

# Culture and Communities Committee

10am, Tuesday, 30 January 2018

## Managing our Festival City – Report and Scorecard

<b>Item number</b>	8.1
<b>Report number</b>	
<b>Executive/routine</b>	
<b>Wards</b>	All, and in particular Ward 11, City Centre
<b>Council Commitments</b>	<a href="#">6,12,15,16,18,19,23,26,27,46,48</a>

### Executive Summary

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Balancing the needs of residents and visitors is vital to furthering Edinburgh's success as a city that provides a high quality of life for residents, whilst offering a unique visitor experience.

The city's festivals, events, visitor attractions and built heritage attract increasing numbers of visitors year on year, with festivals contributing sustainably to economic vitality and jobs. Associated impacts on the city's infrastructure and services must be objectively measured, understood, and managed.

This report provides an initial 'score card' assessment of summer experience of our Festival City at peak times, for residents and visitors at Appendix 1. The purpose of a score card is to support the Council and key partners in working together to deliver a vibrant, sustainable, and liveable city during periods of concentrated visitor presence. A comprehensive overview of festival programming, innovation and attendances for 2017 is captured at Appendix 2 of the report.

The report also outlines several experiences of the city that are linked to summer festival time, for residents and visitors, such as pavement crowding, waste management, noise issues and improving local audience development and inclusivity, which are being addressed within existing Council service and partnership improvement plans or strategies.

This report is presented in tandem with the Tourism in Edinburgh report, at this committee.

## Managing our Festival City – Report and Scorecard

### 1. Recommendations

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- 1.1 Committee is asked to:
- 1.1.1 note continuing work by relevant partners, to address specific challenges noted around festival times;
  - 1.1.2 note that lessons learned from summer festival period in 2017 have been shared with relevant services, partners and partnerships, to improve approaches in 2018; and
  - 1.1.3 agree to receive an annual combined Festival City performance scorecard and Festivals highlight report in 2019.

### 2. Background

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- 2.1 Edinburgh is the world's leading festival city. Our Festivals Strategy, '[Thundering Hooves 2.0](#)', developed in partnership with festivals, national and city tourism bodies includes two themes that focus on improving the experience of the 'festival city' for residents and visitors:
- 2.1.1 'The Festival City – experience for audiences, artists, influencers and citizens', and
  - 2.1.2 'Deep and wide engagement – participation, learning and belonging'.
- 2.2 In previous years, an annual Festival Highlight Report update on programming innovation and improved attendances, and the economic and cultural benefit of the festivals was presented to Committee. This year, a comprehensive overview of festival activity for 2017 is presented at Appendix 2, within the report's broader context of 'city experience'.
- 2.3 In tandem with the Tourism in Edinburgh report, this report jointly discharges the motion to the City of Edinburgh Council on 24 August 2017, by Councillor Mowat:

*Edinburgh is a spectacular city not only in her dramatic setting and architecture but also as the home of the greatest arts festival in the world which creates spectacular spectacles every hour of the day for its duration each year. These twin blessings draw visitors from across the world to our city at all times of the*

*year but most evidently during August. Council welcomes the visitors to the City; performers, impresarios and spectators and recognises that as part of our brief stewardship in the long history of the City, Council has the responsibility to identify and manage the impacts, both positive and negative on the City to enhance the visitor experience and minimise the disturbance to residents. In 2017 there has been significant press commentary about the impact of tourists on islands, towns and cities across the world. Council recognises that it is not within our remit to solve the wider issues associated with increased global tourism but that we have a duty to respond to the impact of visitors on the city of which we have stewardship.*

*Council therefore calls for a report to the Culture and Communities Committee within 2 cycles exploring how we can work transparently and accountably with partners (to include festivals, businesses, residents, police, relevant functions and ALEOs of the council) to improve the visitor and resident experience and address the challenges to ensure that the city can offer a positive experience for visitors and residents.*

*In particular the report should cover the impact of short term lets, the possibility of expanding public transport during festival periods and recycling and waste services. However the report should have as wide as possible a scope and consider anything else pertinent to visitor and resident experience.”*

### **3. Main report**

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- 3.1 The summer festival season is a key ‘peak activity’ period, when visitors and audiences drive vital reputational, and economic benefit (in 2016, festivals supported the equivalent of 5,660 full time jobs in the city). With additional people, increased demands on infrastructure and pressured resources can impact on the amenity of the city. This report explores a set of data and review material from a range of sources, to provide a ‘score card’ that can be used to track growth, pressures and support partnerships and services in monitoring and preparing positive interventions.

