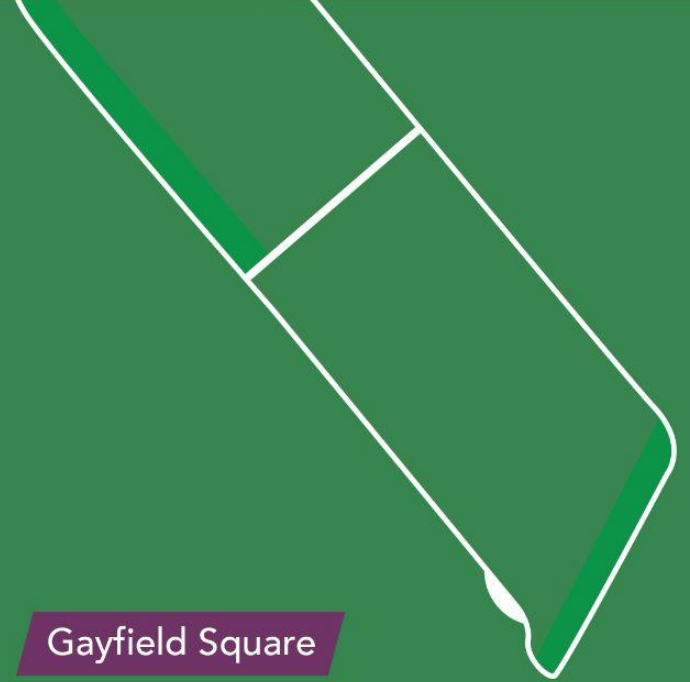
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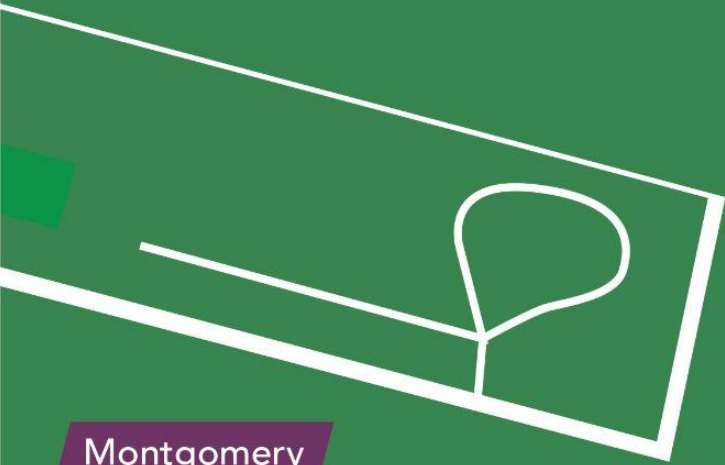
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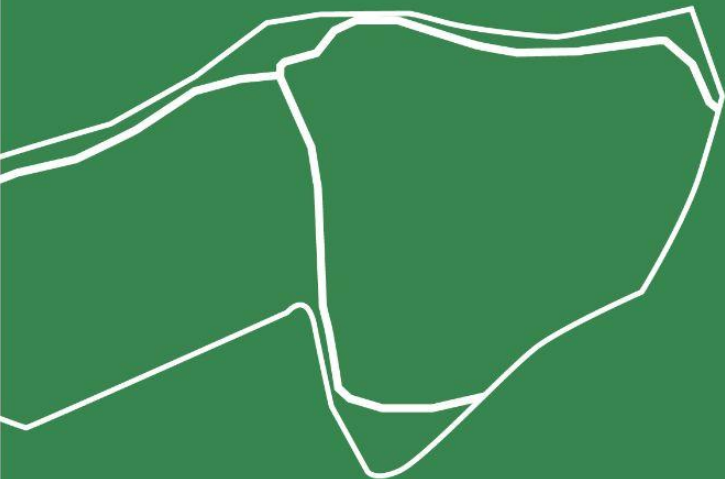
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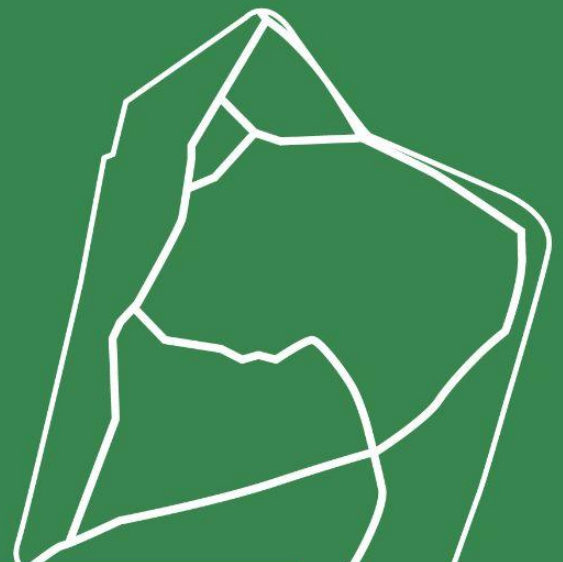
Hailes Quarry Park

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Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Response to motion by Councillor Thornley – Parks and Greenspace Investment following 2023 Council Budget

Executive/routine	Executive
Wards	All
Council Commitments	

1.   Recommendations

1.1   It is recommended that Committee approves the proposed allocations of funding, as set out in paragraph 4.3, to utilise the additional capital investment of £3m which was agreed as part of the Council budget for 2023/24 for parks and open spaces.

Paul Lawrence

Executive Director of Place

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Report

Response to motion by Councillor Thornley – Parks and Greenspace Investment following 2023 Council Budget

2.   Executive Summary

2.1   This report responds to an adjusted motion from Councillor Thornley on Parks and Greenspace Investment following the approval of the Council's budget for 2023/24. The motion requested a report setting out proposals to spend additional funding of £3m additional capital funding for parks and open spaces that was agreed at the meeting of Full Council on 23 February 2023.

3.   Background

3.1   Parks and open spaces throughout the city continue to adapt to changing use patterns and demands from increased use post-pandemic, as well as functioning as places that are essential to modern life in the city. As usage patterns have changed increased demand has arisen for investment in publicly accessible toilets along with calls for improved lighting in parks and open spaces.

3.2   The low level of condition of infrastructure (such as steps, paths, and handrails) in some parks and open spaces can present access difficulties for some people. Wear and tear, natural degradation, and other forms of deterioration to infrastructure can escalate and lead to priority works. Signs of undesirable behaviour (such as vandalism, graffiti, and damage) can impact people's image of safety and result in people spending less time engaged in healthy outdoor activity and make spaces less attractive to spend time in. Making issues safe bides time, but often necessitates works for proper reinstatement. Capital investment in priority works can reduce or delay the need for subsequent revenue expenditure.

3.3   Temporary toilets have been provided at Inverleith Park, the Meadows, and Leith Links over the summer for the last two years at a cost of around £140,000 per year. While this has provided much needed amenity for park users and visitors and helped address some areas of anti-social behaviour, it is not considered investment in permanent, long-term solutions.

3.4   Park lighting, alongside investment in public toilets and other parks infrastructure, can help towards encouraging people to make best use of the health benefits of being outdoors, make visits to parks and open spaces a more enjoyable experience, as well as safer places for everyone.

3.5   Investment in path upgrades and new path works can make more public parks and open spaces more accessible for everyone, as well as provide suitable surfaces for cycling. Some routes through parks and open spaces will benefit from carrying out path works and installing lighting at the same time to maximise the impact of investment and improve the visitor and user experience.

Approved Motion

3.6   On 7 March 2023, Culture and Communities Committee approved an adjusted motion by Councillor Thornley. The motion welcomed the outcome of the Council's budget setting process, part of which included an additional £3m of capital investment for parks and open space improvements and requested a outlining how best to prioritise spending with a focus on, but not limited to:

- Priority 1 and 2 repairs outlined in the Parks and Greenspace Investment report considered by Committee on 13 December 2022;

- Lighting in both Premier Parks and other parks; and

- Accessibility, including public toilets.

4.   Main report

4.1   Committee considered a Parks and Greenspace investment update report on 13 December 2022. This report highlighted progress in respect of the ongoing infrastructure surveys in parks and works undertaken to date.

4.2   It also identified that whilst the service is working towards tackling Priority 1 works there remained concern that, at that point in time, there was insufficient budget to address all outstanding Priority 1 and 2 works. Subject to market prices, Priority 1 works were estimated to cost £4.271m.

The following section of this report recognises that, whilst the £3m allocated for capital investment in parks and open spaces could be allocated to tackling Priority 2 works alone, the motion specifically requests consideration be given to parks lighting and accessibility (particularly public toilets) as well.

Spending Proposals

4.3   Officers have considered how the additional funding could be utilised most effectively and have suggested the following allocations (a more detailed summary of how these monies would be spent is provided in the following paragraphs):

4.3.1   £400,000 for park lighting improvements;

4.3.2   £500,000 for general accessibility improvements to paths;

4.3.3   £600,000 for permanent, publicly accessible toilets in Inverleith Park, the Meadows, and Leith Links; and

4.3.4   The remainder will be allocated for priority 1 and 2 works.

4.4 It is recommended that £400,000 is set aside for park lighting improvements. This will supplement £100,000 carried forward from 2022/23 to create a £500,000 fund to progress lighting initiatives. Further detail on proposals around lighting is subject to a separate report to this committee.

4.5 £500,000 is proposed for general accessibility improvements across the parks and open space estate. This will enable investment in path networks, including improving accessibility for people with disabilities and/or physical and visual impairments. External funding will also be sought to increase the available investment (as was the case recently for example at Gyle Park, where £89,000 of funding was awarded to improve and widen the path network within the park).

4.6 £600,000 is recommended for allocation towards the establishment of permanent publicly accessibly toilet facilities in key park locations, following on from temporary toilet provision during the pandemic. It is therefore suggested that the provision of toilets is focused on Inverleith park, the Meadows, and Leith Links. The approach to be this will be more holistic than just establishing the toilets themselves, with potential to explore the development of a café and/or community space alongside facilities and storage for on-site grounds maintenance teams. In addition, there are some existing buildings in Leith Links and Inverleith Parks which will undergo a condition survey to assess feasibility of these facilities being made publicly available for the 2023 summer period.

4.7 The temporary rental of toilets may be required for the 2022/23 summer period, subject to the assessment of building conditions.

4.8 The remaining funding is proposed to supplement the remaining funding available to tackle priority 1 and 2 works across the estate.

4.9 Committee is asked to note that these are currently indicative allocations and, subject to Committee approval of the proposed use for this funding, it is proposed to use the allocations flexibly within the overall £3m.

4.10 It is also proposed to seek other funding (both from internal sources (e.g. Active Travel investment) and external sources (e.g. Paths for All)) to supplement the proposed funding allocations wherever possible.

5. Next Steps

5.1 Subject to Committee agreeing the spending proposals outlined in this report, the proposed initiatives will commence being progressed.

5.2 Progress updates will be provided to Committee as part of the wider parks and open spaces investment reports.

5.3 Internal discussions are already underway with colleagues in respect of the potential to secure additional funding to support the activities outlined in this report.

6.   Financial impact

6.1   The Council approved additional capital funding of £3m for parks and open spaces within the Council budget for 2023/24. The main report sets out proposals for how this funding could be allocated to improve the city's parks and open spaces.

6.2   Wherever possible, the intention is to use some of the allocated budget to assist with making applications for match funding against external grants and assist with developing designs to support bid applications.

6.3   Ever increasing construction costs, procurement challenges, and availability of contracting resource may hamper project delivery.

6.4   Where capital outlay relates to investment in or creation of café/community space and accessible toilet buildings, financial options will be considered to find the most attractive funding solutions.

6.5   It is important to note that, while capital funding can be used for infrastructure investment, there may be longer term associated revenue costs associated with general maintenance and cleaning once new infrastructure is in place. These on-going revenue costs will be identified at the appropriate time and action taken to ensure that sufficient funding is available to meet these costs.

7.   Stakeholder/Community Impact

7.1   Investment projects for paths, park lighting, and café/community use buildings will greatly improve the visitor experience. A focus on accessibility will ensure proposals meet equalities requirements. Design of buildings, for example, will also need to comply with current regulations.

7.2   The report outlines broad suggestions on improvements. It is intended that individual site proposals will be subject to local community engagement appropriate to the proposal and where appropriate may require planning and other permissions to be sought.

7.3   Changes to buildings and park lighting installations, for example, will recognise the need to reduce carbon emissions from energy use and sustainable use of resources, and implement climate change adaptions to reduce rainwater run-off, minimise heat loss, conserve energy and water use, as well as integrate renewable power sources, etc.

8.   Background reading/external references

8.1   None.

9. Appendices

9.1   None.

Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Lawn Tennis Association Investment in Park's Tennis Courts

Executive/routine	Executive
Wards	All
Council Commitments	

1. Recommendations

1.1 Culture and Communities Committee is asked to note:

    1.1.1 The funding opportunity presented by the Lawn Tennis Association (LTA) to refurbish four tennis court sites across Edinburgh; and

    1.1.2 The requirement to adopt the LTA's Clubspark booking system and the installation of gate access systems in order to allow the investment to be realised at each of the courts.

1.2 Culture and Communities Committee is also asked to approve:

    1.2.1 Proceeding with development of a funding agreement with the LTA to secure funding of £139,641.61 for investment in four park tennis court venues in the city (Inverleith Park, Leith Links, St Margaret's Park and Victoria Park);

    1.2.2 The introduction of online booking for public access to the courts; and

    1.2.3 That the Council would retain responsibility for maintenance and refurbishment of the courts, as required, over the next 10 years and would cover the operational costs for the gate locking systems.

Paul Lawrence

Executive Director of Place

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Report

Lawn Tennis Association Investment in Park's Tennis Courts

2.   Executive Summary

2.1   This report provides details of a funding opportunity to refurbish four tennis court sites across Edinburgh and the steps the Council is required to take in order to realise this investment. The tennis courts which have been identified for investment are located in the following parks: Inverleith Park; Leith Links; St Margaret's Park; and Victoria Park. The tennis court at the Meadows is not included in the proposal.

3.   Background

3.1   In October 2021, the UK Government's Department for Culture, Media, and Sport announced a £30 million package to refurbish 4,500 public tennis courts to capitalise on a huge boost for British tennis following unprecedented success at the US Open by Emma Raducanu, Joe Salisbury, Gordon Reid and Alfie Hewitt.

3.2   The investment programme will provide funds to refurbish the courts surfaces, fencing, nets, and posts and install gate access technology.

4.   Main report

4.1   The Council have been in discussion with the Lawn Tennis Association (LTA) for several months about investment for tennis venues located in parks across the city. The sites identified by the LTA for potential investment are: Inverleith Park, Leith Links, St Margaret's Park, and Victoria Park. They are all maintained by the Council's parks and openspace team.

4.2   In order to benefit from the investment, local authorities have to agree to adopt the LTA's Clubspark booking system as well as the installation of gate access systems at each of the refurbished venues. The booking system is connected to smart gates, so when a customer books a court they are given a PIN code to access the site.

4.3   At present, tennis courts in parks across the city have open access (i.e. you do not need to book a court in advance and people can turn up and play for free). The only exception is the Meadows, which is managed by Edinburgh Leisure, where courts

have to be booked and paid for at certain times of the day through the year, but out with these slots open access is also available.

4.4   The current condition of the courts varies from site to site but in short, all venues need investment.

4.5   If refurbishment is to go ahead using the LTA funding, it would include repainting and / or resurfacing, repair or replacement of fencing and installation of the gate access technology.

4.6   The introduction of the booking system and gate access technology is viewed by the LTA as a positive move to increase use of tennis courts across the country. Research carried out suggests the public are more likely to use a tennis court if they can book in advance and know that it will be available to use when they turn up to play.

4.7   Use of tennis courts is also likely to increase if they are maintained to a good standard. The investment in the sites would bring the park courts up to a better and more consistent standard.

4.8   The introduction of booking systems and gate technology would also allow data to be collated on usage of tennis courts across the city.

4.9   The LTA require the Council to confirm that it would retain responsibility for maintenance and refurbishment of the courts (as required) over the next 10 years as well as covering the operational costs for the gate locking systems.

4.10   The Council's parks and openspace team will also provide the administrative support required to maintain the Clubspark booking system.

4.11   To support the cost to the Council for operating the booking system, place value on a court booking and to limit courts being booked and not used, a small administration charge will be placed on every booking. This charge will be in the region of £1 per booking.

4.12   The Council may consider introducing charges for the hire of courts in future. Usage data would be analysed following the refurbishment programme and if charges were considered appropriate, a report would be presented to the appropriate Committee. If charges for court hire were introduced, there would be times (probably off-peak) when access would be free.

5.   Next Steps

5.1   If Committee approve the recommendations in this report, officers will complete the funding agreement with the LTA, agree the timetable of refurbishment works across the tennis courts and plan the introduction of the Clubspark booking system.

5.2   The Council will also liaise with the LTA on press releases, public communications, and photo opportunities to publicise the investment and new access arrangements.

6. Financial impact

6.1 The Council are currently responsible for the maintenance of the tennis courts at Inverleith Park, Leith Links, St Margaret's Park and Victoria Park. The smart gates have an annual maintenance cost of £500 per annum per gate and this would be met from the Council's Neighbourhood Environmental Services budget. Income from the administration charge to customers would contribute to this cost.

6.2 The Council will also contribute £9,000 to improve the specification of fencing proposed for one of the sites. All other capital costs for the refurbishment of the tennis courts will be covered by the LTA funding.

7. Stakeholder/Community Impact

7.1 The Council has engaged with Friends of Inverleith Park to discuss the investment opportunity, the improvements and the changes that would be introduced if the project proceeded. Officers have engaged with community and stakeholder groups at the remaining park sites about the proposals.

7.2 Users will have to book tennis courts on-line in order to access the facilities. This is a change to the current operation model for the four sites at Leith Links, Inverleith Park, St Margaret's Park and Victoria Park.

8. Background reading/external references

8.1 None.

9. Appendices

9.1 None.

Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Edinburgh Museums and Galleries: Policy Renewals 2023-2026

Executive/routine	Routine
Wards	All
Council Commitments	

1. Recommendations

1.1 It is recommended that the Committee:

1.1.1 Approves the appended Museums and Galleries: Collections Development Policy 2023-2026;

1.1.2 Approves the appended Museums and Galleries: Temporary Exhibitions Policy 2023-2026; and

1.1.3 Notes that, subject to approval of the above recommendations, the next update to these policies will be submitted to the appropriate Executive Committee in 2026.

Paul Lawrence

Executive Director of Place

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Report

Edinburgh Museums and Galleries: Policy Renewals 2023-2026

2.   Executive Summary

2.1   This report seeks approval for two updated museums and galleries policies – Collections Development Policy and Temporary Exhibitions Policy. If approved, these polices will be valid from the date of approval until 2026.

3.   Background

3.1   The previous Collections Development Policy (2018-2022), which was previously approved by the Culture and Communities Committee at its meeting on the 20 March 2018 has expired and the revised policy needs approval.

3.2   The previous Temporary Exhibitions Policy (2018-2022), which was previously approved by the Culture and Communities Committee at its meeting on the 20 March 2018 has expired and the revised policy needs approval.

4.   Main report

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

4.2   The proposed new Collections Development Policy is attached at Appendix 1. It provides a framework for responsible and ethical acquisition and disposal of collections.

4.3   The policy is structured in accordance with the National Accreditation Scheme's current guidelines and formal approval is a requirement to ensure that Accreditation status is maintained. The policy provides a synopsis of the history and scope of the Council's current collections and identifies priorities and themes for future collecting. It explains how acquisitions are made, lists those institutions with similar or related collecting policies, references existing legislation that governs aspects of what we collect, and outlines procedures relating to disposal.

4.5 **Temporary exhibitions** have been a key feature of MGE since the 1970s. They are shown in the City Art Centre, Museum of Childhood, Museum of Edinburgh, Queensferry Museum and Travelling Gallery, which has a national remit and is a Regularly Funded Organisation of Creative Scotland.

4.6 Temporary exhibitions fulfil several different functions. They attract diverse visitors to venues and promote public engagement on a range of subjects. They enable presentation of permanent collection items in new contexts and the display of loan material that might not otherwise be available to the public. Temporary exhibitions advance scholarship, knowledge and understanding in different disciplines and media. They serve a social function and act as a platform for education and learning activities. All major museums and galleries stage temporary exhibitions.

4.7 The proposed new Temporary Exhibitions Policy 2023-2026 is attached at Appendix 2. It defines the aims and programme focus across the museums and gallery service, including the Travelling Gallery.

4.8 A review of the previous policy was undertaken and it has now been updated in accordance with best practice, as stipulated by the Accreditation Scheme for Museums and Galleries in the UK.

4.9 The policy is structured in accordance with the national Accreditation Scheme's guidelines. It describes the methods used and people involved in planning the programme of temporary exhibitions and the criteria used in their selection. It explains how exhibitions are developed and implemented, the important role of public programmes and retail as part of the overall exhibition package, and outlines the processes involved in the evaluation and review of exhibitions.

4.10 Both policy documents have been informed by the recently approved Citywide Culture Strategy and the City of Edinburgh Council Business Plan, addressing its aims in relation to poverty, sustainability, wellbeing and equality. They also reflect priorities expressed in Scotland's Museums and Galleries Strategy (2023-2030) produced by Museums Galleries Scotland on behalf of the Scottish Government

5. Next Steps

5.1 If approved, the policy documents will be shared with staff and relevant bodies as requested, they will also be published on the Council website (as part of the Policy Register) and will inform service plan actions and outcomes.

6. Financial impact

6.1 The costs involved in implementing the Collections Development Policy will be contained within the Culture and Wellbeing revenue budget.

6.2 Additional funding required to acquire new items for collections is secured through the Jean F. Watson Bequest Fund and through grants from the National Fund for Acquisitions, the National Art Collections Fund, the Heritage Lottery Fund, the Art Fund, the Friends of the City Art Centre and Museums, and other sources.

6.3   The costs involved in implementing Temporary Exhibitions Policy will be contained within the Culture and Wellbeing revenue budget. Additional funding to mount temporary exhibitions is secured through grants, sponsorship, ticket charges, retail items and partnership working.

7.   Stakeholder/Community Impact

7.1   Integrated Impact Assessments have been produced to accompany each policy document and are available on request.

8.   Background reading/external references

8.1   None.

9.   Appendices

9.1   Appendix 1: Museums and Galleries: Collections Development Policy 2023-2026.

9.2   Appendix 2: Museums and Galleries: Temporary Exhibitions Policy 2023-2026.

Museums and Galleries
Collections Development Policy 2023-2026

Implementation date 11 May 2023

Control schedule

Approved by	Culture and Communities Committee
Approval date	11 May 2023
Senior Responsible Officer	Joan Parr, Service Director Culture and Wellbeing
Author	Nico Tyack, Collections Information Officer
Scheduled for review	May 2026

Version Control

Version	Date	Author	Comment
0.1	08/03/2023	Nico Tyack	
0.2			

Subsequent committee decisions affecting this policy

Date	Committee	Link to report	Link to minute

Museums and Galleries Collections Development Policy 2023-2026

Policy statement

This Collections Development Policy is designed to align with MGE's Service Plan for 2023-2026. The Service Plan, which covers all our work, is informed by the recently approved [Citywide Culture Strategy (2023-2030)](#). The Collections Development Policy is also informed by the [City of Edinburgh Council Business Plan (2021-2024)](#) and its aims in relation to poverty, sustainability, wellbeing and equality.

This policy is informed, and is a requirement of, the [UK Museums Accreditation Scheme](#), delivered in partnership across the UK, and in Scotland by Museums Galleries Scotland. It also conforms to standards and practice as set by Treasure Trove and the Chartered Institute for Archaeologists Standards and Guidance.

This policy reflects the vision of [Scotland's Museums and Galleries Strategy 2023-2030](#) produced by Museums Galleries Scotland on behalf of the Scottish Government and its focus on the post-pandemic period, wellbeing, the climate crisis and decolonisation. It also speaks to the aims of the [Museums Association's Strategic Framework (2020-2025)](#), which aims to empower museums across the UK to positively change lives.

It is designed to sit alongside and reflect work being undertaken internally by the MGE Inclusion group, the Decolonisation working group and the Temporary Exhibitions group, as well as the Learning and Engagement Framework being developed by the service.

Scope

This policy sets out:

- Framework for future collecting, and limits to collecting practice;

- Framework for rationalisation and disposal;

- Ethical and legal context of acquisitions and disposals;

- Context, approvals and outline of acquisition and disposal procedures;

- Mechanisms to prevent the development of documentation backlogs; and

- Provisions for maintaining and backing up Accession Registers.

MGE is the City of Edinburgh Council's Museum Service. We enable people to connect with the city, its many histories and its role in presenting art from around the world. We

do this through our collections, temporary exhibitions and engagement activities, both physical and digital. We balance our responsibility to preserve, display and interpret collections with our mission to encourage debate, interaction, reflection and exploration.

The collections have developed from the original Corporation Museum founded in the late 19th century, and are now estimated at 200,000 items. Other than being selected for possible display in permanent and temporary exhibitions, offers of acquisitions are assessed according to strict criteria. These consider relevance to existing collections, collecting themes and priorities, and their potential relevance to any future research, educational or engagement opportunities (in person or digitally) as well as taking into consideration the particular condition of, or potential hazards presented by, individual items.

MGE is committed to developing collections which are representative of all of Edinburgh's communities. MGE's Service Plan highlights target audiences for the service, and will commit to developing consultative collecting practice with these audiences to ensure collections remain dynamic, relevant, accessible and inclusive.

Definitions

'MGE' denotes Museums and Galleries Edinburgh.

The Governing Body is the Culture and Communities Committee acting on behalf of the City of Edinburgh Council.

Policy content

1.   Guiding Principles

1.1   The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.2   MGE has a long-term purpose and holds collections in trust for the benefit of the public in relation to our stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

1.3   Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.4   MGE recognises our responsibility, when acquiring additions to our collections, to ensure that care of collections, information management and use of collections will meet the *r*equirements of the UK Museum Accreditation Standard.

1.5 This includes using [SPECTRUM 5.1 primary procedures](#) for collections management. We will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6 MGE will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

1.7 MGE will follow the principles and guidance of the Museums Association on disposal. MGE will review and monitor the condition of the collection, and collections will be subject to ongoing review as per the MA good practice guidelines. Disposal of objects will never be financially motivated.

2 History of the Collections

2.1 Museums and Galleries Edinburgh service

2.1.1 The City of Edinburgh Council manages 13 venues across the city. These venues in turn hold seven collections which together tell the story of Edinburgh's creativity, history, archaeology and diversity.

2.1.2 The collections are:

- applied art;

- archaeology;

- childhood;

- fine art;

- Lauriston Castle;

- social history (including Queensferry and Newhaven collections); and

- writers.

2.2 Development of the Collections

2.2.1 A detailed history of the various collections and documentation conventions can be found on the [Collections Management Procedures Manual](#).

2.2.2 The collections belonging to the City of Edinburgh Council have, like many municipal collections, evolved in various ways over many decades, and have developed as the service has grown.

2.2.3 Collecting by the Council began in the late 19th century. The earliest acquisitions were archival elements of the Burns and Scott collections now at the Writers' Museum. Acquisitions published in the Scotsman and the Council

Minutes show that the Corporation was acquiring three dimensional artefacts from the city's past. At this time, museums were concerned more with collecting items of municipal, institutional or national significance. The first publicly accessible Corporation Museum opened at the City Chambers in 1905. It subsequently moved to Lady Stairs House in 1913, and again in 1932 to Huntly House, now known as the Museum of Edinburgh.

2.2.4   The collection included historical items, fine and decorative art, and objects relating to Sir Walter Scott and Robert Burns, but eventually Fine Art, Decorative Art and the literary collections grew out as distinct collecting areas. The Museum of Childhood, Lauriston Castle and Queensferry Museum have always had discrete collections. Most recently, the opening of the People's Story in 1989 was the driving force for the development of the social history collections, focussing on the lives and work of ordinary people in the city.

2.2.5   The Museum of Childhood was founded by Councillor Patrick Murray in 1955. The museum has moved location several times but moved to the current location in 1957.

Implementation

3.1   Overview of current collections

3.1.1   The general intention of this policy is to strengthen the scope of our existing collections by acquiring new objects, including through purchase, which fill identified gaps in collecting practice. For most collections, it is the strong personal stories linking the objects to people, places and events which give the greatest meaning and long-term benefit.

3.1.2   Acquisitions may also be made of comparative material which complement or enhance our understanding of existing collections, such as associated events, people, contrasting materials, style and scope.

3.1.3   The policy also strengthens the care provision to collections by establishing ongoing monitoring and reviewing of collections to assess if they are in the best possible care. This may at times require responsible transfer to other museums whose collecting policies may be more relevant, or have the specialist resources to better ensure long term preservation of a specific item.

3.2   Applied Art

3.2.1   This collection is largely concentrated at the Museum of Edinburgh, with small groups of objects on display at The Writers' Museum, The People's Story and the Museum of Childhood.

3.2.2   The collection comprises five main elements:

- Edinburgh and Canongate silver from the 17th century to the present day;

- Edinburgh glass from the late 18th century to the present day;

- Scottish pottery, particularly from south-east Scotland dating from the late 18th century to the present day;

- Edinburgh and Canongate long-case clocks; and

- a small collection of Scottish jewellery from the 17th century to the present day.

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

3.3 Archaeology

3.3.1 This collection comprises both archaeological material and the numismatics collection. The Archaeological collection currently spans over 10,500 years of human occupation across Edinburgh, from Scotland's earliest settlers in the Mesolithic period (c.8500-4000 BC) through to the 20th century.

3.3.2 The collection's strength lies in its comprehensive coverage of Roman Cramond, the medieval and post-medieval burghs of Leith and the Old Town, the remains of their medieval/post-medieval inhabitants, and 18th-20th century pottery from the Portobello Potteries.

3.3.3 The small numismatics collection complements the archaeological collection and includes coins recovered from excavations (from Roman denarii to late-Victorian/ Edwardian coinage) in addition to Scottish coins, Scottish medals and communion tokens and a few commemorative medals. The Collections strength is its important collection of medieval coinage including items struck at the Edinburgh Mint and also a 15th century coin hoard from Leith.

3.3.4 It is noted that the archaeology collections can, and do, complement many of the objects held in the social history collections in particular the material from the excavations undertaken across the Portobello Potteries.

3.4 Childhood Collection

3.4.1 Accommodated in the Museum of Childhood, as well as the Museums Collection Centre, the City Chambers and Murrayburn Archive Store, the collection contains around 70,000 objects concerning every aspect of the concept of childhood.

3.4.2 The main themes of the collection cover:

- **Community life**: health and wellbeing; nursery, primary and secondary education; organised leisure groups, such as the Scouts and Guides and specialist interest clubs;

- **Domestic and family life:** furniture, furnishings and tableware; clothing and household textiles; infant raising equipment; photographs and personalia. This category also covers a wide variety of toys, games and dolls (board, card, electronic and physical games; construction, optical, musical, occupational and transport toys, craft and hobby items, dolls' houses and miniatures, dolls, soft toys, puppets, automata) as well as over 20 000 books, comics and magazines. Items of particular note include a mid-18th century wooden doll, known as a Queen Anne doll, and the 18 room dolls' house, Stanbrig Eorls; and

- **Personal life:** costume, in particular, Christening gowns and costume for infants and young children from the late-19th century to the mid-20th century; school uniform; fancy dress costumes; uniform of organisations such as the Guides, Scouts, Boys' and Girls' Brigades; jewellery, fans and other dress accessories.

3.4.3   The collection ranges in date from the 18th century to the present day and continues to make contemporary acquisitions. The collecting focus is on British childhood experiences, including the reach into the British Empire and experiences abroad, and also includes some non-imperial international representation. The largest proportion of the collection is from the late 19th and 20th centuries representing the growth of manufacture of the subjects covered.

3.4.4   Contact is made frequently with other Scottish museums which acknowledge the Museum of Childhood as the country's leading repository for historical childhood items. In turn, the Museum of Childhood will direct items offered for sale or as donations which have a strong local significance to an appropriate local museum.

3.4.5   The Museum of Childhood now represents the only UK based Museum of Childhood with a comprehensive breadth of collections, as other childhood collections have become theme or date specific. Consultations with other UK based childhood related collection holders are regularly made and the Young V&A and National Trust refer researchers towards the Museum of Childhood specialist collections.

3.4.6   The nature of the Museum of Childhood collections mean they complement the social history collections and are often used for public programme joint projects. Community outreach and exhibition projects also often use the Childhood collections as they have a universal relatability. The History of Childhood is a growing academic field and increasingly researchers use the Museum of Childhood collections for examples of material culture.

3.5 Fine Art

3.5.1 The entire Scottish Art collection at the City Art Centre has been Recognised as a Nationally Significant Collection under the Scottish Government Recognition Scheme, managed by Museums Galleries Scotland.

3.5.2 The Fine Art collection comprises oil and acrylic paintings, watercolours, drawings, prints, photographs, sculptures, tapestries and installation works. Ranging in date from the 17th century to the present day, it consists mainly of works by Scottish artists, artists working in Scotland, and works with a strong Scottish connection. It covers a wide variety of subject-matter, including portraits and figure studies, landscapes, still lifes, genre scenes and abstract compositions.

3.5.3 Although the collection is cared for at the City Art Centre, works are also displayed in the Museum of Edinburgh, the Writers' Museum, the Museum of Childhood, the City Chambers and many other public buildings in the City of Edinburgh.

3.5.4 The collection has five principal components:

- Artworks that derive from the City's original civic collection of paintings. These include portraits of notable Edinburgh figures, such as former Lord Provosts, and topographical views of the City;

- Artworks that have been transferred to the City's care from other art collections. These include works from the Scottish Modern Arts Association (presented in 1964), the Scottish Arts Council Collection (transferred in 1998), and the Edinburgh Schools Art Collection (transferred in 2011);

- Artworks that have been acquired since 1962 with funds given, and later bequeathed, by Miss Jean F Watson. All acquisitions are approved by the Jean F Watson Bequest Committee;

- Artworks that are accepted as donations from organisations and individuals; and

- Artworks on long-term loan to the City for purposes of display and research (all long-term loans are subject to the terms and conditions of formal loan agreements).

3.6 Lauriston Castle

3.6.1 The Reid Bequest comprises Lauriston Castle, its contents and grounds, left in trust to the nation by Mr and Mrs W R Reid. Since Mrs Reid's death in 1926, the Trust has been administered by the City of Edinburgh Council. The collections at Lauriston in part consist of items brought from the Reid's former home in Edinburgh. These collections form the basis of the furnishing in the house, but many further items were purchased, with specific locations or

decorative purpose in mind, to create the outstanding Edwardian interior which characterises Lauriston Castle today.

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

3.6.3 The collections comprise:

- British and Continental furniture, including a fine collection of Southern Italian commodes;

- Crossley Wool Mosaics;

- urns and vases made from the Derbyshire Fluorspar known as Blue John;

- Caucasian and near-Eastern rugs;

- Scottish, English and French clocks;

- a large collection of mezzotints and engravings;

- a group of Italian flower paintings; and

- an extensive collection of Sheffield Plate.

3.7 Social History (including Queensferry and Newhaven)

3.7.1 This collection tells the story of the people who have lived, or live and work in Edinburgh. It spans The People's Story, the Museum of Edinburgh, Queensferry Museum and the collection associated with the former Newhaven Heritage Museum.

3.7.2 The collection is limited to the geographical boundaries of the City of Edinburgh Council, which includes the Fife coastline from Joppa to South Queensferry, and the northernmost reaches of the Pentland Hills.

3.7.3 The material of which it is made up encompasses four main subject areas:

- **Community life** in Edinburgh (organisations such as Friendly Societies, cooperative movement, etc; political life in the city; local government and law enforcement; health, welfare and sanitation; education; entertainment, sport and public amenities; communications and currency; warfare and life in wartime; local cultural traditions, folklore and characters; faith and religious life; representation of all Edinburgh's communities including black and other minority communities; LGBTQIA+ people);

- **Domestic and family life** in Edinburgh (household life and work, furnishings and fittings; household management: food, drink and

tobacco; and hobbies, crafts and leisure activities) from post-medieval times to the present day;

- **Personalia and dress history** of Edinburgh people (personal records and photographs, personal souvenirs; dress; and personal care and well-being). A collection of historic tartan costume, portions of early tartan, prints, and items relating to the production of tartan were donated by J Telfer Dunbar in 1950; and

- **Industry and work** in Edinburgh (labour organisations; agriculture and fishing; energy and water supply; mining; engineering and metalworking industries; manufacturing industries including food and drink, textiles, leather goods, footwear and clothing, timber and wooden furniture, printing and associated trades; rubber and plastics; construction trades; transport operations and communications; wholesale and retail distribution; hotels and catering; banking, finance, and insurance services; business services; cultural and recreational services and personal and domestic services). The collections include an impressive holding of trade union, political and friendly society banners and regalia.