#### **Meeting growing demands**

- 3.2 Edinburgh is the second most visited city in the UK after London. The city’s renowned built heritage remains the top reason to visit, whilst festivals continue to successfully grow audience numbers, by improving their offering, and maintaining a competitive edge internationally. In 2016, the Fringe attracted 2.47m attendees, with the International Festival attracting 0.45m. According to Eurostat, Edinburgh’s 2015 visitor to resident ratio of 3.1:1, was lower than many other cities - Amsterdam (9.2:1) or Barcelona (4.8:1). (Visit Scotland records show the total number of overseas and domestic visits to Edinburgh in 2015 at 4.01m).

- 3.3 Significant city population increase (8%) is projected for Edinburgh in a decade, from 507,170 in 2016, to 547,800 in 2026. This timeframe closely corresponds to the ten-year lifespan of Thundering Hooves 2.0 (2015-25); and the increased demands that these projections will bring, are set against the reality of reducing public sector resource. As a majority of Edinburgh residents attend festivals, planning to the capacity and flexibility of infrastructure is addressed by the Council and its many partners, through a variety of formal partnerships.
- 3.4 The Council plays a key role in leading or supporting a wide range of city and local partnerships, involving communities, voluntary, business, festival, tourism and heritage sectors and statutory services, working on agendas across all spheres of city development and community life. These partnerships are established to bring collaborative approaches to managing current and future demands on the city and meeting the needs of its citizens.

### **‘Liveability’ of the City**

- 3.5 Edinburgh consistently scores highly for quality of life in independent, national and international benchmarking exercises. The Council’s own annual ‘Edinburgh People’s Survey’ (EPS) indicates that, overall, 94% of the city’s population is satisfied or very satisfied with their city as a place to live (2016). A majority of respondents (79.7%) agree Festivals make Edinburgh a better place to live (2016).
- 3.6 EPS results for Ward 11 / City Centre, where the majority of festival activity and visitor footfall is concentrated, are consistent with city wide results. In 2016, 94% of city centre respondents were satisfied or very satisfied with their city as a place to live, with 81% agreeing that festivals make Edinburgh a better place to live.
- 3.7 However, behind these figures, there are some localised ‘hot spots’ within the city centre, where residents raise specific quality of life issues. [The South East Locality Improvement Plan 2017-2022](#) includes a Small Area Plan for the City Centre. The Small Area plan that picks up on specific resident concerns, and commits partners to delivering specific improvements to management of the city centre area, to ensure local people experience a great quality of life, and can benefit from the city’s attractions and festivals.
- 3.8 Noise ‘accumulation’ is a concern for residents in some areas. This includes noise from vehicles (including open top bus tours), amplified walking tour guides, or noise from concerts or the Tattoo ‘carrying’ into some streets more than others. Joint efforts from the Council’s Noise Team, event promoters and festivals now seek to manage and monitor event noise much more carefully. The development of a Public Spaces Protocol includes recommending the introduction of fair ‘end times’ to events that take place on streets and in public spaces near residents. Discussions regarding any options to explore conditions for walking tour licences are at an early stage, but currently all walking tour operators must comply with licensing legislation.

- 3.9 In very specific city centre locations, residents and workers can be more affected by ‘inconsiderate’ busking during summer. The Council supports Police Scotland to help minimise the unwelcome impacts of busking. While calls to Police are monitored, what is reasonable or not is not defined by legislation. Most performers are willing to be respectful of their surrounds, and trial initiatives in 2016-17 in key locations have shown that consistent, commonly understood ‘rules’ of engagement and enforcement do improve outcomes. Investigations into carefully constructed place management rules for key locations, are at an early stage.
- 3.10 Waste and cleansing performance data is continuously monitored, with service adjustments made to respond to issues. On a city-wide basis, satisfaction with cleansing services has been higher in 2017. In the city centre, a concentration of people (both Edinburgh residents and visitors) present in all streets, for longer hours, plus greater visibility of any issues is a factor in levels of enquiries, service requests, and complaints. Council-employed seasonal cleansing staff help to mitigate the impact of increased footfall and litter in peak festival periods, and the Council works in partnership with businesses and event promoters to improve waste management practices. In 2017, better use of digital intelligence (including smart bin technology and recording), and deployment of highly mobile on-street ‘barrow beat’ staff, significantly reduced service request levels to 171 in August 2017 from 409 in the same period in 2016. Data on cleansing service performance and satisfaction are reported every two months to the Council’s Transport and Environment Committee.

### **Getting around; keeping the city moving.**

- 3.11 Information on levels of traffic in the city, modes of transport, rush hour pressures and impacts for public transport passengers are becoming more readily available. The SEPA Spotfire tool was produced to model air quality in Edinburgh, based primarily on traffic flows across large areas of the city. The traffic data collected can be split into vehicle classes, including bicycle. This tool has the potential to add future data for monitoring purposes, provided more traffic surveys are conducted. Within the tool, routes which had automatic number plate recognition (ANPR) cameras on them can be used to illustrate journey times, percentage split of fuel types as well as the ‘Euro 1-6’ standardised emissions ratings of each vehicle.
- 3.12 Scoot Loop data can be provided for those junctions on the Council Scoot system; this has potential to provide real time information which other cities use to monitor network capabilities and help manage sudden pressures. Additionally, the Council has its own system of ANPR cameras and there is an intention to upgrade them in the near future adding to the data capture. The Council also has plans to introduce around 100 traffic counters across the city which could be utilised to better manage traffic flows in real time.

- 3.13 The intention is that the Council and partners can use data driven innovation to help deliver a more sustainable and efficient city. Customer facing real time transport information is well established through the Council provided [@edintravel](#) twitter feed. Residents and local bus services access this feed extensively.
- 3.14 For a number of years, an embargo on non-urgent road works has been observed during summer festival and pre-Christmas periods as a practical step to minimising road network pressures (and reduce impacts on public transport users). This means that remaining months carry a condensed load of works. Some of the sources of pressure on the road network during peak periods can be traced specifically to tourism - touring coaches, and day tours from cruise liners can both impact on the inner-city network, and on regular passenger services.
- 3.15 For visitors to the city, getting around using public transport is convenient, and the buses are very well used, but the experience lags behind London. Highlighted in Thundering Hooves 2.0 (section 3.3) and identified through Edinburgh's City Vision 2050 exercise, there is desire for a transferable, integrated ticketing approach to all public transport. This would deliver greater ease and flexibility for visitors, significant commuter and environmental benefit for residents, as well as supporting the [city's economic growth](#). Passengers using airport bus services can now make contactless credit or debit card payments using Touch&Go, although that method of payment is not available on regular services. During the three weeks of the Festival in August 2017, Lothian Buses / East Coast Buses confirmed that they carried an additional 1.05 million passengers compared to the year trend, in other words, an extra 350,000 passengers per week across all services.
- 3.16 From residents, based on anecdotal evidence and feedback from the [Edinburgh 2050 City Vision](#) process, demand for public transport in the city continues to grow, with greater bus service frequency in some instances, to meet demand. Although useful real-time bus passenger information is available in the city for Lothian, First and Stagecoach bus services, the reliability of services journey time and from all public transport operators is subject to pressures in a busy network and can cause frustration for commuters. There is limited potential to increase capacity for bus passenger services in central, space-constrained locations. However, the Council's current work to optimise traffic signals in the city centre should directly improve service reliability in central areas, in 2018.
- 3.17 Princes Street remains an issue of concern. Pedestrian space on Princes Street does not meet demand in either summer or winter peaks. The Essential Edinburgh footfall counter clocked an average of 45,000 people per day in August 2017, more than double the June 2017 average of 21,870 per day. The pressure on pavement space during peak periods is most evident when pedestrians are waiting to cross at junctions. An appetite to better address pedestrian needs, and to manage the impact of buses on Princes Street, has

been highlighted by residents through the City Vision 2050 exercise, and this issue must be explored in the context of discussions on how the city can continue to successfully manage increasing demand for public transport as well as demands for pedestrian space, in the context of population growth. Fuller examination of these issues will be carried out through the Council's [Central Edinburgh Transformation](#) project.