3.7.4   The Haig collection was donated by the second Earl Haig in 1960. It is based at the Museum of Edinburgh, and documents the life and military career of Field Marshal Earl Haig. It contains personal belongings (including uniforms, ceremonial costume, decorations, freedom caskets, manuscripts, books, paintings, drawings, prints and photographs).

3.8   The Writers' Museum

3.8.1   The Robert Burns collection has been Recognised as a Nationally Significant Collection under the Scottish Government Recognition Scheme, managed by Museums Galleries Scotland, and in partnership with other collections in the Burns Scotland group of museums.

3.8.2   The Writers' Museum collection comprises personal belongings, manuscripts, early editions, commemorative items, paintings, drawings, prints and sculpture relating to Edinburgh's literary life and key writers, authors and poets.

3.8.3   Historically the collections have been primarily associated with Robert Burns, Sir Walter Scott and Robert Louis Stevenson.

3.8.4   The Stevenson Collections contains photograph albums compiled by the author, his family and friends. The Scott section includes items relating to the Scott Monument and its architect, George Meikle Kemp. The material associated with Robert Burns forms part of the Robert Burns Collection (which is distributed across Scotland).

3.8.5   There are a small number of items and books relating to Muriel Spark, Dorothy Dunnett and other contemporary writers.

3.9 Handling Collections

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

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

4   Themes and Priorities for Future Collecting

4.1   Service-wide themes

4.1.1 Our future collecting will be guided by the primary themes of

- collecting material relating to contemporary Edinburgh and wider Scottish society, visual arts and crafts;

- developing a collection which represents all of Edinburgh's communities and localities by understanding where they may be unknown or previously unexplored gaps in our collecting; and

- strengthening existing collections.

Collecting Edinburgh and beyond

4.1.2 Not all collections are geographically tied to the City of Edinburgh Council's boundaries. Each collection's remit is stated below. Where a collection has a specific geographic boundary, we will seek to collect material from within that area only.

Representing Edinburgh's communities by filling known gaps

4.1.3 We will actively work with communities currently underserved by our Service, including those who face barriers to access (as identified in our Service Plan) to discern gaps in our collections and make plans to fill those gaps through strategic collecting.

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

4.1.5 This work may occur as part of outreach, exhibitions, or other project work, or may be undertaken as standalone projects. In every case, we will be led by communities in the development of our collecting goals.

4.1.6 As a public sector organisation, we are bound by the Equality Act (2010) and by Public Sector Equality Duty. We wish not to just meet our legal requirements, but to proactively go beyond them.

4.1.7 We have developed an EDI plan which outlines priority areas for development. We have also committed to ensuring that our work is included in Edinburgh and Lothians Equality Framework (2021-2025), and our own Anti-Racism Pledge.

Strengthening collections by making connections

4.1.8 Priority will be given to objects with strong connections to people, places and events.

4.1.9 We will seek to capture the stories that the objects we acquire can tell. This will allow us to see our collections holistically, and make connections across all collecting areas.

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

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

4.1.12 In addition to artefacts, we will actively seek to acquire born-digital material.

4.1.13 We will seek to accession, catalogue and care for all items that are acquired as fully as possible within three months of acquisition.

4.2 Applied Art

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

4.2.2 The Applied Arts Section will actively develop a collection of contemporary silver, ceramics and glass produced by makers currently living and working in Edinburgh, or closely associated with the city. Through donation or purchase, the section will also seek to improve the collections of 20th century material, particularly late 20th century pieces.

4.2.3 Archival material relating to local potteries, glass factories and other manufactories, and the work of individual makers and studios will be collected to enhance the existing object-based collections.

4.3 Archaeology

4.3.1 Most future acquisitions will be the product of properly conducted archaeological excavations by external archaeological organisations,

undertaken as part of the Council's development control process, monitored by the City's Archaeology Service and acquired via the Treasure Trove process.

4.3.2 In addition, there may be some acquisitions from casual archaeological finds and private collections which shall be subject to the requirements of paragraphs below.

4.3.3 The geographical scope of the collection is primarily focused on the area administered by the City of Edinburgh Council, except for items acquired for the purpose of comparison in display or for educational and research purposes or items with clear associations with Edinburgh discovered elsewhere.

4.3.4 As a comprehensive Scottish and international coin collection is held by the National Museums of Scotland, the development of the numismatic collection shall be restricted to coins and medals with a connection with the area of the City of Edinburgh, including types of coins known to have been used in Edinburgh in the past. Coins recovered during archaeological excavations shall continue to be acquired, subject to the requirements of Section 13 below.

4.4 Childhood Collection

4.4.1 Within the tight constraints of storage and display space and curatorial staff resources, we will continue to add to the collection to extend our knowledge of childhood in the past, and to represent contemporary childhood for the benefit of future audiences.

4.4.2 The collection will be limited to items relating to childhood experiences within Britain or the reach of the British Empire. This includes an active collecting of migration stories.

4.4.3 Focus will be given to items with strong personal stories about experiences of childhood.

4.4.4 Recognised gaps in the collections actively being sought are:

- Pre- 1850 material;
- World War II material;
- Carefully selected material from 1980 to the present day;
- children's furniture and household items;
- photographs;
- sports-related items (especially football-related); and
- material relating to the working lives of children.

4.4.5 Items of which we already have a good representative collection and subsequently will not actively seek to acquire unless in exceptional circumstances are:

- christening gowns;

- late 19th – early 20th century baby clothes;

- highchairs;

- pre-1990 doll's prams;

- dolls' house;

- dolls in national costume;

- children's encyclopaedias; and

- items collected by adults, or made by adults, with no connection to childhood experience.

4.5   Fine Art

4.5.1   The main objective shall remain the building of a representative collection of Scottish art spanning the breadth of fine art practice from the 17th century to the present day. This will be achieved through the acquisition of artworks by purchase, commission, transfer, donation and bequest.

4.5.2   In terms of historic art, gaps in the collection relating to the representation of different artists will be filled when opportunities arise and funding is available. This includes acquiring work by artists who have traditionally been recognised as historically important, but also those whose significant contributions have sometimes been overlooked by art historians and critics, such as women artists and artists from marginalised groups or backgrounds.

4.5.3   In terms of contemporary art, there will be a continued focus on acquiring work by artists who were either born in Scotland, or who have trained, worked or lived in Scotland. There will be ongoing efforts to ensure that contemporary collecting reflects the diverse range of identities and backgrounds that make up the visual arts community in modern-day Scotland.

4.6   Lauriston Castle

4.6.1   The Reid's Trust specifically states that the interior should be preserved 'as at the death of the survivor' of the family.

4.6.2   Acquisition of items may be considered if they enhance our knowledge and interpretation of the history of the castle and its past occupants. This may include:

- items with a personal or family connection to the Reids;

- material relating to Mr Reid's company, Morison & Co;

- items that have associations with the house or any of the previous owners / occupants;

- items required to maintain the interior and collections in line with the terms of the Trust document; and

- items which can be used to enhance the interpretation of the house as part of a handling collection.

4.7 Social History (including Queensferry and Newhaven)

4.7.1 Chronologically, the Social History collection covers a time span from the beginning of the post-medieval period to the present day. Preference will be given to items with a strong local Edinburgh provenance or story.

4.7.2 Due to storage limitations, careful consideration will be given for all acquisitions to ensure MGE can continue to care for all items adequately.

4.7.3 A policy of collecting shall be adopted to fill existing gaps. In addition to physical artefacts, born-digital material shall be acquired.

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

4.7.5 In addition to the acquired artefact, we will seek to collect supporting documentary material such as photography, documents (physical or digital) which may not be accessioned into the permanent collections but added to our collections information system for reference, research and publication.

4.7.6 Recognised gaps in the collections actively being sought are:

- the Early Modern period;

- Additions to the J Telfer Dunbar tartan collection shall be sought to reflect the interest and importance of this collection;

- Acquisitions may be made that strengthen the Haig collection, alongside our wider collections reflecting war and Edinburgh;

- Additions to the banner and regalia material shall be sought, covering the period from the 18th century to the present day;

- As an area rich in history charting changes in the industrial, social and economic life of the city, we will continue adding to our collections relating to Leith; and

- We will actively collect material from under-represented areas to the south and west of the city.

4.7.7 Items we will not actively seek to acquire are:

- future additions to our costume collection shall be confined to well-documented items with specific connections with Edinburgh. An important collection of historic costume and textiles already exists in the National Museum of Scotland; and

- a number of collections, such as the Field Marshal Earl Haig and Robert Louis Stevenson Club material, from single sources are split over multiple institutions. We will liaise with partners where relevant to ensure items are held by the most appropriate repository.

4.7.8 We will continue to add to the Queensferry Collections, following the same themes outlined above. However, the geographic spread of collections will be limited to the area around South Queensferry within the City of Edinburgh Council boundaries.

4.8 Writers' Museum

4.8.1 Acquisitions will be sought from contemporary Scottish writers, especially those from under-represented communities.

4.8.2 Emphasis shall be given to primary sources, or items of personal significance, to the collection's core authors (Sir Walter Scott, Robert Burns and Robert Louis Stevenson), in preference to commemorative objects or items of secondary source value.

4.9 Handling Collections

4.9.1 Future development would involve collecting to add to or complement the current handling collections.

4.9.2 Collections to develop would include:

- Material for themed schools loan boxes on existing and new topics;

- material for reminiscence/ handling with community groups - in particular, social history items from the 1950s onwards and collecting material to represent the diversity of the city and changes since the 1950s; and

- Items in handling collections are unaccessioned objects outwith the core collection. They are acquired through purchase or donation for this purpose and do not conflict with wider collecting practice. Unless specific conditions are in place, potential donations will always initially be offered to the core collections.

5   Themes and priorities for rationalisation and disposal

5.1.1 By definition, MGE has a long-term purpose and possesses permanent collections for the benefit of future generations. As such, we recognise that the principles on which priorities for rationalisation and disposal are determined will

be through a formal review process that identifies which collections are included and excluded from the review.

5.1.2　The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.1.3　Notwithstanding, MGE also recognises the need to balance long term preservation of the collection as a whole with retention of non-accessioned individual mass-produced objects of low uniqueness or historical value, in poor or actively deteriorating condition, and recognises that curatorially driven disposals and transfers can be of benefit to all collections provided due diligence and correct procedures are followed.

5.1.4　The procedures used will meet professional standards and within the Museums Association Code of Ethics and Disposal guidelines. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

6　Collecting policies of other museums

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

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

All subject areas

Scottish Local Authorities

Archaeology

National Museums of Scotland

Applied Art

National Museums of Scotland

East Lothian Museums Service

Fife Museum Service

Glasgow Museums and Art Gallery

Aberdeen Museum and Art gallery

Perth Museum and Art Gallery

McManus Galleries, Dundee

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Childhood Collections

Young V&A

The National Trust Museum of Childhood, Sudbury Hall, Derbyshire

Highland Museum of Childhood, Ross and Cromarty

Museum of Childhood, Lancaster

Glasgow Museums

Fine Art

National Galleries of Scotland

Glasgow Museums and Art Gallery

Aberdeen Museum and Art Gallery

McManus Galleries, Dundee

Fife Council Museum Service (Kirkcaldy Museum and Art Gallery)

Perth Museum and Art Gallery

Social History

National Museums of Scotland

Scottish Mining Museum

Scottish Maritime Museum

Scottish Fisheries Museum

Tartan Society

Bemersyde House (Earl Haig)

City of Edinburgh Council Archives and Libraries

Writers' Museum

Scottish Borders Council Museum Service (Sir Walter Scott)

Abbotsford House (Sir Walter Scott)

Dumfries and Galloway Museum Service (Robert Burns)

National Trust for Scotland (Robert Burns)

National Library of Scotland

National Museums of Scotland

Burns Scotland Partnership of Recognised Collections

7 Acquisitions not covered by the policy

7.1.1 Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body, having regard to the interests of other museums.

8 Archival holdings

8.1.1 This policy recognises a difference between ephemera and archives;

- **Ephemera** refers to paper-based items which were produced irregularly, designed to be thrown away after a single one-off use[1]. They are of cultural value to museum collections principally through showing popular attitudes of a particular time, or the changing nature of Edinburgh. This may include pamphlets, brochures, tickets, programmes, menus, advertisements, posters, trade, greeting, and postcards; movie memorabilia and loose photographs.

- **Archives** are paper-based documents which are created for the purpose of record-keeping, often for long term retention by an institution or organisation. They are often of a repeatable type such as insurance contribution cards, property deeds or planning documents, ration books, and records of births, deaths and marriages. They are often retained as an assemblage, or *fonds,* and recorded in a standard hierarchical structure.

8.1.2 Photographs and paper ephemera have been, and will continue to be, accessioned as part of the permanent core collections. These will be managed as part of those collections and to the same standard of care. They will be documented following standard procedures for museum cataloguing as set out in the UK Museum Accreditation Scheme 2018 and SPECTRUM 5.1.

8.1.3 In addition, MGE contains some archival materials, including photographs, notebooks, correspondence associated with particular acquisitions but not accessioned into the collections. These are treated as collections information documents, and stored separately to the core collections. We aim to document them and make them available for the purposes of learning, research and enjoyment. Digitisation of archival materials will be considered alongside digitisation of collections themselves.

8.1.4 Donations primarily of archive in nature, as defined above, will be referred to the City of Edinburgh Council Archives Service at the City Chambers. MGE

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[1] Definition and examples taken from Baird, Donald A. & Coles, Laura M. *A Manual for Small Archives* (Vancouver. I988).pp. 136-49

would only accept exceptional donations of archival material where it adds to an existing collection.

8.1.5 In exceptional circumstances, MGE may acquire a larger archive relating to one of the collection areas. Where appropriate, these archives will be catalogued according to the General International Standard Archival Description (ISAD(G)) used in archives.

9 Acquisition Procedures

9.1 Restrictions to Acquisition

9.1.1 MGE will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

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

9.2 Acquisition Authorisation

9.2.1 The Culture and Communities Committee acting on behalf of the City of Edinburgh Council, as the governing body, has overall responsibility for the stewardship of the collections.

9.2.2 The Head of Service: Heritage, Cultural Venues, Museums and Galleries as the Council's senior museum professional, shall normally have delegated authority and responsibility for the acceptance or rejection of potential gifts or bequests to MGE, for soliciting gifts of material for the collections within the terms of this policy, and for making recommendations and taking action on the purchase of museum objects.

9.2.3 The Curatorial and Engagement Manager and Curatorial and Conservation Managers, in consultation with curatorial staff, and with reference to the Collections Care Officer, shall approve all potential donations, gifts or bequests to the social history, literary and childhood collections. Curators with responsibility for individual collections have delegated authority to acquire items provided they have written agreement from either another curator, the Curatorial and Engagement Manager or the Curatorial and Conservation Manager.

9.2.4 An acquisition will require approval from the Museum Management Team (or delegated authority to the Curatorial and Engagement Manager and Curatorial and Conservation Managers) where;

- is made by purchase over £500. Purchases of under £500 may be made by individual curators with delegated authority, and with retrospective approval from Museum Management Team;

- has an insurance or market value exceeding £5000 (total acquisition or individual item);

- takes up more than one standard shelf in store (0.5m^2);

or

- consists of a quantity or complexity which would entail significant time and resource constraints to fully catalogue within reasonable a timescale.

- This excludes all purchases made by the Jean F. Watson Bequest (see below).

9.2.5 Approvals by the Museum Management Team or individual collection managers will be minuted for future reference.

9.2.6 The Archaeology Officer, in consultation with the Curatorial and Engagement Manager, shall authorise acquisitions to the archaeology collection.

9.2.7 The Committee on the Jean F Watson Bequest oversees acquisitions made to the city's fine and applied art collections using funds bequeathed to the Council by the late Miss Jean F Watson. The Committee, comprised of Councillors and external advisers, considers acquisitions proposed by curatorial staff via reports authorised by the Executive Director of Place.

9.3 Establishing Ownership

9.3.1 Attempts to establish legal true owner will be recorded on the Acquisition Report or relevant sections in the collections management system. This may include a record of previous transfers of ownership of an item, exhibition / catalogue history, or purchase history.

9.3.2 MGE will not acquire items where the true owner of the item cannot be established, or, in the case of field collection, intent to abandon or gift on the part of the true owner cannot be proved.

9.3.3 Where the owner of an acquisition is different to the depositor, MGE will seek written agreement from the owner that the named depositor can act on their behalf. No acquisition can take place without this approval.

9.3.4 In exceptional cases where an acquisition is being offered by a depositor acting on behalf of an institution, organisation or other corporate body which no longer

exists or is unable to confirm ownership, due diligence will be followed to ensure the depositor is legally authorised to act on behalf of the owner.

9.4   Pre-Acquisition checks and reports

9.4.1   All acquisitions will be subject to an Acquisitions Report or completion of relevant sections in the collections management system which set out the rationale for acquiring and records any considerations to be taken on storage requirements, condition or potential hazards.

9.4.2   The Acquisition Report will also allow curatorial and collections staff to assess the ongoing costs and/or risks of potential acquisitions in terms of storage, conservation and maintenance.

9.4.3   Approval of acquisitions will be based on the nature and size of item(s) being acquired. Potential acquisitions may be rejected on the grounds of significance, condition, or an inability to ensure their long-term care.

9.4.4   The Acquisition procedure will be explained verbally to all donors, benefactors and executors before the point of entry. They will receive a written copy of the terms of acquisitions at object entry. The Terms and Conditions of Acquisition (Object Entry) are stated in Appendix 2 of this policy.

9.4.5   All acquisitions will be subject to an Object Entry form establishing transfer of title, or where this is not possible, all attempts shall be made to establish an intention of gift with attempts recorded.

9.5   Post-acquisition

9.5.1   All additional rights and consent will be subject to relevant documentation to establish the limits of MGE use of acquired items. This includes Intellectual Property, Personal Data and image consent.

9.5.2   All potential donations, gifts or bequests are subject to a 28-day approval period. If deposited items are not required for accession to the collections, MGE will contact the owner to return them. Due diligence will be followed to ensure all attempts are made to make contact. If, after a further 28 days, there is no contact with the owner, MGE have full authority to dispose or transfer the items.

9.5.3   All new acquisitions will be accessioned and catalogued within three months of transfer of ownership.

10   Legal and ethical framework for acquisition and disposal of items

10.1   MGE recognises our responsibility to work within the parameters of the Museums Association Code of Ethics when considering acquisition and disposal. See Sections 12 – 15 below for specific collections.