### **Pedestrian experience**

- 3.18 Pavement crowding is a very real concern for residents and visitors in the city centre, during summer (and winter) festivals periods. Overcrowding at certain pinch-points can lead to pedestrians stepping onto the road and into bus lanes. Anecdotally, near misses are not uncommon, however there is no data to measure this. Varying footway widths, and local factors from street furniture, tables and chairs licenses, vehicle barriers, station exits, high volume bus stops, or crowds around street performers, can create pinch-points across the Old and First New Town areas. Footfall counters in the city show increasing numbers of pedestrians each year. The Waverley Station concourse, for example, showed a 7% increase in the peak August festival week, from 743,530 (week commencing 16 August 2016) to 840,633 (week commencing 13 August 2017). A review of potential options to improve available pedestrian space during peak times (summer months) is underway by Council officers.
- 3.19 One known pinch-point area in summer time is near the High Street Fringe event, where pedestrians leaving or approaching the event area step into traffic lanes to avoid pavements. This issue has reached a point where there is an acknowledged need to manage the area differently in August, and to test ways to expand available space, and so reduce opportunity for conflict between vehicles and pedestrians. Attendance levels at the event are not available, but new footfall counters are due to be installed on the High Street in 2018 will give a sense of levels. However, although the event has grown every year – it now requires 48 stewards to manage the event area – eight more than in 2009 – it operates in a smaller footprint than previously, when Hunter Square was included in the event area. (In the same period, the number of Fringe tickets sold has increased by 45% - that is, from 1.8m in 2009 to 2.7m in 2017, so an increase in attendance at the High Street event is assumed). Lessons learned from 2017, when a narrow, stewarded traffic lane into Cockburn Street was tested, is that an expanded event area is now a requirement for 2018 and beyond, and officers are currently investigating options to achieve that.

## Reassurance

- 3.20 In 2017, due to circumstances occurring worldwide and following advice from Police Scotland, a number of hostile vehicle mitigation “gates” were installed throughout the City Centre in crowded places. These comprised a number of National Barrier Asset structures at high priority locations on and around the High Street, in the main to protect the known crowded areas around the Fringe High Street event and Royal Edinburgh Military Tattoo. Other assets owned by the City were deployed at lower priority areas at George Street and George Square. Whilst there was no direct threat to the City or the events themselves, the areas protected did fall in to the definition of “crowded place” and the settings of the various arenas were iconic. The general public reaction matched the hoped-for perception of reassurance and readiness rather than being taken as protection to a direct threat. The managers of the National Barrier Asset have indicated that the apparatus may stay in place for up to 18 months from their installation or until the City can construct alternative methods of mitigation.

## Balancing the benefits and impacts of footfall on a wider basis

There are acknowledged opportunities as well as challenges for key partners to work together to ensure the benefit and economic impact from the city’s major events and festivals can be maximised, and extended into the city’s smaller, distinct ‘zones’ and mini districts. Industry-led partnerships, notably [Edinburgh Tourism Action Group](#) (ETAG), as well as the established BIDs operating in the city, have existing strategies and actions to achieve a wider spread of benefit across the city. There is also a strong, and growing, understanding in industry focussed partnerships of the need to address residential communities’ needs - expressed, for example, within [Edinburgh’s World Heritage Site Management Plan](#) and the [South Edinburgh’s Locality Improvement Plan’s City Centre Small Area plan](#), as supporting strong resident communities will lead to resilient, diversified and appealing cities to visit and do business in.

## Access and inclusion

- 3.21 During summer festivals, engagement and access programmes run by each of the festivals seek to create stronger links between local audiences and festival opportunities. Their initiatives, outlined in Appendix 2 range from training festival ambassadors, to providing outreach activities, to increasing the number of free events – all of which address the Thundering Hooves 2.0 theme of ‘Deep and Wide Engagement’ and seeks to include groups that have traditionally been less likely to access Festivals, including people in some communities that are geographically far from the city centre, and / or households that are economically disadvantaged.
- 3.22 Outreach work across all festivals, highlighted in Appendix 2, delivers direct engagement with each of the 138 Council secondary and special schools in Edinburgh. Providing this level of participation services for children and young

people is beneficial for all who participate, and their communities, and whilst also being vital to developing the festivals as a cultural asset for local audiences from across the city as much as for visitors, this approach makes a contribution towards the theme of an Inclusive City in the emerging [Edinburgh 2050 City Vision](#). The [Festivals Impact Study 2016](#), carried out every five years, found that 89% of local audiences agreed that the festivals increase their pride in Edinburgh as a city; this echoes levels of uptake and citizen support for the festivals recorded in the annual Edinburgh People's Survey.