10.2   General considerations should be based on point 2.1 of the Museums Association Code of Ethics; "Balance the museum's role in safeguarding items

for the benefit of future audiences with its obligation to optimise access for present audiences."

10.3 Due diligence and the correct application of acquisition and disposal procedures will ensure we will only acquire and dispose of items for which we have verified ownership.

10.4 We recognised that as stated in point 2.9, "collections should not normally be regarded as financially negotiable assets and that financially motivated disposal risks damaging public confidence in museums."

10.5 We will safeguard curatorial integrity and resist attempts by particular interest groups to influence acquisitions or disposals of items which lie outside MGE's established core collections as defined in this policy.

11   Human Remains

11.1 The archaeological collection in particular retains and will curate human remains derived from archaeological excavations carried out in Edinburgh dating to prehistory. Accordingly, as MGE holds or intends to acquire human remains from any period, we will follow the guidelines in the 'Guidance for the Care of Human Remains in Scottish Museums' issued by Museums Galleries Scotland in 2011 and other relevant national standards and guidance.

12   Biological and geological material

12.1 MGE will not acquire any biological or geological material unless these are collected for other cultural significance. Where they do so, MGE will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

13   Archaeological Material

13.1 MGE will not acquire archaeological material in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

13.2 In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities, although such material as human remains and environmental samples are not covered by the law of bona vacantia. Scottish material of chance finds and excavation assemblages are offered to museums through the treasure trove process and cannot therefore be legally acquired by means other than by allocation to MGE

by the Crown. However, where the Crown has chosen to forego its title to a portable antiquity or excavation assemblage, a Curator or other responsible person acting on behalf of the City of Edinburgh Council, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

14   Exceptions

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

- acting as an externally approved repository of last resort for material of local (UK) origin;

- acting with the permission of authorities with the requisite jurisdiction in the country of origin;

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

15   Spoliation

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

16   The Repatriation and Restitution of objects and human remains

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

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

17   Disposal Procedures

17.1   General principles

17.1.1 MGE will follow the principles and guidance of the Museums Association on disposal. MGE will review and monitor the condition of the collection, and

collections will be subject to ongoing review as per the MA good practice guidelines. Disposal of objects will never be financially motivated.

17.1.2 All disposals will be undertaken with reference to the SPECTRUM 5.1 Primary Procedures on disposal.

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

17.1.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, exchange or as a last resort – sale or destruction.

17.2 Authorisation for disposal

17.2.1 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal.

17.2.2 Other factors including public benefit, the implications for MGE collections and collections held by museums and other organisations collecting the same material or in related fields will be considered.

17.2.3 Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by MGE will also be sought.

17.2.4 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of MGE acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

17.2.5 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

17.3 Communicating intention to dispose

17.3.1 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the Museums Association's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

17.3.2 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be

transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, MGE may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

17.3.3 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM 5.1 Procedure on deaccession and disposal.

17.4 Contacting donors about a disposal

17.4.1 When disposal of a museum object is being considered, MGE will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

17.4.2 Even if there are no legal restrictions, the Code of Ethics directs museums to consider the interests of those who gave items.

17.4.3 When a disposal is considered, MGE will make attempts to contact donors, benefactors, executors or other potential benefactor to return the item, or establish agreed outcomes. Attempts to contact owners will be made for items acquired since 2003.

17.4.4 Donors of acquisitions made prior to 2003, and for which no ongoing contact or relationship has been maintained, will not be contacted.

17.4.5 Due diligence will be taken to ensure every attempt is made to contact the benefactor, and all attempts recorded. The benefactor will be contacted via the last known address held on record, and by telephone and/or email.

17.4.6 A period of six months will be given for donors to respond to information relating to a proposed disposal.

17.4.7 MGE will keep records in relation to any disposal. This record may be useful if a MGE needs to defend itself where a person claims that s/he is the true owner of the object in question. If, unknown to MGE, we do not own the object but has transferred, sold or destroyed it, we may be liable in converting it.

17.5 Disposal by Sale

17.5.1 Disposal of objects will never be financially motivated. MGE will seek to dispose of items through sale in the most exceptional circumstances.

17.5.2 Any monies received by the governing body of MGE from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Museums Galleries Scotland.

17.5.3 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

17.6 Disposal by Exchange

17.6.1 The nature of disposal by exchange means that MGE will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision making process.

17.6.2 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non- Accredited museums, with other organisations or with individuals, the procedures outlined here will apply.

17.6.3 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

17.6.4 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the Museum Association's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

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

17.7 Disposal by destruction

17.7.1 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

17.7.2 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

17.7.3 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

17.7.4 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

17.7.5 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

18 Accession Registers

18.1 Maintenance of Registers

18.1.1 MGE will keep a record of all items accessioned into the core collections in an Accession Register.

18.1.2 Since 2018, this has been created from an annual export of relevant data from the collections management system (EMu) and stored in PDF format.

18.1.3 One copy of the exported Accessions Register will be stored on the EMu server, and another stored on the Museum networked shared drive. All versions are password protected.

18.1.4 The Accession Register will be tamperproof; the collections management system keeps audit trails of all activity making it impossible for records to be deliberately deleted from both the live database and the exported Register.

18.2 Backup copies of Registers

18.2.1 A hard copy of each year's register will be printed, and every five years, a five-year cycle of registers will be hardbound and stored in a fireproof location.

18.2.2 Prior to 2018, two hard copies of all registers exist, although earlier backups of registers may only exist in microfilm.

18.2.3 The vast majority of Accession Registers to date have been digitised and transcribed, and can be consulted as transcription data or image files via EMu. MGE will complete full digitisation and transcription of Accession Registers by 2025.

Roles and Responsibilities

Museums and Galleries Edinburgh will:

- Ensure collections acquisitions, rationalisation and disposal practice follows this policy, and adheres to the SPECTRUM procedures as defined by the UK Museum Accreditation Scheme, the Museums Association Code of Ethics and other standards and requirements where relevant.

- Curators of each collecting area will have initial responsibility for adding to, and disposing from core collections, with the level of authorisation and approval defined in this policy from either the Curatorial and Engagement Manager, Curatorial and Conservation Manager, Museums Management Team or the Jean F. Watson Committee.

- Collections Care Officer will make recommendations about suitability of potential acquisitions/disposals for long term preservation, and provide guidance on anticipated long term associated costs and storage/display challenges

- Collections Care Officer and Collections Information Officer will advise and provide support on the appropriate procedures required for preparing for, and recording acquisition/ disposal.

- On occasion where they are working on projects with community groups, Learning and Access Managers can identify potential acquisitions to core collections, but the recommendation must be endorsed by the curator of the relevant collection.

Related documents

City of Edinburgh Council Planning

- Citywide Culture Strategy (2023-2030)

- City of Edinburgh Council Business Plan (2021-2024)

- City of Edinburgh Council's 20-minute neighbourhood plan

National Museum Strategy

- Scotland's Museums and Galleries Strategy 2023-2030

- Museums Association's Strategic Framework (2020-2025)

Sector standards and procedures

- UK Museum Accreditation Scheme

- Museums Association Code of Ethics

- SPECTRUM Standard for Acquisition and accessioning

- SPECTRUM Standard for Deaccesion and Disposal

MGE Collections Management Procedures

- Collections Management Procedures Manual
(NB access to Museums shared file on G: required. 2023 revised manual to be published online.

Equality and Diversity

- Equality Act (2010)

- Edinburgh and Lothians Equality Framework (2021-2025)

- Anti-Racism Pledge

Integrated impact assessment

All new and revised policies must be subject to an integrated impact assessment to ensure that the Council is compliant with legislation. The results of that assessment must be summarised within this section.

For further information: https://orb.edinburgh.gov.uk/equalities/equalities-1/2?documentId=463&categoryId=200238

Risk assessment

The risks associated with the non-compliance to this policy range from minor misapplication of procedures and authorisation to considerable reputational damage, potential litigation and expulsion from the Museums Association and loss of Accreditation.

Low Risk

19.1   Failure to follow the procedures and approvals of outlined in this policy may lead to;

- the acquisition of items which are not relevant to the collections;

- the acquisition of items in such poor condition that MGE is unable to fulfil our duty for long term preservation;

- unauthorised and inappropriate acquisitions taking up valuable storage space and curatorial resources.

19.2   These risks, in the long term, will contribute to documentation backlogs and a lack of clarity and purpose for the collections.

Medium Risk

19.3   Failure to follow the procedures and approvals of outlined in this policy may lead to;

- the acquisition of items actively hazardous to other collection items or to people

- the acquisition of items for which MGE cannot prove legal ownership

- unrecorded disposal of items of low monetary value but potential historical/artistic significance

High Risk

19.4   The highest risks entailed by the misuse of this policy could include:

- the acquisition of items subject to wider controls and regulations without following due process (e.g., the unethical acquisition of archaeological or biological items).

- the disposal or destruction of items of high monetary value, historical or artistic significance or for which MGE cannot prove ownership

- the sale of items driven by financial gain

19.5   These risks can have serious consequences affecting MGE's reputation, costs associated to litigation and claims, and the destruction of significant cultural heritage.

19.6   The incorrect application of the policy, or failure to follow the acquisition procedure and associated cataloguing and location control procedures can easily result in a temporary, long term or permanent misplacement of collection items. Without prompt cataloguing on a central system, MGE cannot be truly accountable for items in our care, and unable to track items moving around the service, leaving the service, or in the worse-case scenario, provide evidence of theft.

Review

This policy will be reviewed every three years and expires in May 2026.

The City of Edinburgh Council Culture and Communities Committee is the approving committee.

Appendix 1; Numbering conventions

A1.1   On entry, all Acquisition lots will be assigned a unique Object Entry number. As soon as possible, and within two months, all individual items will be assigned a unique Accession Number.

A1.2   This will be clearly marked using agreed techniques as set out in the Acquisition and Accession Procedure.

A1.3   This number will be used on all accompanying reference material allowing it to be traced back to the item.

A1.4   The current numbering convention is

[COLLECTION PREFIX].[YEAR].[SEQUENTIAL NUMBER]

Numbers can be subdivided into part codes as

[COLLECTION PREFIX].[YEAR].[SEQUENTIAL NUMBER].[PART CODE]

All sequential numbers are minimum 3 digits with leading zeros (e.g. 005, 058).

- Examples;
- CAC.2023.005
- MC.2023.057.001-012
- SH.2023.587.001

Appendix 2 ; Terms and Conditions for donors, vendors, benefactors and executors

GENERAL

The same care and precautions will be taken for the safe custody of this deposit as for the safe custody of items within the MGE's Edinburgh's Permanent collection.

The City of Edinburgh Council (hereafter the Council) will accept liability for all items in MGE premises. Items with a value in excess of £5,000 may require additional cover for which the Council will take responsibility.

Items brought on to MGE premises covered by this form may be subject to additional consent or agreements such as those regarding personal data or image consent. These additional agreements will be agreed and signed by both parties on separate documents.

The transfer of title to the Council does not include an automatic transfer of any active copyright or other intellectual property rights. These will be agreed on a case by case basis with the rights holder.

DONATIONS

If the item(s) is/are being offered as a gift, the owner understands that this is for the Council's benefit absolutely. There are no conditions attached to the gift such as display, access, or subsequent removal without agreement with the Council.

In the case of acquisitions by the Council, the owner (or depositor acting on behalf of the owner) confirms that they have the legal right to donate these items and that absolute ownership is <u>permanently</u> **transferred to the Council.**

Items offered as donations are accepted ON APPROVAL in the first instance. The Council may dispose of any items which remain unclaimed 28 days after written notification has been sent to the depositor.

PURCHASES

The depositor/vendor confirms that they are the legal owner of the item(s) or have the authority of the owner to sell the item(s) and that absolute ownership is <u>permanently</u> **transferred to the Council.**

In the event of the Council not wishing to proceed with the purchase of the item{s), the depositor/ vendor will be notified in writing. Any items not collected within 28 days of such notification maybe disposed of.

LOANS

All loans into MGE must be subject to a separate loan agreement, previously signed by both an officer of MGE and the Owner. No loan can proceed without a signed agreement.

The depositor/lender confirms that they have legal right to enter into an agreement to lend the item(s) to the Council.

BEQUESTS

The depositor confirms that the item(s) is/are bequeathed to the Council at the wish of the deceased. Executors may be required to produce copies of the relevant will and confirmation.

Museums and Galleries Edinburgh Temporary Exhibitions Policy (2023-2026)

Implementation Date: 11 May 2023

Control schedule

Approved by	Culture and Communities Committee
Approval date	11 May 2023
Senior Responsible Officer	Joan Parr, Service Director Culture and Wellbeing
Author	Maeve Toal, Curator: Exhibitions
Scheduled for review	May 2026

Version Control

Version	Date	Author	Comment
0.1	23.03.23	Maeve Toal	
0.2			

Subsequent committee decisions affecting this policy.

Date	Committee	Link to report	Link to minute

Museums and Galleries Edinburgh Temporary Exhibitions Policy (2023-2026)

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Policy statement

This Temporary Exhibitions Policy is designed to align with Museums and Galleries Edinburgh's Service Plan for 2023-2026. The Service Plan, which covers all our work, is informed by the recently approved Citywide Culture Strategy (2023-2030). The Temporary Exhibitions Policy is also informed by the City of Edinburgh Council Business Plan (2021-2024) and its aims in relation to poverty, sustainability, wellbeing and equality.

This policy reflects the vision of Scotland's Museums and Galleries Strategy 2023-2030 produced by Museums Galleries Scotland on behalf of the Scottish Government and its focus on the post-pandemic period, wellbeing, the climate crisis and decolonisation. It also speaks to the aims of the Museums Association's Strategic Framework (2020-2025), which aims to empower museums across the UK to positively change lives.

It is designed to sit alongside and reflect work being undertaken internally by the Museums and Galleries Edinburgh Inclusion group, the Decolonisation working group and the Collections Management group, as well as the Learning and Engagement Framework being developed by the service. It takes into account the development of an Income Generation Strategy for implementation across museums and galleries.

The above strategies and policies have informed our prioritisation of audiences within this Temporary Exhibitions Policy.

Scope

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This policy should be followed by Museums and Galleries Edinburgh staff and read by external partners in relation to the planning of forthcoming temporary exhibitions.

Definitions

'MGE' denotes Museums and Galleries Edinburgh.

'AS' denotes an Audience Spectrum segment, the details of which can be found on The Audience Agency website (see link in related documents).

'EDI' denotes Equality, Diversity, Inclusion.

'IIA' denotes Integrated Impact Assessment.

Policy content

Mission

MGE is the City of Edinburgh Council's Museum Service. It enables people to connect with the city, its many histories, and its role in presenting art from around the world. We do this through our collections, temporary exhibitions and public programmes, both physical and digital. We balance our responsibility to preserve, display and interpret collections with our mission to encourage debate, interaction, reflection and exploration.

Temporary and Long-term Exhibitions

The City of Edinburgh Council holds over 200,000 items and artworks in its permanent collections. Much of this is on display and free to access year-round in long-term, fixed displays across its museums and galleries, and by appointment in its stores. The aims and objectives of this policy apply both to these spaces, as and when displays are refreshed, and to those used specifically for short-term or changing exhibitions.

Policy Aims

1. To appeal to existing audiences and new visitors through provision of a diverse and inspiring range of exhibitions.

2. To demonstrate the value of public engagement with art and heritage as means of improving wellbeing, addressing inequalities and enhancing the quality of peoples' lives.

3. To champion creative partnerships with local artists and groups, prioritising those from under-represented communities to ensure inclusive programming.

4. To profile, raise awareness, and actively seek new perspectives on the city's nationally and internationally significant collections in both long-term and temporary displays.

5. To contribute to the resilience of the Museums Service through effective exhibition marketing, promotion and evaluation.

Objectives

1. Centre Equalities, Diversity and Inclusion (EDI) principles in our approach to exhibition design, programming and delivery.

2. Work in partnership and through co-production.

3. Ensure physical, sensory and intellectual access.

4.   Innovate in our use of digital skills and technology.

5.   Develop our climate literacy and eco-friendly practice.

6.   Develop and enhance our knowledge and understanding of our collections, and where relevant, seek to add to them.

Audiences

As a service, MGE has a strong record of creating, developing and maintaining lasting relationships with a diverse range of audiences. We put audiences at the heart of what we do, and this includes our temporary exhibition programme. We aim to not only maintain our existing audience relationships, but strive to build new ones, in line with our Service Plan, the Citywide Culture Strategy (2023-2030) and the City of Edinburgh Council Business Plan (2021-2024).

We have recently used The Audience Agency's segmentation model, Audience Spectrum, to identify our existing and potential audiences. Audience segmentation is a method of categorising people based on shared characteristics, whether demographic, geographic or behavioural. Understanding our audience segments allows us to cater to each of their needs more effectively. A full description of Audience Spectrum segments can be found on The Audience Agency website.

An understanding of our existing audiences has been gained through the following surveys:

- 2019 survey of visitors to MGE sites

- 2019 survey of attendees at MGE public programme

- 2022 digital survey of MGE audiences

The Audience Agency has also provided us with information on audiences for cultural activities in Edinburgh and across Scotland. This data has enabled us to identify the following audience segments for development (note: 'AS' denotes an Audience Spectrum segment, the details of which can be found at the link above):

Existing audiences we hope to maintain, deepen our relationship with and develop new exhibitions/ activities for:

- Commuterland Culturebuffs (AS)

- Dormitory Dependables (AS)

- Tourists

- Schools

- Art lovers

New audiences we hope to create relationships with and develop ways of working together are:

Page 4

- Frontline Families (AS)

- Kaleidoscope Creativity (AS)

- Experience Seekers (AS)

- People with access needs

- Young adults

- People from Black or Asian communities

We already reach many people in the categories above, but we recognise the need to focus on developing and maintaining these relationships. This focus is guided by the wider strategies and plans listed above.

Access

Equality, Diversity and Inclusion (EDI)

As a public sector organisation, we are bound by the [Equality Act (2010)](#) and by Public Sector Equality Duty. We wish not to just meet our legal requirements, but to proactively go beyond them.

We have developed an EDI plan which outlines priority areas for development. We have also committed to ensuring that our work is included in [Edinburgh and Lothians Equality Framework (2021-2025)](#), and our own [Anti-Racism Pledge](#).

EDI should be factored in at all stages of the exhibition planning process from development through to display. We will develop exhibitions which aim to draw diverse audiences to our venues and represent the multiplicity of experiences within the city through platforming, co-development and co-curation where appropriate. We will ensure that our exhibitions, digital presence and marketing are accessible and inclusive.