### **Monitoring - score card and Festivals 2017 report**

- 3.23 The scorecard developed for this report, included at Appendix 1, assembles data produced by the Council from the Edinburgh Peoples' Survey and [Edinburgh by Numbers 2017](#) report, alongside several additional indicators that are readily available from separate sources. Together they establish a baseline set of measures, and give a sense of the demands, service performance and 'experience of the city' for residents and visitors.
- 3.24 The scorecard can also be used to provide Council services, Festivals, partners and partnerships with a snap shot for tracking progress whether, success or pressures, and planning appropriate responses. The indicators are grouped under suggested themes of 'Liveability', 'Sustainability', and 'Vibrant city', and a short set of Independent Rankings of Edinburgh's quality of life is also provided for a higher-level view.
- 3.25 By presenting a score card alongside the Festivals Highlight report, included at Appendix 2, this report recognises that the Festivals, individually and through Festivals Edinburgh, are a key driver for managed growth, and a key player in understanding and balancing the interrelationship between growth and demands, benefits and impacts.

## **4. Measures of success**

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- 4.1 Annual production of Scorecard noting ongoing work on key issues, to be reported to the Culture and Communities Committee alongside future Festivals Annual Reports.

## **5. Financial impact**

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- 5.1 The measures described are being met through existing Council resources and identified budgets.

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

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- 6.1 There are no direct risks, policy, compliance or governance impacts resulting from this report. Provision of annual report card will provide Committee with a better sense of peak time experience in the city during the Festival period, supporting greater transparency around the interrelated nature of demands and benefits.

## **7. Equalities impact**

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- 7.1 There is no direct equalities impact resulting from this report.
- 7.2 The Festivals, individually, through Festivals Edinburgh, and supported by the Council will continue to work on agreed actions under the Thundering Hooves 2.0 Strategy that seek to support and provide for greater opportunity, access and diversity of participation in festivals as audiences and performers.

## **8. Sustainability impact**

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- 8.1 There are no direct sustainability impacts that result from this report.
- 8.2 The Festivals, individually, through Festivals Edinburgh, and supported by the Council, will continue to work on agreed actions under the Thundering Hooves 2.0 Strategy that seek to deliver more socially and environmentally sustainable practices.

## **9. Consultation and engagement**

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- 9.1 All strategies and reports referred to within this report (such as Thundering Hooves 2.0, Festivals Impact Study, South East Locality Improvement Plan (City Centre Small Area Plan), Edinburgh World Heritage Management Plan and others) were developed following extensive consultation, and use business intelligence of citizen, resident, visitor experience from a wide range of sources.

## 10. Background reading/external references

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### 10.1 [Thundering Hooves 2.0](#)

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## 11. Appendices

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Appendix 1 Festival City Summer Performance – Scorecard 2017

Appendix 2 Festivals 2017 Summary of activity

## FESTIVAL CITY SUMMER PERFORMANCE SCORECARD 2017

Indicator	2014	2015	2016	2017	Status/ Trend	Source, and notes
	Value	Value	Value	Value		
<b>LIVEABILITY</b>						
Number of cleansing service requests city centre Ward 11 (month of August)	318	455	409	171		City of Edinburgh Council – “Confirm” system records
Number of waste and cleansing complaints city wide (month of August)	3,716	3,699	5,016	3,177		City of Edinburgh Council
Number of <a href="#">Air BNB properties</a> registered (month of April)	---	---	6,272	---		AirBnB website
Festivals make Edinburgh a better place to live (City wide)	71.6%	78.5%	79.7%	---		Edinburgh People's Survey 2016
Festivals make Edinburgh a worse place to live (City wide)	2.1%	2.5%	3.8%	---		Edinburgh People's Survey 2016
<b>SUSTAINABILITY</b>						
Number of Additional passengers per week, Lothian buses, (month of August)	320,000	384,000	290,000	350,000		Lothian Buses
Number of tram passengers (whole year)	---	---	5.5M	---		Edinburgh Tram
Jobs in Edinburgh, sustained by Festivals, measured every five years	---	5,660	---	---		Festivals Edinburgh – <a href="#">Festivals Impact Study 2015</a>
Visitor spend per visit New Town area (year average per visitor)	£89.97	£92.73	---	---		Essential Edinburgh via Edinburgh by Numbers
<b>VIBRANCY</b>						
Numbers of visitors at major East of Scotland region attractions (year)	13.5M	14.5M	15.6M	---		Association of Scottish Visitor Attractions Annual Reports
Attendance at registered Fringe events (estimate)	---	2.3M	2.5M	2.7M		Edinburgh Fringe
Waverley Station Footfall figures for month of August	---	3.27M	3.5M	----		Network Rail Footfall Counter