Inclusion is also progressed through digital content, outreach and public programmes, and through community exhibitions which enable the service to reach out to those out with the city centre, and to those unable to visit our venues in person.

An IIA has been carried out on these policy proposals and actions outlined.

Digital

MGE are aware of the potential of digital to help us connect with new audiences and deepen our existing audience relationships. We also consider targets within the [City of Edinburgh Council Business Plan (2021-2024)](#) to improve digital literacy and accessibility.

As a service, MGE take a 'digital first' approach. In practice, this means that when we make plans to reach audiences with exhibitions or other projects, we always think at an early stage about the ways in which digital activities might play a useful part. We assess

the exhibition's objectives and intended audiences and, where appropriate, develop digital approaches that can improve user experiences.

When we talk about digital, we do not simply mean online content and social media. Digital could mean introducing tablets with relevant content into in-person workshops, showing filmed content in a school classroom, live-streaming a museum event or providing an extra layer of interpretation in a gallery. It could mean using technology to start conversations or learn things from our communities. It includes making sure visitors to our website find the information and inspiration they need.

Our digital work has our audiences' needs and perspectives as its foundation. Our audience segmentation work assists with this, but we also continually collect data from our digital work and adjust our approaches to better serve our audiences, reach more people and improve accessibility.

Engagement

<u>**Public Programmes**</u>

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

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

Public Programmes also work on a project basis with different communities across the city. Learning experiences are developed to reflect the needs and preferences of specific groups, such as the learning spaces in the galleries.

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

Public Programmes organise a variety of different activities to accompany select exhibitions including:

- British Sign Language tours and tours for the visually impaired
- Talks and lectures
- Adult craft events
- Family learning programmes
- School programmes
- Venue-based community programmes
- Programmes and project-based work with Further and Higher education institutions

- Programmes for children under five

<u>Outreach</u>

The aim of MGE's Outreach Programme is to work in partnership with Edinburgh's communities and to connect them with museum and gallery resources. Through our outreach work community groups can participate in, or co-create a wide variety of activities, exhibitions or events. The programme focuses on those who, for various reasons, face barriers to accessing MGE resources. This involves working in partnership with community and special interest groups across Edinburgh's different neighbourhoods.

Temporary exhibitions displayed in community venues such as libraries, schools, care homes and shopping centres are a key part of our outreach programme. This aligns with the [City of Edinburgh Council's 20-minute neighbourhood plan](#) and [Citywide Culture Strategy (2023-2030)](#), bringing cultural opportunities to local neighbourhoods across Edinburgh.

Spaces are also available for community organisations to mount temporary exhibitions within MGE venues, following approval of proposals submitted which fit with the requirements of this policy.

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

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

Priority is given to exhibitions which enable us to meet the aims of the Museums Equality, Diversity and Inclusion Plan and priority audiences identified for outreach.

Implementation

Programming and Decisions

MGE delivers an exhibitions programme across five of its 13 venues, all of which have a slightly different remit in terms of long-term and temporary exhibitions.

<u>City Art Centre</u>

The City Art Centre is home to the City's collection of Scottish art, one of the most comprehensive in the country. Its vision is to champion historic and contemporary Scottish visual arts and crafts within a diverse, innovative and ambitious exhibitions programme.

<u>Museum Venues</u>

Alongside rich and varied permanent collection displays, the Museum of Childhood, Museum of Edinburgh and Queensferry Museum have designated temporary exhibition spaces where a broad range of topics are explored.

<u>Travelling Gallery</u>

Travelling Gallery is a contemporary art gallery in a bus and is unique to Scotland. Its function and core mission is to take its exciting and experimental programme to communities across Edinburgh and beyond, allowing access and learning for all. Its exhibitions and learning programme cover diverse practices from local and international artists, which inspire and engage a wide audience and lead to conversation and healthy discussion.

<u>Programming</u>

The programme covers a broad range of subjects and allows for a combination of internally and externally curated exhibitions, and co-produced exhibitions, as well as touring shows for loan and hire. Across the service we stage an average of 11 shows a year, which include exhibitions that:

- Focus on or draw inspiration from our collections of fine and applied art, history, childhood, literary and archaeology collections.

- Use our collections as a starting point from which to explore wider aspects of Scottish history, art and design.

- Feature Scottish or Scotland-based artists and makers with links to our wider collections, including those who have been largely passed over by art critics and historians.

- Seek to engage with the artistic community within Edinburgh giving opportunities for collaboration and the display of contemporary work being produced within the city.

- Reflect diverse practices from local and international artists.

- Have a legacy of new perspectives and insights to our collections.

- Explore current debates and topical issues, including subjects related to the environment and climate change, and subjects related to social inequalities, inclusion and diversity.

- Celebrate Edinburgh's heritage and culture.

- Provide a platform for community-led display.

- Celebrate local or major events, where relevant.

- Are welcoming and family friendly.

To ensure the programme is relevant, achievable and complementary to the focus of each venue and that the widest audience can be reached, consideration is given to the service's engagement programme, availability of staff and resources, sustainability, security and insurance requirements.

The exhibition programme is planned two to four years in advance. The running time for temporary exhibitions varies from venue to venue. The majority of the exhibitions have free entry; however admission charges are levied at times to help cover costs and ensure MGE continues to provide excellence and variety for visitors.

Decisions

The City Art Centre, Travelling Gallery and Museum Venues hold regular exhibition meetings to discuss and agree the programming, budget and delivery at their sites. These meetings are chaired by the relevant museum manager or curator, where relevant, external stakeholders and an advisory group are in attendance. Advice and comments may also be sought from colleagues, senior management and independent experts. The various exhibition mandates are presented to the Museums Management Team for comment and approval.

Exhibitions will only be considered for selection if they demonstrate that they fulfil one or more of the aims and objectives of this policy and the remits of the various venues. For further guidance on how to submit an exhibition proposal, please contact the relevant venue. MGE reserve the right to refuse work that may be deemed controversial or offensive to its staff and visitors.

Roles and Responsibilities

MGE will:

- Provide the majority of our exhibition and event spaces free of charge once proposals have been approved by the appropriate forum and provide charged for exhibitions that support our cultural ambitions.

- Ensure our venues are open to the public at published times, and that adequate security measures are in place out with these times.

- Comply with Health and Safety and Fire regulations with regards to all aspects of exhibition design and construction.

- Provide curatorial, documentation, conservation and technical assistance in the preparation and delivery of temporary exhibitions.

- Provide welcoming and informed staff to deliver high quality visitor experiences across our venues.

- Adhere to the standards required by the UK Museum Accreditation Scheme, the Museums Association Code of Ethics and follow our internal standard procedures of best practice in relation to the selection, handling and display of all exhibits.

- Ensure that all items on display, including items on loan, have been ethically acquired, in accordance with our collections' procedures, which in turn comply with the Museums Association Code of Ethics, and due diligence has been undertaken.

- Ensure that all exhibits are inspected, and condition checked upon arrival at our venues.

- Provide editorial control of all text written by internal staff members or external partners.

- Provide high quality interpretative materials in a range of formats to enable audiences of all abilities and learning preferences to actively engage.

- Ensure that learning and public engagement are fully integrated into exhibition planning.

- Provide full insurance cover for all exhibits at agreed values where insurance criteria are fully met.

- Develop press and marketing campaigns in partnership with Council colleagues.

- Where feasible, work with external partners to develop a range of retail materials associated with exhibition proposals.

- Provide assistance regarding potential sale of works.

External partners will:

- Submit exhibition proposals in an agreed format. Proposals should include a short summary of the exhibition with an explanation as to how it meets the criteria described in this policy. The content of the exhibition should be described alongside a provisional budget and a description of how it might be funded. Proposals should also indicate the research and education potential of the project as well as identify target audiences.

- Abide by the terms of any contracts setting out agreements by which projects are to be delivered.

- Provide a final list of loaned exhibits within the timescale set out in the loan agreement. The list should include full object descriptions, insurance valuations, and any specific transport and display requirements.

- Arrange for any necessary conservation work to be undertaken of exhibits prior to delivery.

- Provide high quality images of a range of exhibits for use in promotional and publicity materials.

- Provide all written interpretative and publicity materials within agreed schedules.

- Ensure all necessary copyright clearances have been obtained.

- Develop proposals for public engagement and retail with relevant MGE staff.

- Undertake funding applications to help deliver and bring added value to exhibition proposals.

Evaluation

Evaluation is undertaken during and after exhibitions to ensure that the objectives of the Temporary Exhibitions Policy are being met. The evaluation process involves gathering both quantitative and qualitative data and may be carried out in conjunction with external partners.

A post-exhibition analysis is conducted at the end of each exhibition (or combined exhibition season). This provides an opportunity for staff from across MGE, who are involved in the delivery of each exhibition, to share and review findings. External project partners are invited to participate where appropriate.

Performance indicators may include:

- Visitor figures (including group visits and attendance at related events - both on-site and outreach).

- Income generation (retail, admission charges, events charges and donations).

- Visitor comments (in-person and online).

- Media coverage and reviews.

- Online engagement (website and social media).

- Audience research (surveys, focus groups and reports).

- Legacy outcomes (partnerships, research, publications, online resources, touring opportunities, collection acquisitions).

The post-exhibition analysis encourages staff to consider the impact and effectiveness of each exhibition project. This includes any unexpected outcomes and suggestions for improvements. The findings are used to guide future programming and audience development.

Related documents

Citywide Culture Strategy (2023-2030)

City of Edinburgh Council Business Plan (2021-2024)

City of Edinburgh Council's 20-minute neighbourhood plan

Scotland's Museums and Galleries Strategy 2023-2030

Museums Association's Strategic Framework (2020-2025)

The Audience Agency website

Equality Act (2010)

Edinburgh and Lothians Equality Framework (2021-2025)

Anti-Racism Pledge

Museums Association Code of Ethics

UK Museum Accreditation Scheme

Integrated impact assessment

The results from the IIA Summary Report show that this updated policy will better align with other Council policies, EDI and sustainability objectives in relation to MGE's temporary exhibitions programming and associated activities.

It will also explore better ways to evaluate exhibition outputs including consultation with staff from across the MGE's Service who are involved in the delivery of each exhibition, and where relevant, external project partners, to share and review findings and to ultimately improve what we offer to members of the public.

Risk assessment

The risks associated with the non-compliance or misuse of this policy ranges from low to high and are as follows:

Low Risk

- Damaged relationships with existing audiences and a failure to engage with new ones.

- Under-represented groups being further disconnected with the venues and the work of MGE Edinburgh.

- Community groups who cannot easily access MGE resources are further alienated.

- Knowledge and understanding of our collections is reduced.

- A reduction in funding from Creative Scotland for the Travelling Gallery.

Medium Risk

- The temporary exhibitions arranged by MGE are adversely compared to other visitor attractions within the city with regard to digital innovation and technology.

- Lack of variety, quality and reduction in cultural provision for Edinburgh residents and visitors to the city.

High Risk

- Reputational damage to MGE, and by extension, the City of Edinburgh Council among the museums, galleries and heritage sector and the wider public.

- Visitor numbers fall through lack of ongoing investment in our exhibition spaces, public and outreach engagement, and marketing capacity.

Review

This policy will be reviewed every three years and expires in May 2026. The City of Edinburgh Council Culture and Communities Committee is the approving committee.

Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Filming in Edinburgh 2022

Executive/routine	Routine
Wards	All
Council Commitments	

1. Recommendations

1.1 It is recommended that Culture and Communities Committee notes:

1.1.1 The city's success in attracting and facilitating film and television production in Edinburgh in 2022; and

1.1.2 The economic impact of filming in the city.

Paul Lawrence

Executive Director of Place

Contact: Rosie Ellison, Senior Film Office

E-mail: rosie.ellison@edinburgh.gov.uk | Tel: 0131 529 6273

Report

Filming in Edinburgh 2022

2.   Executive Summary

2.1   This report provides an annual update on filming in Edinburgh (which is co-ordinated by the Council's film office, 'Film Edinburgh'), reflecting the continued positive city reputation as a filming destination and the economic impact of filming in Edinburgh for 2022.

3.   Background

3.1   Edinburgh's Film Office, Film Edinburgh, was established in 1991, and has successfully supported location filming in Edinburgh and south-east Scotland for over 30 years. In the ten years from 2010 to 2019 inclusive, filming in the city region delivered an estimated £72 million into the local economy.

3.2   In April 2020, Film Edinburgh transferred to the City of Edinburgh Council, bringing responsibility for managing and attracting filming to Edinburgh, East Lothian and the Scottish Borders into the Council's Culture and Wellbeing Service, maintaining its funded partnerships with East Lothian Council and Scottish Borders Council in light of mutual benefit.

3.3   The British Film Institute (BFI) published its Screen Business Report in December 2021, providing a comprehensive analysis of the economic contribution of the United Kingdom's (UK's) screen sector tax reliefs and their success as drivers of economic investment. The UK screen sector is on a growth trajectory, with £13.4 billion of investment from film and high-end television from 2017 - 2019, with Scotland's share during this period estimated at £472.6 million.

3.4   In June 2022 Screen Scotland published a study evidencing the value of Scotland's film and TV industries to the country's employment and economic prosperity, finding that the screen sector in Scotland contributed £567.6 million to Scotland's economy in 2019 (GVA), providing 10,280 full time equivalent jobs.

3.5   The BFI reported in February 2023 that the economic impact of filming in the UK in 2022 increased to £6.27 billion, of which 92% was inward investment from 'streamers' (Netflix, Apple TV, Amazon) and major production studios. The impact has increased steadily year on year (with the exception of 2020) from £1.3 billion in 2013 when tax reliefs were first introduced to the UK.

3.6   Edinburgh's experience as a filming destination, coupled with the establishment of dedicated film studios in Leith and in Bathgate put the city in an even better position to attract a greater share of UK production activity.

3.7   The City of Edinburgh Council's Film Charter was established in 1999 (renewed in 2008 and 2014) outlines the Council's commitments to facilitate film and television production in the city as follows:

3.7.1   Cooperation in dealing with filmmakers' requests;

3.7.2   Intra-departmental and agency coordination;

3.7.3   Facilitation of requests under the statutory requirements of the appropriate health and safety and road traffic regulations;

3.7.4   Fees for Council property will be in line with the UK market norm for film work and will reflect recoupment of costs to the city; and

3.7.5   Productions will abide with the Code of Practice for Filming in Edinburgh.

3.8   The Code of Practice for Filming in Edinburgh was updated and approved by the Culture and Communities Committee in January 2019 to reflect current best practice and to support the film office in managing the city's success as a filming destination.

3.9   A Covid Annexe to the Code of Practice was agreed by the Council's Incident Management Team in August 2020, enabling the safe resumption of filming in the city at the time.

4.   Main report

4.1   In 2022, Film Edinburgh recorded 225 filmed productions in the Edinburgh city region over 743 days, with an estimated economic benefit to the local economy of £23.8 million.

4.2   Within the City of Edinburgh, Film Edinburgh recorded 205 productions, with an estimated economic benefit to the local economy of £22.6 million.

4.3   This is by far the greatest economic impact from filming that the city region has ever recorded and reflects the direct impact of having two film studios in the city region and the increase in production by streaming services (see Appendix 1).

4.4   Edinburgh's drama highlights include Amazon's adaptation of Neil Gaiman's novel *Anansi Boys*, which was based in Edinburgh's FirstStage Studio over eight months and used Edinburgh locations to stand in for London and Florida*; Debutante*, an Apple TV period drama based in the Bathgate film studio which filmed in Edinburgh, nine historic properties within Film Edinburgh's remit and three coastal locations in the city region; *One Day*, a Netflix series adaptation of David Nicholl's bestselling novel; *Midtown*, a Netflix feature film about a group of black superheroes; *The Outrun*, an adaptation of Amy Liptrot's novel; *Outlander* series 7; plus Edinburgh-set TV crime dramas *Guilt* series 3, *Crime* series 2, and *Loss and Return* which filmed exteriors in the city though the productions were based in Glasgow.

4.5   Factual TV highlights include *The Bidding Room* which was based in Leith Theatre; *Hobby Man* which shone a light on Edinburgh's chess and beer-making societies; *Location Location Location* and *House Hunters International* which showcase the city to millions of viewers; Darren McGarvey's social documentary study about *Addiction* in Scotland, *Union* a history documentary by Professor David Olugosa; Frankie Boyle's *History of the British Monarchy*; documentaries about witchcraft and the pardon.

4.6   A full list of productions can be found in Appendix 2.

4.7   The number of productions and economic impact are captured as follows:

   4.7.1   18 feature films and TV dramas (8% of all productions), with an economic impact of c. £22 million;

   4.7.2   102 factual TV programmes (45% of the total) with an economic impact of c. £722,000;

   4.7.3   91 commercials, corporate and music promos (41% of the total) with an economic impact of c. £1 million; and

   4.7.4   14 shorts/other productions (6% of the total) with an economic impact of c. £27,100.

4.8   Economic impact figures are estimated based on UK national averages for film and TV production, with additional production-specific data provided via the goodwill of film and TV producers. The city does not invest in film and TV production and therefore does not have any rights of access to auditable financial or employment data.

4.9   Records of Council revenue from film and TV productions is retained. In 2022, filmed productions accounted for £164,005 of revenue for the City of Edinburgh Council, compared to £98,811 in 2021, with fees for roads services, parking and street lighting services, film office services, and location hire charges for Council property.

4.10   Extracting Council revenue from the figures shows that filmed productions generated an estimated £22.4 million of economic benefit for Edinburgh residents and businesses in 2022.

4.11   The BFI's Screen Business report 2021 found that between 40% and 60% of the budget of feature films and TV dramas is spent in the wider community on production requirements, for example, accommodation, cleaning, office supplies, transport, catering, construction materials and plant hire.

4.12   High-end TV production based in the Edinburgh city region had positive effect on employment opportunities for Edinburgh residents. The Leith and Bathgate studio-based productions provided full-time work opportunities over six - eight months for approximately 100 Edinburgh-based practitioners[1] in 2022.

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[1] Crew numbers provided by the production companies.

4.13   ScreenSkills, the UK's screen training funding body, reported 11 Edinburgh residents out of a total of 40 in Scotland were on its year-long 'Trainee Finder[2]' programme in 2022/23 and placed on High End TV and feature film productions in their relevant departments. Screen NETS (New Entrants Training Scheme)[3], Scotland's six-month-long drama trainee programme, counted one Edinburgh resident out of a total of six in 2022/23.

4.14   With the continued local employment opportunities in the film and TV production sector, the number of local crew and production services registered with Film Edinburgh grew substantially over 2022, further supporting the capacity of the city to host productions. These are captured as follows:

    4.14.1   452 local crew, an increase of 17% from 2021 (387); and

    4.14.2   159 local production services, an increase of 10% from 2021 (145).

4.15   As noted in the March Committee Business Bulletin, Film Edinburgh launched a pilot project introducing a series of workshops in nine City of Edinburgh Council high schools about careers in film/TV with the aim of inspiring the next generation of Edinburgh's production workforce. Coordinated by Screen Education Edinburgh, each session introduced an Edinburgh-based film/TV practitioner to the school, demonstrating that successful screen careers are attainable within our community. The workshops were well-received and the Film Office is seeking funding to extend the programme to all 23 of Edinburgh's high schools for 2023/24.

4.16   In line with the Council's objective of Net Zero by 2030, Film Edinburgh has been working with Scotland's Screen Sustainability Manager, who is tasked with aiding productions to reduce their carbon footprint, providing information about Edinburgh's on-site power supplies and engaging in discussion about portable green power.

4.17   The Film Office engages every film or TV production applying for a Council services or locations in considering their carbon footprint and requests details in the application process.

5.   Next Steps

5.1   The outlook for 2023 is positive with continued demand for the film studios as well as locations in the city.

5.2   Film Edinburgh will continue to encourage film and television production to locate in Edinburgh in line with the Film Charter and Code of Practice for Filming.

5.3   The achievement of the city's success as a filming destination depends on the Council's cross-service facilitation model; maintaining our partnerships and collaboration with stakeholders; and our positive working relationships with external agencies and city partners.

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[2] https://www.screenskills.com/training/trainee-finder/
[3] https://www.screen-nets.org.uk/

5.4   Film Edinburgh will update the Council's Film Charter, bringing it up to date with named signatories and partner agency commitments.

5.5   Film Edinburgh will continue to work with Scotland's Screen Sustainability Manager, screen industry practitioners and colleagues across the local authority film office network in Scotland on best practice towards achieving Net Zero.

5.6   Film Edinburgh will seek funding to deliver 'careers in film' workshops in all 23 of the city's high schools in the next academic year to raise awareness of the opportunities in the screen sector with our residents.

6.   Financial impact

6.1   Filming in Edinburgh in 2022 generated £164,005 of income for the City of Edinburgh Council, compared to £98,811 in 2021, £17,668 in 2020 and £249,186 in 2019.

6.2   Revenue fluctuates according to the type of filming in the city as well as the selected locations and filming intentions. High-end TV dramas and feature films have a large footprint and therefore require more services if they film outside the studio on location in the city.

6.3   Film Edinburgh generated £47,075.34 (April 2022 to end March 2023) for its service through partnership funding, administration charges for incoming large-scale productions, accommodation services, location registration, and Notices of No Objection (which were introduced following approval by Policy and Sustainability Committee in November 2020).

7.   Stakeholder/Community Impact

7.1   Filming in the city is anticipated to continue to contribute to the city's economic recovery in 2023, based on Edinburgh residents and businesses deriving c. £22.6 million from filming in 2022.

7.2   The long-lasting benefits of filming in the city extend, beyond the direct investment of a film production into the local economy, to the on-screen promotion of the city to local, regional, UK and worldwide audiences, with recognised positive impact for the tourism and hospitality industry as well as civic and business pride in association with a successful film and television production.

7.3   Community engagement is a core part of a production company's responsibilities while filming in the city. Film Edinburgh provides an essential and effective interface between communities/individuals and productions, ensuring that any potential impact on a community from filming is communicated and discussed with residents and businesses, queries or concerns addressed, and mitigation put in place as and when required, as outlined in the Code of Practice for Filming.

8. Background reading/external references

8.1 [Screen Scotland: Economic Value of the Screen Sector in Scotland, 2019](#)

8.2 [Report to Culture and Communities, April 2022: Filming in Edinburgh 2021](#)

9. Appendices

9.1 Appendix 1 - Filming statistics by year, quantity, type and value.

9.2 Appendix 2 - Completed productions 2022.

Appendix 1
Filming in Edinburgh 2022: Filming statistics by year, quantity and type

TABLE A **Production Activity in Edinburgh, East Lothian and the Scottish Borders 2022** *2022 Production Enquiries (2021 figures in brackets)*						
	No. of Enquiries	As % of total Enquiries	No. of Productions	As % of all Productions	No. of Days	Value £
Drama (Feature Films & High-End TV)	46 (21)	16% (6%)	18 (21)	8% (8%)	286 (213)	22,016,814 (11,597,767)
Factual TV	123 (129)	42% (37%)	102 (106)	45% (39%)	271 (216)	722,000 (298,500)
Commercial content	108 (133)	37% (39%)	91 (113)	40% (42%)	149 (174)	1,048,072 (1,487,541)
Other/Shorts	18 (33)	6% (10%)	14 (30)	6% (11%)	37 (90)	27,100 (99,400)
Total	295 (345)		225 (270)		743 (693)	23,813,916 (13,483,208)

TABLE B	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022
Filming Enquiries	500	502	542	497	544	559	481	480	303	345	295
Filmed Productions	381	342	361	347	322	348	317	340	180	270	225
Local economic impact £ million	5.55	2.9	4.5	6.9	7.7	15.6	5.7	14.4	2.3	13.4	23.8

Economic impact of filming in the Edinburgh City Region 1995 - 2022

EDINBVRGH
THE CITY OF EDINBURGH COUNCIL
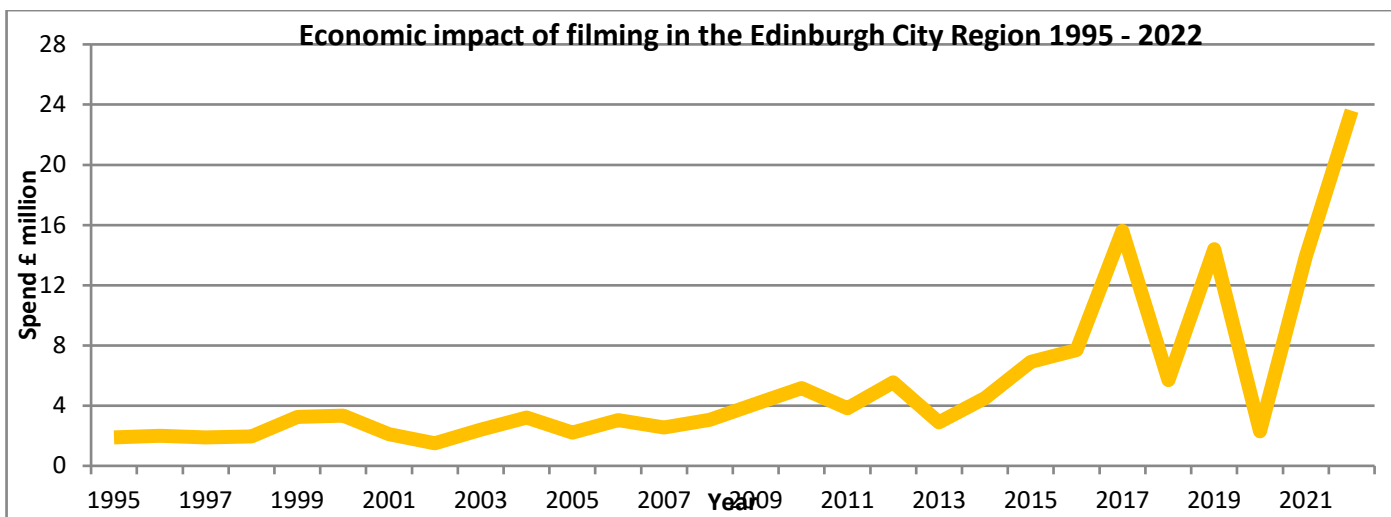
FILM EDINBURGH

TABLE C: Quantity of Filming in Edinburgh, East Lothian and Scottish Borders by Type
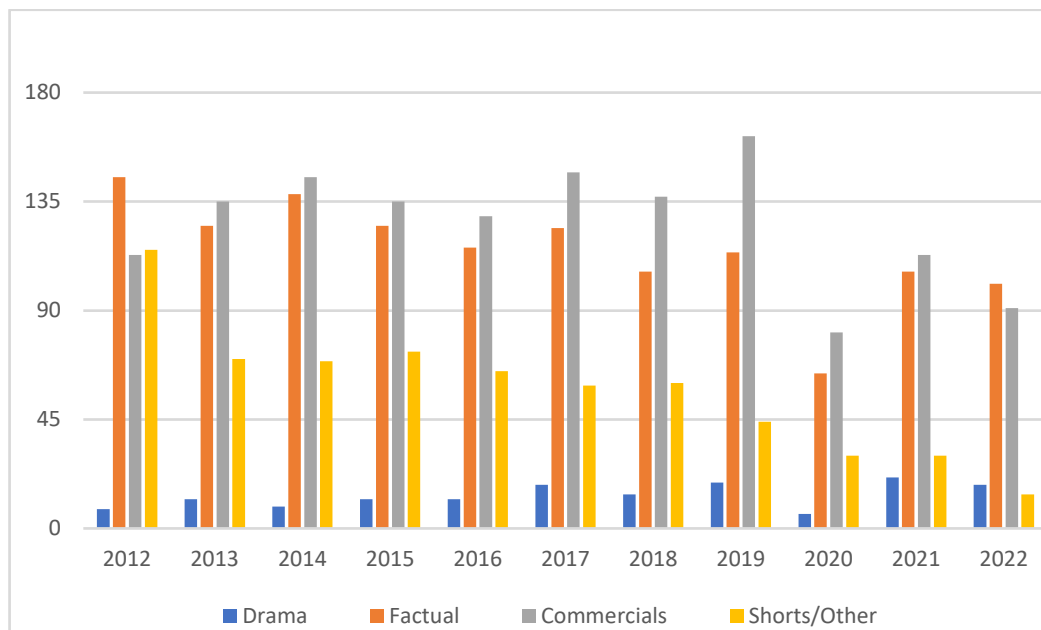
TABLE D: Value of Filming in Edinburgh, East Lothian and Scottish Borders
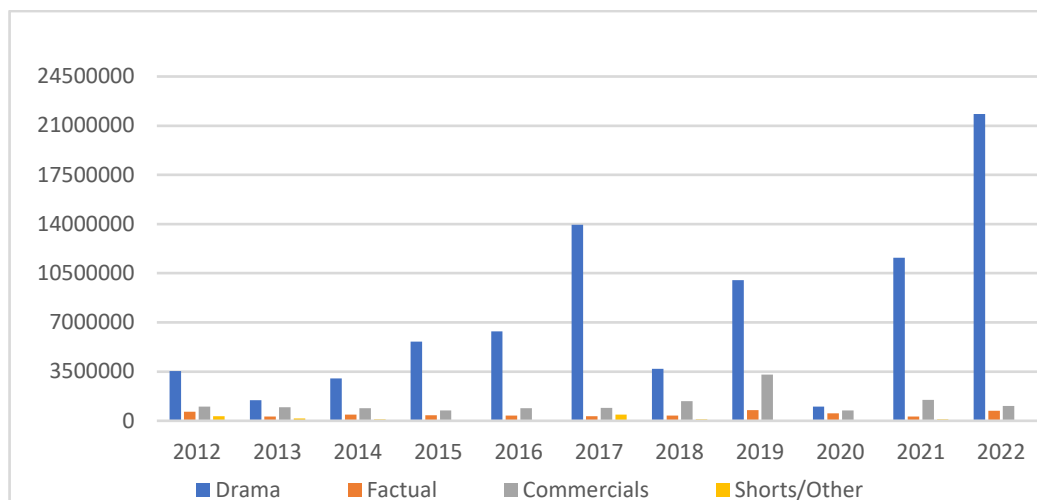
Appendix 2
Film/TV productions in Edinburgh 2022

Production Name	Company Name	Type	Country	enquiry year	Fiming Dates	Locations Used
CBBC pilot	BBC Scotland	Childrens	Scotland	2022	January 19 2022	368 Gorgie Road, Portobello Promenade Crepe Van/Fish And Chip Van.
Saturday Mash Up	CBBC	Childrens	Scotland	2022	February 3 2022	Royal Mile
CBBC magazine show, re Fringe Festival	Strawberry Blond	Childrens	Scotland	2022	August 6 2022	Royal Mile (Fringe), St Andrew Square, Assembly Gardens.
In The Loop	BBC	Childrens	Scotland	2022	August 3 2022	The Meadows
In the Loop	BBC	Childrens	Scotland	2022	October 2022	Parliament Square West (Ext St Giles)
Kalkhoff Bikes	Cut Media	Commercial	Scotland	2021	March 7 2022	Soderberg Bakery Quartermile, Meadows
Utilities Warehouse	LS Productions	Commercial	scotland	2022	January 11-13 2022	Dowlaw Windfarm St Abbs, Dunbar 1650 Cafe, North Berwick East Beach, Leith Links, Gosford, Gifford
Scottish Government - Young Drivers	Tanami	Commercial	scotland	2022	February 8-9 2022	Tumbles, Oxgangs Neighbourhood Centre.
First Bus TV commercial	Made Brave	Commercial	Scotland	2022	March 2,3,4 2022	Thomas Morton Hall Leith Theatre
Peninsula Ad	Eyebolls	Commercial	Scotland	2022	February 3 2022	Whitespace Kings Stables Road, Borough Henderson St
RBS You Can Dream	Filming Scotland	Commercial	Scotland	2022	February 1, 2 2022	Cafe St Honore Thistle St Lane, Delightfully Delicious Roseneath Terrace Warrender Park Rd, St Mary's Loch
Scottish Government Road Safety - THINK	Filming Scotland	Commercial	Scotland	2022	February 22-23 2022	Coilliesdene Avenue

Appendix 2
Film/TV productions in Edinburgh 2022

St James Quarter TVC	Boxxed	Commercial	UK	2022	February 21 2022	Calton Hill, Princes Street Gardens
Nordic Outdoors	Redeeming Features	Commercial	Scotland	2022	March 31 2022	Dalmeny Estate
SARCs	Greenroom	Commercial	Scotland	2022	March 10 2022	Blinkbonny Cres
Scottish Govt: Mind To Mind (wellbeing microsite)	Tanami	Commercial	Scotland	2022	March 24-25 2022	Leith Links, Construction Site In Leith, North Fort Street House, Smoke & Mirrors Bar.
McDonalds	LS Production	Commercial	scotland	2022	June 15 2022	Forth Road Bridge A9000. Port Edgar Marina.
World Health Organisation Pillars: Physical Activity	Heehaw	Commercial	Scotland	2022	July 18/19 2022	Inverleith Park
Edinburgh Gin	Eyebolls	Commercial	Scotland	2022	July 28-29 2022	Calton Hill, Salisbury Crags, Old Town, Royal Botanic Gardens, Yellowcraig Beach, Skybar Bread St, Boathouse Portobello, Tigerlily, Nauticus Bar Leith
Scottish Govt Cost of Living	The Union	Commercial	Scotland	2022	September 23 2022	Redbraes Place
Postcode Lottery advert	ITV	Commercial	UK	2022	November 13 2022	Castle Terrace
First Bus	Infinite Content	Commercial	Scotland	2022	November 10-11 2022	Leith, Firststage Studios
Centre MK	Freak Films	Commercial	scotland	2022	March 24 2022	Freak Film Studios
SG Dentistry	Freak Films	Commercial	scotland	2022	March 24 2022	Leith, Freak Films Studio
WorldPay Merchant Stories	Fletcher Wilson/HeeHaw	Corporate	UK	2022	January 3 2022	Portobello Beach
Burns Night whisky tasting with Glenmorangie	Encaptivate	Corporate	Scotland	2022	January 13 2022	Lucky Liquor Queen Street

Appendix 2
Film/TV productions in Edinburgh 2022

Title	Producer	Type	Country	Year	Date	Locations
WOTS Q1	Redwood Publishing Ltd	Corporate	UK	2022	January 20 2022	Old Town, Princes Street, Royal Mile, Victoria Street, Rose Street, Grassmarket, Leith Walk, North Bridge, Dean Village, Leith
Siemens corporate	Steve Reed Photography	Corporate	Scotland	2022	January 30 2022	Haymarket Streets & Tramstop, St Andrew Square And Gardens
Low Emission Zone Support Fund	Energy Saving Trust	Corporate	Scotland	2022	February 3, 16 2022	West Pilton Park, 10 Gillespie Place Ext Harajuku Kitchen Restaurant
VisitScotland Edinburgh	Eyebolls	Corporate	Scotland	2022	February 11 2022	Victoria Street, Arthurs Seat, High Street, Cockburn Street, Old Town Closes
Charity shoot	Radley Yeldar	Corporate	UK	2022	March 10 2022	Meadowbank
Calton Hill enquiry	Day Six	Corporate	Scotland	2022	February 11 2022	Arthurs Seat
University of Edinburgh ECCI	Plum Films	Corporate	Scotland	2022	March 28-29 2022	Ecci
Seton Castle Promotional film	Skyflicks Media	Corporate	UK	2022	April 11-15 2022	The Meadows
Jennifer Brown Research Lab	Xproductions	Corporate	UK	2022	April 21 2022	Calton Hill
Medical client	Made Brave	Corporate	Scotland	2022	May 18-19-20 2022	Qmu, Cramond Glebe
Irn Bru	Tanami	Corporate	Scotland	2022	April 19 2022	East Market Street
University of Edinburgh	HeeHaw	Corporate	Scotland	2022	May 16/17/18 2022	Pease Bay, Blackford Hill, Hermitage Of Braid By Braid Burn
Pride of Scotland	Jet TV	Corporate	Scotland	2022	May 3 2022	Hawes Pier