% Edinburgh residents attended festival in the last two years	58.3%	62.8%	62.0%	---		Edinburgh People's Survey 2016
OTHER - RANKINGS						
Edinburgh enters Mercer Quality of Living Ranking in 2017. 46 <sup>th</sup> worldwide; 2 <sup>nd</sup> in UK	---	---	2nd / 46th			<a href="#">Mercer Index</a> 19 <sup>th</sup> Quality of Living Ranking, March 2017. Ranks 31 cities.
Global city quality of life survey	---	---	2nd			<a href="#">Deutsche Bank</a> "Mapping the world's prices" Report 2017, ranks of quality of life in 47 cities, with indicators including affordability.
Most Walkable city in the UK	---	---	1st			<a href="#">Living Streets</a> UK, ranks 10 cities based on survey of 2,000 people.

KEY TO SYMBOLS	
	Alert – statistically significant shift of at least 5% away from target
	Warning – a less than 5% shift away from target.
	OK – trend is stable or improving

## FESTIVALS 2017 - SUMMARY OF ACTIVITY

### INTRODUCTION

This Appendix provides highlights of Edinburgh's major Festivals. 2017 saw the 70<sup>th</sup> anniversary of Edinburgh's emergence on to the global stage as a leading festival city. The current collaboration model – through the strategic framework of [Thundering Hooves 2.0](#) and the operational partnership of the Festivals' own partnership company Festivals Edinburgh – is increasingly hailed as an international example of best practice. Building on the [Festivals Impact Study](#) of 2016, which evidenced their cultural, social and economic impacts, the Festivals used 2017 to further develop their position:

- **World:** cultural practitioners from c.85 countries attended the festivals in 2017, ensuring that Edinburgh retained its position on the global cultural stage
  - the Spirit of '47 season at the International Festival examined global citizenship and international collaboration with insights from around the world
- **Leading:** central to success this year was investment in unique cultural programs that put the Festivals on a par with the FIFA World Cup in terms of attendances
  - the 70<sup>th</sup> anniversary the Film Festival saw 17 World Premieres, 12 International Premieres, 9 European Premieres and 69 UK Premieres
- **Festival:** throughout 2017 the Festivals positioned Edinburgh as the mothership of cultural festivals worldwide and Scotland as the international home of event management
  - the Fringe launched World Fringe Day celebrating the birth in Edinburgh of the fringe movement that has inspired a network of c200 fringes around the globe
- **City:** the authentic roots of the Festivals in their city were illustrated through archive exhibitions and extensive community/education programmes
  - the Festivals are the number one cultural activity of citizens across the city according to the most recent Edinburgh People's Survey.

This mix of the global and the local was never more evident than in May 2017 when one week after winning the Palme d'Or at the Cannes Film Festival, the Danish actor Claes Bang appeared in a play about bullying in Craigmillar during the Edinburgh International Children's Festival. From Cannes to Craigmillar. The global and the local. The essence of the Edinburgh Festivals in 2017.

The festivals take place throughout the year. Dates are captured here alongside a brief description of each.

<b>Festival</b>	<b>2017 Dates</b>	<b>Spring Festivals – Description</b>
Edinburgh International Science Festival	1 - 16 April	The world's first science festival and one of Europe's largest
Edinburgh International Children's Festival	27 May - 4 June	The UK's largest children's festival presenting the world's best theatre/dance for young audiences
		<b>Summer Festivals - Description</b>
Edinburgh International Film Festival	21 June - 2 July	The world's longest continually running film festival, with an emphasis upon new talent, discovery and innovation
Edinburgh Jazz & Blues Festival	15 - 24 July	The UK's largest independently run jazz and blues festival
Edinburgh Art Festival	27 July - 27 August	The UK's largest annual festival of visual arts, including an annual programme of public realm commissions
Edinburgh Festival Fringe	4 - 28 August	The world's largest arts festival and the inspiration for the worldwide movement of fringe festivals
Royal Edinburgh Military Tattoo	4 - 26 August	An iconic Edinburgh institution and a sell-out year after year after year
Edinburgh International Festival	4 - 28 August	The genesis of the festival city and an unparalleled celebration of international arts
Edinburgh International Book Festival	12 - 28 August	The world's largest literature festival featuring the greatest writers and thinkers
		<b>Autumn/Winter Festivals - Description</b>
Scottish International Storytelling Festival	20 - 31 October	Inspired by Scottish tradition and centred around the world's first purpose-built centre for storytelling
Edinburgh's Hogmanay	30 Dec - 01 Jan 2018	Edinburgh's iconic new year party, highlighted as one of the 'Top 100 things to do before you die'

## FESTIVALS – BRIEF SUMMARY OF 2017

### 29<sup>th</sup> Edinburgh International Science Festival (1 - 16 April)

	2015	2016	2017
Attendance at ticketed events	33,361	33,954	31,558
Attendance at non-ticketed events	86,639	99,746	114,821

#### Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
62%	30%	6%	2%

This year's Festival included 252 events, exhibitions, talks, shows, discussions, pop-ups; 33 partner venues; attendances of 146,000; and 25% of Festival events were free.