Appendix 2
Film/TV productions in Edinburgh 2022

NMS Anatomy - Burke & Hare Exhibition Content	Freak Films	Corporate	Scotland	2022	May 26 2022	City Of Edinburgh Tours Niddry St, Scotsman Lounge North Bridge, Barrie's Close, Parliament Square Supreme Courts.
Dunard Centre	Freak Films	Corporate	Scotland	2022	May 16-18 2022	Leith - Links Allotments, The Shore, Victoria Bridge. Harvey Nichols, St Andrew Square, Victoria Street
Baillie Gifford IRG	Eyebolls	Corporate	Scotland	2022	July 12-13 2022	Portrait Gallery, National Library, Meadows, Calton Hill, Princes Street Gardens
Omnipresent	2020 productions	Corporate	Scotland	2022	May 31 2022	Calton Hill, Princes St Gardens West, Portobello Beach
Children's theatre production promo	Sarah Gray	Corporate	Scotland	2022	June 8 2022	Portobello Promenade
EIF short films	Forest of Black	Corporate	Scotland	2022	August 6, 9,10 2022	Portobello Beach, Calton Hill, Blackford Hill, Dunbars Close, Milne's Court, Shore Leith.
Employer of Choice	Ramboll	Corporate	UK	2022	August 11 2022	Corstorphine Hill, Inverleith Park
Busking Live Streams	Mercury Studios	Corporate	UK	2022	September 4 2022	Royal Mile
Lothian Buses corporate	Connected Pictures	Corporate	UK	2022	September 13-14 2022	City Wide
Ebike loan video case study	Energy Saving Trust	Corporate	Scotland	2022	October 8 2022	Meadows
PHS shorts	Public Health Scotland	Corporate	Scotland	2022	October 2022	Princes Street, City Centre General Views (Castle From A Distance)
Aegon: member facing app	Heehaw	Corporate	Scotland	2022	November 8 2022	Craiglockhart Hill
Johnnie Walker Keep Walking	Truskavka	Corporate	Poland	2022	October 28-30 2022	Princes St Gardens,

Appendix 2
Film/TV productions in Edinburgh 2022

Planning for tomorrow's environment	Content With Purpose	Corporate		2022	October 27 2022	Princes St Gardens
Conde Nast travel guide	Hilton Hotels/Conde Nast	Corporate	UK	2022	December 1-2 2022	Cowgate, Royal Mile, Grassmarket, Princes St, Edinburgh's Christmas
BANZAI home insulation survey	Macbie Photography for Bruntsfield Area Net Zero Action Initiative (BANZAI)	Corporate	Scottish Borders	2022	December 15 2022	Bruntsfield Links
IFPMA Pushing Science Forward	Tanami	Corporate	Scotland	2022	July 2022	Studio 128 Leith
Templeton Religious Trust - James Walters	Tanami	Corporate	Scotland	2022	October 2022	Biscuit Factory Leith
VisitScotland Edinburgh	Eyebolls	Corporate	Scotland	2022	April 2022	Calton Hill, Salisbury Crags, Old Town, Botanic Gardens, Yellowcraig Beach, Skybar Doubletree, Boathouse Portobello, Tigerlily, Nauticus Leith
Baillie Gifford - Scottish Mortgage	Freak Films	Corporate	Scotland	2022	July 26/27 2022	Custom Lane
NMS Discoveries	Freak Films	Corporate	Scotland	2022	May 2022	NMS Centres
VOCAL	Baillie Gifford	Corporate	Scotland	2023	March 27 2022	Private House
corporate	Wood Mackenzie	Corporate	Scotland	2022	October 19 2022	Meadows
Borderland	Upper Street/Highland Midgie	Feature Film	USA/UK	2020	April 10 2022	Calton Road

Appendix 2
Film/TV productions in Edinburgh 2022

The Strange Case of Dr Jekyll & Mr Hyde	National Theatre of Scotland/Selkie Films	Feature Film	scotland	2020	January 31, February 1-24, 25-27, October 16/17/18/19 2022	Leith Theatre, City Centre Gvs. Calton Hill, Victoria Terr, Vennel,
Victoria	Anand Pandit Motion Pictures / Goosebumps Entertainment	Feature Film	India	2022	March 4 2022	Calton Hill, City Centre
The Outrun	Protagonist / Brock Media / Arcade Pictures / Mogambo / Weydemann Bros	Feature Film	UK	2022	August 1-11 2022	Claremont Court, Drumsheugh Baths, Wester Hailes Dumbryden Grove, Lulu George St, Kings Buildings Edinburgh University, Firststage Studios Leith. Dalmeny Estate
Midtown	Netflix	Feature Film	UK	2022	October 10-11 2022	Victoria Street, Arthurs Seat.
Drone filming	STV	Other	Scotland	2022	March 2/3 2022	Edinburgh Castle
News piece re Royal Family	NBC Universal	Other	USA	2022	July 2022	
Katie Gregson-Macleod music video	LS Productions	Pop Promo	Scotland	2022	October 7 2022	Holyrood Park, Millerhill Joppa.
Dark Devices Film	Dark Devices	Short Film	Scotland	2022	May / July 25-28 2022	Wester Hailes/Sighthill, Wester Hailes High School
ASKA	LS Productions	Short Film	Scotland	2022	April 13, 14, 15 2022	Portobello Promenade And Beach, 63 Pirniefield Place

Appendix 2
Film/TV productions in Edinburgh 2022

Solar Urticaria	Warped Producitons	Short Film	scotland	2022	July 22-23-24, August 11 2022	Kemp Place, Glenogle Rd, Bell Place, Bridge Place, Arboretum Avenue, Corstorphine Hill
Mother Daughter	Young Films (Mother Daughter Chris Young Films Ltd)	Short Film	Scotland	2022	November 10-11 2022	Warriston Cemetery, Meadows, Lauriston Place, Cycle Path Near Warriston Cemetery, Ext Mama Roma Leith Walk, Wardie Bayoff License Ext In Goldenacre/Inverleith,
Spirited sizzle	Two Rivers Media	Short Film	scotland	2022	November 27 2022	Nauticus At 142 Duke Street, Woven, The Biscuit Factory, Anderson Place, Holyrood Distillery & Arthurs Seat
The Proclaimers album cover Dentures Out	Braw Music / Braw Vision Ltd	Stills	Scotland	2022	March 2022	Private House
Italian fashion shoot	Amelia and Co	Stills	Scotland	2022	April 12-13 2022	Cove Harbour, Gosford House, Parliament Square, Voodoo Rooms, Toppings Book Shop, Rutland Square, Saunders Street Bridge.
Quality Meat Scotland, summer 2022	Crew Network	Stills	scotland	2022	April 19-20 2022	Middle Meadow Walk, Cramond Esplanade, 7 John Street, Arthurs Seat, Drylaw Community Centre
Ralph Lauren	Danson Productions	Stills	UK	2022	June 5-8 2022	Moray Place, St Stephen St, Greyfriars Bobby Bar, Signet Library, Victoria St, Stewart Melvilles.
Barbour	LS Productions	Stills	Scotland	2022	June 21 2022	Moray Place, Inverleith Park, Stockbridge
Inside fashion magazine	UCM	Stills	Austria	2022	July 23-31 2022	Tantallon Castle, Circus Lane, Dean Village, Royal Mile
Odeon Lifestyle fashion shoot	Amelia & Co	Stills	USA	2022	July 27-30 2022	Princes St Gardens West & East, Dean Village, House In Brunstane Road North Joppa
ScotRail stills	Eyebolls	Stills	Scotland	2022	August 11-12 2022	St James Quarter, Edinburgh General Views, Meadows, Portobello Beach

Appendix 2
Film/TV productions in Edinburgh 2022

New Look x Laura Anderson Influencer edit	Aaltoprod	Stills	UK	2022	September 28 2022	Le Monde, Market St Hotel Rooftop, Edinburgh Streets -George St, West Bow
Barbour fashion shoot	LS Productions	Stills	Scotland	2022	October 25 2022	Calton Hill, Collective Gallery
Re Edition Magazine editorial	Amelia and Co	Stills	Scotland	2022	March 31 - April 2 2022	Loganlee Pentlands
Virgin Hotels	LS Productions	Stills	Scotland	2022	May 17 2022	Virgin Hotel Victoria St
Masked	Napier University	Student Film	Scotland	2022	March 28-31 2022	Bonaly Country Park
graded unit Feelings: music video	Edinburgh College	Student Film	scotland	2022	April 25 2022	Portobello Promenade, Princes Street
Scriptur3: crisis of the crises	Edinburgh College	Student Film	Scotland	2022	May 4 2022	Cammo Park
Fender Bender	Napier	Student Film	Scotland	2022	June 5, 7 2022	Dalry Basket Ball Courts, Bridge Over Lanark Road, Cramond Beach
Kino Eyes short	Napier Kino Eyes	Student Film	Scotland	2022	November 4-11 2022	Saughton Park Skatepark, Robertson Avenue, Portobello Promenade, Water Of Leith Visitor Centre.
Songs of Praise	Avanti Media Ltd	TV Documentary	UK	2022	January 17 - 18 2022	Greyfriars Cemetery, Royal Mile (Inc Exterior St Giles), Johnston Terrace (Ext St Columbas), Arthurs Seat
Scottish National Gallery exhibition in Japan	NHK	TV Documentary	Japan	2022	March 13-15 2022	Mercure Hotel, Scottish National Gallery, Scottish National Gallery Of Modern Art 2.
Union, for BBC2	Uplands Television	TV Documentary	UK	2022	January 17, 19, April 30-May 3, August 22-23 2022	City Centre, Calton Hill, Leith, Princes St Gardens, Royal Mile, Tranent, Carberry Tower, Seton West Mains Farm, Tranent Parish Church.

Appendix 2
Film/TV productions in Edinburgh 2022

On the track in Scotland	Doclights GmbH for ZDF	TV Documentary	Germany	2022	April 21-22 2022	Old Town, Waverley Station, Princes Street Gardens, Calton Hill
Bitesize Geography - tourism	CTVC	TV Documentary	UK	2022	January 23, 30 2022	Pentlands Glencorse, Princes Street, Royal Mile
Antiques Road Trip	STV	TV Documentary	Scotland	2022	March 2, 3 2022	Greyfriars Cemetery, Ruins Of The Braidwood School In Dumbiedykes
Sar-Sgeoil: Frankenstein	Caledonia TV for BBC Alba	TV Documentary	Scotland	2022	February 23 2022	Dean Terrace
Trials That Shocked Scotland	Two Rivers	TV Documentary	Scotland	2022	February 2 2022	City Centre - St Andrew Square, Multrees Walk, High Street, Parliament Square, Thistle Street
Unearthed: Ancient Murder Mysteries: East Lothian Archer	Off The Fence	TV Documentary	UK	2022	February 13, 15 2022	Brunswick Street Edinburgh, North Berwick, B1343, B1347.
House Hunters International	Leopard USA	TV Documentary	USA	2022	late April/early May 2022	Edinburgh City Wide.
Darren McGarvey's Addictions	Tern TV	TV Documentary	Scotland	2022	February 11, March 15, March 28 2022	Granton World Of Football,
Flight Club 2022	Tinopolis TV	TV Documentary	Scotland	2022	March 24 2022	City Centre

Appendix 2
Film/TV productions in Edinburgh 2022

Closer to Truth - Art Seeking Understanding	Getzels Gordon Productions for PBS America	TV Documentary	USA	2022	June 17-24 2022	Deans Mcewan Hall, Playfair Library, Gosford House, Caledonian Hotel, St Johns Church, Grassmarket, Gvsl St Bernards Well, Calton Hill, Jupiter Artland.
travel doc re Women's Spirituality	Delights / DFlights	TV Documentary	Poland	2022	April 29 2022	City Centre Gvs
documentary on Croatian scholars teaching at European universities	Wolfgang & Dolly	TV Documentary	Croatia	2022	June 5 2022	Royal Mile, George Street, Charlotte Square, Portobello Beach, Princes St Gardens East, Edinburgh Castle
"The Fringe in 12 Jokes" 75 years of the Fringe	Oxford Films for BBC 2	TV Documentary	UK	2022	April 20-21, April 29, May 14, 22, August 2022	Milnes Court, Princes Street, Calton Road, The Vennel, 98 Buccleuch St, 180 High St, Royal Mile, 26 Candlemaker Row, 304 Lawnmarket, The Mound, Potterrow Port, Cockburn Street, Dundas Street, Circus Lane, Blackford Hill
Scotland the New Wild	Maramedia for BBC Scotland	TV Documentary	Scotland	2022	April 28/29, May 13, June 1 2022	Salisbury Crags, Arthurs Seat, Forth Bridges, Princes Street, Waverley Bridge, Areas Around The Castle/Royal Mile. Saughton Woodland And Park
Speak Gaelic	BBC Alba	TV Documentary	Scotland	2022	May 20 2022	Craigmillar Castle Park
Translating Voices	BBC / AHRC	TV Documentary	Scotland	2022	2022	N/A
David Wilson's Crime Files Series 3: Cold Cases (2022)	Tern TV	TV Documentary	Scotland	2022	April 28-May 3, 7 2022	Gypsy Brae, Royal Mile, Teviot Place, South Scotstoun Grove South Queensferry, Kirkliston Main Street, Main Street Dalmeny, Commercial Street, Henderson St

Appendix 2
Film/TV productions in Edinburgh 2022

Location Location Location	Raise the Roof	TV Documentary	Scotland	2022	May 11 June 10 2022	Miller Row Water Of Leith, Craiglockhart
Landward	BBC	TV Documentary	Scotland	2022	May 10, June 7 2022	Holyrood Park, Dunbar (Castle Ruins)
Harry Potter doc: le petit sorcier à lunettes	TF1 (VisitScotland)	TV Documentary	France	2022	June 7 or 8 2022	Greyfriars Cemetery
Beltane doc	Tern	TV Documentary	Scotland	2022	April 30 2022	Calton Hill
Dermot Bannon's Incredible Homes	Coco Content	TV Documentary	Ireland	2022	May 7-8 2022	Richard Murphy's House, City Centre
Why Aren't You Vaccinated	STV	TV Documentary	Scotland	2022	April 28 2022	Silverknowes
German travel report	Sendefaehig for ZDF	TV Documentary	Germany	2022	May 5-10 2022	Waverley, City Centre.
Mary Tudor & Mary Stuart	Metafilm / Jewel Labs	TV Documentary	Austria	2022	June 10, 12 2022	Old Town, South Leith Parish Church, Edinburgh Castle, Palace Of Holyroodhouse
World Ahoy Scotland	SIC	TV Documentary	Portugal	2022	May 29 2022	South Queensferry, Royal Mile
the women who changed modern Scotland	two rivers media	TV Documentary	Scotland	2022	May 18, June 10, 16, July 1, 11 2022	Royal Mile, Princes Street Gardens, Princes St, Scottish Parliament, Charlotte Square, Royal Mile

Appendix 2
Film/TV productions in Edinburgh 2022

Mary Berry's Cooking and Sharing	Sidney Street TV	TV Documentary	UK	2022	May 29-30 2022	Holyrood Park (Marathon), Calton Hill, City Centre Gvs
Online church	City on a Hill Church	TV Documentary	Scotland	2022	May 15, June 30, September 17, October 2, 2022	Japanese Garden At Lauriston Castle, Greyfriars Kirkyard,
NHK documentary	NHK	TV Documentary	Japan	2022	June 16-18 2022	Princes Street
Euromaxx	DW Style	TV Documentary	Germany	2022	June 7 2022	Greyfriars Kirkyard, Victoria St
Haunted	Story Films	TV Documentary	UK	2022	June 7-8-9, July 29-30-31, August 1 + 2, 25 2022	Greyfriars Kirkyard, Candlemakers Row, South Bridge Vaults, Royal Mile, North Berwick Beach
Forensics, series 2	True North	TV Documentary	UK	2022	July 25 27 2022	Lauriston Castle Grounds, Dunbar Streets & Around Harbour, Streets.
Andalucia por el Mundo	Medinamedia	TV Documentary	Spain	2022	July 20-25 2022	City Centre Gvs.
Swedish disappearance	Rogan Productions	TV Documentary	Scotland	2022	August 10-12 2022	Royal Mile, Calton Hill

Appendix 2
Film/TV productions in Edinburgh 2022

Skinny on Dipping	Solus Productions	TV Documentary	Scotland	2022	July 28-29 2022	Portobello Beach
One Show: Alexander McCall Smith	One Tribe TV ltd	TV Documentary	UK	2022	August 3 2022	Calton Hill, Scotland St, Morrison Street.
Fringe TV	4 Studio Productions	TV Documentary	UK	2022	August 2022	Royal Mile Fringe
Fringe filming	STV	TV Documentary	Scotland	2022	August 5 2022	Edinburgh Fringe / City Centre
Frankie Boyle history of the British Monarchy	Two Rivers Media	TV Documentary	Scotland	2022	August 8 2022	Private Location In Edinburgh
Good Morning Britain	ITV	TV Documentary	UK	2022	August 5 2022	Castle Street, New Town Theatre
Newsround	BBC	TV Documentary	UK	2022	August 4 2022	Princes Street, Market Street, Royal Mile
Factual development reel	BBC Factual	TV Documentary	UK	2022	June 10 2022	Portobello Beach
See Hear - wild camping	BBC Scotland	TV Documentary	UK	2022	August 20-21 2022	Bonaly Country Park
The 51% - edition on witches	France 24	TV Documentary	France	2022	August 24-26 2022	Calton Hill, Royal Mile, North Berwick Old St Andrews Kirk

Appendix 2
Film/TV productions in Edinburgh 2022

Fringe piece	Pollen Studio	TV Documentary		2022	August 22-23 2022	Royal Mile / Streets.
State of Betrayal	LS Productions	TV Documentary	Scotland	2022	August 10 2022	Portobello Beach And Promenade
Architecture the Railways Built, series 4	Brown Bob	TV Documentary	UK	2022	September 8-9 2022	Princes St Gardens East, Waverley Station.
TEC	Grace Productions	TV Documentary	USA	2022	September 20-21 2022	Greyfriars Cemetery
Travel Guides series 7	Nine Networks Australia	TV Documentary	Australia	2022	September 26-27 2022	National Galleries / The Edinburgh Cafe, Victoria St
Holiday Homes in the Sun	Raise the Roof	TV Documentary	Scotland	2022	September 22 2022	City Centre, Observatory House, Calton Hill
Jane McDonald's Highland Christmas TV show	Viacom studios for Channel 5	TV Documentary	UK	2022	November 25-26 2022	Edinburgh's Christmas Markets.
Scotland's Greatest Escape	Red Sky Productions	TV Documentary	Scotland	2022	September 22, November 7 2022	Royal Mile, Cowgate, The Shore
Secrets in the Peat	Mac TV for BBC Alba/TG4	TV Documentary	Scotland	2022	September 21 2022	Royal Botanic Gardens Edinburgh
Alistair Wilson unsolved murder doc	True North for Channel 5	TV Documentary	UK	2022	September 23-24 2022	Timberbush