In the Scottish Year of History, Heritage and Archaeology, the free *Moments in Time* exhibition celebrated the country's scientific past. Located on the Mound Precinct, 35,700 visitors engaged with the exhibition.

2017 saw the return of a larger science theatre programme, Science in the Spotlight.

Public Service Broadcasting performed their album *Race for Space* live to a sold-out audience at the Usher Hall. It was the first time EISF had undertaken music promotion on such a scale and the concert also featured home-grown talent in the form of the National Youth Choir of Scotland and Mr McFall's Chamber string quintet.

EISF continued to develop its strand of nights out with a scientific twist, running different events at the City Art Centre, the National Museum of Scotland and Summerhall.

GastroFest, the mini festival of science, food and drink returned for its fourth year with hands on workshops, thought provoking discussions and unique food experiences.

The family programme offers a range of activities. The City Art Centre, a flagship family venue, had 18 interactive events for ages 5-12, from programming robots to soldering your own wearable badges. Summerhall saw the introduction of *Experimentarium*, a brand new pop-up space with free drop-in activities provided by a range of partner organisations. The programme also featured *Science in The*

*Spotlight*; a range of tech-focused workshops at the National Museum of Scotland and the *Edinburgh Mini Maker Faire*.

*Play On*, an interactive, family-friendly exhibition allowed visitors to get hands-on with the ways technology influences our leisure time and exploring the science behind why we play. 150,000 visitors came through NMS across the duration of the exhibition with over 75,000 actively engaging with the exhibition. *Play On* toured three Science Centres in Germany (June - November 2017).

2017 also marked one of EISF’s most ambitious contemporary art collaborations, *Contemporary Connections*, which provided new windows onto some fascinating and intriguing areas of science. Co-curated by the Science Festival, Summerhall and ASCUS Art and Science, it brought together work from the collaborations of 16 Scottish and international artists and scientists.

### **Imagine – Edinburgh International Children’s Festival (27 May – 4 June)**

	<b>2015</b>	<b>2016</b>	<b>2017</b>
Attendance at ticketed events	7,653	9,028	11,770
Attendance at non-ticketed events	652	9,962	11,140

Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
83%	11%	3%	3%

Imagine’s partnership with the National Museum of Scotland continued for a second year and ensured growth in footfall at the museum over the weekend.

The Expo-Funded Imagine commission, *Night Light*, was a festival highlight, receiving excellent reviews and good interest from promoters and producers nationally and internationally who will programme the work in the future.

*Wee Night Out*, Imagine’s partnership project with the Festival Fringe Society and Lyra theatre, funded through the City of Edinburgh’s 70<sup>th</sup> Anniversary Fund was a success and was continued for a second year in 2017/18.

## 71<sup>st</sup> Edinburgh International Film Festival (21 June – 2 July)

	2015	2016	2017
Attendance at ticketed events	50,360	51,947	53,031
Attendance at non-ticketed events	14,600	9,000	20,000

Audience breakdown (including both public and industry audiences) 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
54%	20%	16%	10%

The Festival has delivered a sixth successive year of increased audience numbers.

It showcased 151 features from 46 countries including 17 World Premieres, 12 International Premieres, 9 European Premieres and 69 UK Premieres reaching more than 53,000 festival-goers across the 12-day period, and an additional 20,000 people attending the Festival's weekend of outdoor screenings, as part of Film Fest in the City – a 50% increase on 2016 figures.

461 filmmaker guests attended, including Stanley Tucci, Richard E. Grant, Kyra Sedgwick, Kevin Bacon, Trudie Styler and Oliver Stone.

Alongside the Festival's public programme, a successful Industry Programme was delivered, with over 900 film industry professionals and press attending a programme of workshops, talks, pitching sessions, and networking events.

Activity for younger audiences included the return of the Edinburgh International Film Festival's Young Programmers; the Youth Hub - a series of workshops; panels with leading international filmmakers; and careers advice sessions for budding filmmakers aged 15-25; and the UK Premiere of Disney Pixar's *Cars 3*.