Appendix 2
Film/TV productions in Edinburgh 2022

BBC Bitesize	Hopskip studios	TV Documentary	Northern Ireland UK	2022	September 28 2022	Corstorphine Hill
Invitation au Voyage (Destinations)	Elephant for ARTE	TV Documentary	France	2022	October 4 2022	City Chambers Quadrangle, Royal Mile
Sar-sgeoil: Greenvoe	Caledonia TV for BBC Alba	TV Documentary	Scotland	2022	October 12 2022	Rose Street
Beechgrove Garden 2022	Tern TV	TV Documentary	Scotland	2022	October 27 2022	Saughton Park Walled Garden
Aonghas MacNeacail doc	Beezr	TV Documentary	Scotland	2022	October 10 2022	Makar's Court
City of Dead Tours piece	France Television	TV Documentary	UK	2022	October 21 2022	Greyfriars Cemetery
Italian restaurants	Banijay Italia	TV Documentary	Italy	2022	November 14-18 2022	Union Place, Castle Terrace, Dalry Road, Lothian Road, Newington Rd. Calton Hill
doc re legal systems	Beyond Productions for National Geographic/Disney	TV Documentary	Australia	2022	October 24 2022	Signet Library
House Hunters International	Leopard USA	TV Documentary	USA	2022	November 3-6 2022	Private Houses Across City, City Centre General Views, Calton Hill
The Lost Magic	Media Zoo TV	TV Documentary	Scotland	2022	November 20 2022	George Iv Bridge

Appendix 2
Film/TV productions in Edinburgh 2022

Moulin Rouge doc	Dragonfly for BBC	TV Documentary	UK	2022	November 2022	Visa Office & Princes Street
The Swindlers	Crackit Productions	TV Documentary	UK	2022	October 14 2022	General City Centre
Autumn International Series 2022	Sunset & Vine	TV Documentary	UK	2022	October 28 2022	Arthurs Seat
Speak Gaelic /Eorpa	BBC Alba	TV Documentary	Scotland	2022	November 2-3 2022	North Berwick Auld St Andrews Kirk, Edinburgh Old Town, Calton Hill
Winterwatch	BBC (on BBC 2 8pm)	TV Documentary	UK	2022	November 28, December 21, 22 2022	Arthur's Seat And Holyrood Park, Dean Village Water Of Leith, Water Of Leith Visitor Centre, Red Moss Pentlands Hills, Edinburgh Zoo. Water Of Leith Basin, St Abbs Head.
Law Firm	STV	TV Documentary	Scotland	2022	November 22 2022, February 2 2023	Festival Square
PTSD project	Sonja Henrici Creates / Amy Hardie Productions	TV Documentary	Scotland	2022	2018 - 2022	
Love and Relationships	CPL Productions	TV Documentary	UK	2022	December 18 2022	Christmas Markets

Appendix 2
Film/TV productions in Edinburgh 2022

The Elect (Six-Four)	House six four Productions	TV Drama	Scotland	2021	May 30-31, June 2, July 3, September 30 2022	City Mortuary Rear Entrance, High School Wynd, High School Yards, Niddry Street, Cockburn Street, Market Street, Fleshmarket Close, High St
Debutantes (aka The Buccaneers)	Nice and Accurate Productions / The Forge Entertainment for Apple	TV Drama	UK	2021	June 23 to December 14 2022	Moray Place
Outlander 7	Leftbank / Starz	TV Drama	Scotland	2021	April 18-19-20 2022	Hedderwick Hill, Dalmeny Estate, Midhope,
Anansi Boys 2022	Amazon Studios / Original Access / Spider Productions	TV Drama	UK	2020	January 11-15, February 20-21-22-23-27-28, March 7-9-10, 14-15, April 4, April 14, May 4, 5, 10-11, 12, 24, 25, 26 2022	Le Monde, House Of Gods Cowgate, Cameo Cinema, 14 Henderson Row, Royal Botanic Gardens Of Edinburgh, Mortonhall Crematorium, Edinburgh Academy Junior School, Edinburgh College Sighthill, 31 Barnton Avenue, Stewart Melville's College, Hopetoun House Estate, Drylaw House, Edinburgh Gateway Station, Canning Street/CBC House, EICC, 7 John St, Rutland Square, Clockwise Commercial Street, Newhaven Harbour, Garden In South Laverockbank Terrace. Firststage Studios
Good Omens series 2 (2022)	Amazon	TV Drama	UK	2021	January 10-11 2022	Cask And Barrel West Preston Street, Victoria Street
One Day	Drama Republic for Netflix	TV Drama	UK	2022	July 7-23 2022	Old College, Arthurs Seat, Viewforth, Circus Place, St Vincent St, The Vennel, Grassmarket,

Appendix 2
Film/TV productions in Edinburgh 2022

Baby Reindeer	Clerkenwell Films (Quite Funny Productions) for Netflix	TV Drama	UK	2022	August 23-24 2022	West Bow Victoria Street, Royal Mile, Robertson's Close, Summerhall, The Meadows, The Hoppy Marionville Road
Love In Scotland	Cloud Break Pictures (sister company of HeeHaw) for Reel One Entertainment	TV Drama	Scotland	2022	June 15-30 2022	Pentland Hills - Flotterstone Inn, Road To Glencorse, Dakota Hotel, Sophia Grace Couture, Winton Castle, Gifford, Ghillie Dhu, Ingliston Park & Ride, The Stand Comedy Club.
Molly & Mack	BBC Scotland	TV Drama	Scotland	2022	July 1 2022	Craigie's Farm South Queensferry
Loss & Return	Hatrick Mercurio (HTM Television Ltd)	TV Drama	UK	2022	September 26-29, October 6, November 22-25 2022	North Castle Street (Rico's And Street), Young Street, Ainslie Place, NCP Car Park Castle Terrace/Kings Stables Road, Lawnmarket/Castlehill, James Court, St Stephens Street/Place, Inverleith Park, Calton Hill
Annika 2	Black Camel Pictures	TV Drama	Scotland	2022	September 8, October 3 2022	Mound Place, George IV Bridge, Museum On The Mound, Fleshmarket Close, Calton Hill; In East Lothian: Cockenzie Royal Legion, Old Harbour, Boathouse B&B. Unit At Cockenzie Power Station.
Crime series 2	Flaming Pigeon	TV Drama	Scotland	2022	September 18-22, October 24-28, November 17 2022	Calton Hill, Rodney St Tunnel, Inverleith Park, Princes St Gardens, Dean Village, Argyle House Lady Lawson St, Hawes Pier, Albert Road, Castle Terrace, Gayfield St, Grindlay St, Henderson St, High Riggs, Makar Court, Albany St, Broughton St, Calton Rd, Lauriston St, Hawes Pier, Dalmeny Estate

Appendix 2
Film/TV productions in Edinburgh 2022

Guilt 3	Guilt ltd for bbc scotland	TV Drama	scotland	2022	November 14-16 2022	Assembly Rooms, Signet Library, French Consulate/Institute, West Parliament Square, Robbie's Bar Leith Walk, Calton Road, Frederick St, Princes St, Advocates Close, Eastern Cemetery, George Square Edinburgh University
The Bidding Room	Ricochet	TV Light entertainment	Scotland	2021	May 9 - July 7 2022	Leith Theatre
DNA Journey series 3	Voltage TV	TV Light entertainment	UK	2022	January 22 2022	Princes Street, Chambers Street, Royal Mile.
Dancing on Ice	ITV	TV Light entertainment	UK	2022	February 3 2022	City Centre
Hobby Man	North One for Channel 4	TV Light entertainment	UK	2022	April 11-14 2022	City Centre, South Queensferry Road Bridges, Chess Club Alva Street, National Museum Of Scotland, Calton Hill
Catfish	MTV / Viacom	TV Light entertainment		2022	May 3-5 2022	Edinburgh City Centre, Waldorf Astoria The Caledonian, Cannonball Restaurant, 50 North Castle Street, Edinburgh Airport, Fortuna Coffee
The Piano	Love Productions	TV Light entertainment	UK	2022	November 3 2022	Calton Hill
Fake or Fortune	BBC	TV Light entertainment	UK	2022	May 27 2022	City Centre Gvs, National Gallery Of Scotland
Songs of Praise	avanti media	TV Light entertainment	UK	2022	June 10 2022	Canongate Kirk

Appendix 2
Film/TV productions in Edinburgh 2022

in for a penny	ITV	TV Light entertainment	UK	2022	July 19-20-21 2022	ASDA, Halifax Bos, Abercorn Park Portobello, The Meadows, James Court/Lady Stairs Close, Parliament Square West, Holyrood Park
Britain's Got Talent	Thames TV	TV Light entertainment	UK	2022	July 8 2022	Princes Street Gardens, Calton Hill, The Vennel, City Centre.
Local Heroes (Germany)	The Production Fixers	TV Light entertainment	Germany	2022	July 10 2022	Princes St Gardens W
Strictly Come Dancing	BBC	TV Light entertainment	UK	2022	August 9 2022	Vennel
No Place Like Home	Hungry Jay	TV Light entertainment		2022	September 19-23 2022	Colinton Parish Church, Chessels Court
Songs of Praise Christmas	Tern TV	TV Light entertainment	Scotland	2022	November 19 2022	St Marys Episcopal Cathedral
Edinburgh Tattoo	BBC1	TV Documentary	scotland	2022	August 15 2022	Edinburgh Castle
Tennents social film	Marcy Paterson TV	Web Broadcast	Scotland	2022	January 5 2022	Edinburgh City Centre
Willne youTube	Willne	Web Broadcast	UK	2022	March 30 2022	Forth Road Bridge
Online sermon for kirk	Christian Heritage Edinburgh	Web Broadcast	Scotland	2022	June 30 2022	Greyfriars Kirkyard, Lauriston Gardens Japanese Garden.
ECA03	Edin Films Ltd	Web Broadcast	Scotland	2022	April 28-29 2022	Princes Street Gardens West, Calton Hill, Greyfriars Kirkyard
M&S / football campaign	Just So	Web Broadcast	UK	2022	May 30 2022	Oriam Heriot-Watt University

Appendix 2
Film/TV productions in Edinburgh 2022

BBC The Social	Remade TV for BBC	Web Broadcast	Scotland	2022	June 2 2022	Cammo
Scottish Government: Parent Club	The Union	Web Broadcast	Scotland	2022	November 30 2022	James Street Portobello, Abercorn Park
Hibs Season Ticket	Freak Films	Web Broadcast	Scotland	2022	February 27, March 1, 2, 5 2022	Leith, Easter Road Hibs Stadium
PPB	Scottish Conservative Party	Web Broadcast	Scotland	2022	September 22 2022	Pilrig Park

Culture and Communities Committee

10.00am, Thursday, 11 May 2023

Use of Public Spaces for Events and Filming Update

Executive/routine	Routine
Wards	All, particularly 11 - City Centre
Council Commitments	

1. Recommendations

1.1 Culture and Communities Committee is asked to:

1.1.1 Note this update on the development of plans to implement new arrangements for the use of public spaces for events and filming;

1.1.2 Agree the change of wording proposed in December 2022 in respect of the key principles point four will be considered alongside finalising the plans for implementing the new arrangements (paragraph 4.9); and

1.1.3 Note that it is intended to further develop the approach to implementing the key principles, including discussing this with stakeholders, before presenting a final proposal for the new arrangements to Committee in October 2023 for approval.

Paul Lawrence

Executive Director of Place

Contact: Name, job title

E-mail: e-mail address | Tel: 0131 123 4567

Report

Use of Public Spaces for Events and Filming Update

2.   Executive Summary

2.1   This report provides an update on the development of new arrangements for the use of public spaces for events and filming.

3.   Background

3.1   This report follows a number of previous updates to Committee on the development of new arrangements for the use of public spaces for events and filming.

3.2   On 13 December 2022, Committee received a progress update on the emerging new arrangements, following a period of public consultation.

3.3   Committee heard from two deputations who had contributed to the development of the key principles and both were keen to ensure that the new arrangements considered all of the feedback received and ensured that all parties worked collaboratively to finalise the approach.

3.4   The decision of Committee was to:

3.4.1   Note the results of the public consultation;

3.4.2   Note the finalised key principles and process for submitting applications for the use of public spaces as set out in the report, subject to some changes (which are set out in the decision);

3.4.3   Agree that an action plan to implement the responses to the key principles would be presented to Culture and Communities Committee on 23 May 2023 for approval;

3.4.4   Discharge a number of outstanding motions (as set out in the report) which had been addressed by the key principles or in previous updates to the appropriate Committee;

3.4.5   Note that officers would continue to progress implementation of the motion on Greening the Fringe, working with partners as appropriate and that Committee would be kept updated on progress via the Committee Business Bulletin;

3.4.6   Agreed to host a briefing session for members to consider the historical work undertaken;

3.4.7   Approve the progression of the practical steps outlined in paragraph 4.16 of the report and agreed an update would be provided in the Business Bulletin in two cycles;

3.4.8   Continue consideration of proposed changes to wording in Appendix 2, point 4 (of the December 2022 report) to replace the wording with the final decision on any event application which does not meet the criteria will rest with the Service Director, Culture and Wellbeing and that decision will be taken in consultation with the Convener of Culture and Communities Committee.

3.5   Section 8 of this report summarises the previous reports and motions which relate to the use of public spaces for events and filming.

4.   Main report

Use of Public Spaces for Events and Filming Update

4.1   Following December's Committee, an officer working group has been established to finalise the arrangements for implementing the key principles for the use of public spaces for events and filming.

4.2   The working group has reviewed the historical work undertaken in preparing the key principles for consultation and then refining them prior to presenting them to Committee in December. A briefing on this took place at the Festivals and Events All Party Oversight Group on 20 April 2023.

4.3   Recognising the feedback received through the consultation and from the deputations in December 2022, officers have revisited the approach proposed to implementing the key principles and are progressing actions in respect of four overall themes and workstreams in order to ensure the effective implementation of the use of public spaces for events and filming approach moving forward.

4.4   The themes are:

4.4.1   Ensure that the applications process is transparent and accountable;

4.4.2   Ensure the application process and the activities applied for are proportionate;

4.4.3   Ensure activities have a positive effect; and

4.4.4   Ensure organisers minimise their sustainability impact.

4.5   The workstreams are:

4.5.1   Use of Public Space Policy;

4.5.2   Code of Practice and Event Management Guidance;

4.5.3   Resources; and

4.5.4   Stakeholder briefing.

4.6   In reviewing this approach, officers have identified that further discussions with stakeholders and further refinement of the implementation plans would be beneficial before the approach is finalised. It is proposed that these discussions will take place by the end of June 2023.

4.7   Recognising the work required to progress these workstreams, it is expected that the final report on the policy and guidance will be presented to Committee in October 2023.

Amendment to wording – Delivering the Key Principles, Point 4

4.8   On 13 December 2022, Committee agreed to continue consideration of proposed wording of delivering the key principles point 4.

4.9   The draft change is shown in the table below:

4. Applications will be expected to follow the principles and guidelines. In exceptional circumstances an applicant may seek modification or departure from these principles but will be required to present their case, including mitigations, to impacted stakeholders and for scrutiny by the Council. The Council, after due consideration and taking account of comments, will not be obliged to grant the exception.	The Key Principles will be clearly advertised in advance to deter applications that do not meet the criteria. Where an applicant does not meet the criteria, the application will be 'red flagged' to relevant Senior Officers and Elected Members for comment. The final decision on any event application that does not meet the criteria will rest with the Service Director, Culture and Wellbeing in consultation with the Convener of Culture and Communities Committee

Progress with the actions set out in December report

4.10   In December 2022, officers set out some practical steps to addressing some of the operational challenges in hosting events and filming in public spaces.

4.11   A progress update is attached in Appendix 1.

5.   Next Steps

5.1   Officers have set up further discussions with stakeholders to discuss the key principles and to identify any concerns about the implementation of the principles.

5.2   The officer working group will continue to develop plans for implementing the approach for the use of public spaces for events and filming.

5.3   Final proposals for implementing the key principles for the use of public spaces for events and filming will be presented to Committee in October 2023.

6. Financial impact

6.1 There are no financial impacts arising from this report.

7. Stakeholder/Community Impact

7.1 Stakeholders, including event and filming organisers, community councils, resident groups, business groups, friends' groups, Council officers and interested individuals collaboratively engaged in the development and refinement of the key principles for the use of public spaces for events and filming.

7.2 A stakeholder working group contributed to the development of draft principles and a public consultation on the principles was carried out between 22 September and 15 December 2021. The results of the consultation were reported to Committee in December 2022.

7.3 In finalising the new arrangements for the use of public spaces for events and filming, officers intend to engage with stakeholders who previously contributed to this work prior to reporting back to Committee in October 2023.

8. Background reading/external references

8.1 Code of Practice for Filming – report to Culture and Communities Committee, 29 January 2019;

8.2 Public Spaces Management Plan (proposing to combine the Parks Events Manifesto and Public Spaces Protocol) – report to Culture and Communities Committee, January 2020;

8.3 Use of Public Spaces for Events and Filming (draft key principles approved for consultation) – report to Culture and Communities Committee, 14 September 2021;

8.4 Use of Public Spaces for Events and Filming Consultation – Council Consultation Hub;

8.5 Summary of motions linked to the use of public spaces for events and filming – Appendix 1 of report for Culture and Communities Committee, 13 December 2022. Committee agreed to the close all except the motion in respect of Greening the Fringe.

9. Appendices

9.1 Appendix 1 – Progress Update on addressing operational challenges

Appendix 1 – Progress update to address operational challenges

Action	Progress Update
An application form for using public spaces for events has been created and includes a dedicated email address for submission of applications. The application includes a request for a Temporary Traffic Regulation Order (TTRO) and request for permission to use parks or greenspaces	A joint application form is available for events in public spaces and on roads. Officers are now working to incorporate parks events onto the same form.
The process for applications, planning and delivery of events is now clearly set out, with details of what is required at each stage. The processes to support this are already in place. It is hoped that the information presented will make it clear to applicants when and how the process works	A briefing for Elected Members was presented at the Festival and Events All Party Oversight Group on 20 April 2023. A briefing for stakeholders who were involved in the initial consultation is also planned.
Officers will create a dedicated page on the Council website to show the applications received. This will be updated with the decision once the application has been considered	This work is underway. Initially, it is anticipated that a calendar monthly will be uploaded. This will note the major filming and events taking place by ward.

In finalising the report for Committee in October, officers will investigate the resources required to develop a more sophisticated web presence will be investigated. |
| While event organisers are required to notify residents of upcoming events or filming, providing a named contact and dedicated telephone number (contactable 24 hours) for any issues. However, recognising that residents have reported that issues are not always addressed by event organisers, officers will ask them to provide details to the Council of the issues raised by residents and the action taken to address them | This work is underway. Guidance for organisers will include details of the Council's expectation on engagement with local stakeholders, including contact details.

This will be reinforced throughout the planning process. Local stakeholders who will have access to the calendar of activities will be able to alert the Council to any planned events where contact has not been made. |