### 39<sup>th</sup> Edinburgh Jazz & Blues Festival and 6<sup>th</sup> Festival Carnival (15-24 July)

	2015	2016	2017
Attendance at ticketed events	36,500	36,400	35,815
Attendance at non-ticketed events	31,000 (estimated)	31,100 (estimated)	31,800 (estimated)

Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
71%	22%	7%	unknown

*(NB: The Edinburgh Jazz & Blues Festival have no statistical data from international bookers but visitors from France, Spain, Germany, Italy, Japan, USA, Australia attended the festival.)*

The Edinburgh Jazz & Blues Festival presented 170 concerts with over 2000 musicians from all over the world. The Festival programme celebrated 100 Years of Jazz including an international Conference.

It also hosted the biggest celebration of jazz from New Orleans ever to take place in the UK with 20 concerts, and a gala event featuring the debut performance of the New Orleans Classic Big Band.

The residency programme expanded with Rumba De Bodas, Davina and the Vagabonds and Brian Kellock all playing each day during the Festival. The Blues programme was also extended and included some of the best current American musicians.

New venues to the festival included The Paradiso Spiegeltent in West Princes Street Gardens, the Rose Theatre and the Traverse.

The Edinburgh Festival Carnival delivered the biggest Parade ever, with 800 performers proceeding down Princes Street and into the Ross Bandstand. Over 150 performers from Beijing joined the local Chinese community and performers from South Africa, Zambia, Holland, France, Portugal, Spain and all over Scotland.

## 14<sup>th</sup> Edinburgh Art Festival (27 July – 27 August)

	2015	2016	2017
Attendance at ticketed events	78,216	78,920	61,842
Attendance at non-ticketed events	146,019 (recorded) plus 73,490 (estimated)	171,184 (recorded) plus 147,740 (estimated)	239,827 (recorded) plus 13,405 (estimated)

Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
36%	11.8%	17.6%	34.6%

The Festival featured over 45 exhibitions in more than 35 venues, alongside 4 new publicly sited projects as part of the Festival Commissions Programme, and the third edition of Platform, the festival's exhibition dedicated to profiling the best Scottish emerging talent.

The festival is a predominantly free and un-ticketed event (about 90% of the festival programme is free at the point of access).

The Festival is a recognised showcase for international talent from around the world. 22 different countries were represented across the full programme of partner exhibitions, commissions and pop ups; and, through the Momentum partnership, a special delegation of international curators from Japan, Italy, New Zealand, Germany, Jamaica, Spain, India and Morocco was hosted.

2451 participants took part in the Learning and Engagement Programme between May and September 2017. Alongside free drop in activities for Children and Families during the festival, schools and communities across the city on workshops and activities were also involved. This included a partnership programme with Canal View Primary, Wester Hailes, where children took part in a procession created by Walker and Bromwich on the opening day of the festival, and a summer school with 20 children and families, culminating in a festival day out.

In Muirhouse, EAF built on the longstanding relationship with North Edinburgh Arts to run weekly arts workshops for children aged 5-13 as part of their summer programme. Following the workshops, participants and their families attended a Festival Family Day Out in partnership with the Edinburgh Festival Fringe

EAF also delivered projects with, and facilitated visits from, groups including Citadel Youth's Intergenerational project, Scottish Refugee Council, Young Saheliya, Men In Sheds and the Grassmarket Community Project, amongst others.

### 71<sup>st</sup> Edinburgh Festival Fringe (4 – 28 August)

	2015	2016	2017
Attendance at registered events	2,298,090 (estimated)	2,475,143 (estimated)	2,696,884 (estimated)

Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
22.22%	16.46%	35.01%	26.31%

As of 28 August 2017, 2,696,884 tickets for the 70<sup>th</sup> anniversary Edinburgh Festival Fringe had been issued for shows across Scotland's capital. There were 53,232 performances of 3,398 shows in 300 venues across Edinburgh. The number of tickets issued reflects a 9% increase in comparison to tickets issued by the same point last year.

In July this year, the Edinburgh Festival Fringe Society launched the inaugural World Fringe Day ([worldfringeday.com](http://worldfringeday.com)), celebrating the birth of the fringe movement that started in Edinburgh in 1947 and has inspired a network of over 200 fringes around the world. Over 100 fringes participated, reaching an estimated 34 million people across Twitter, Instagram and Facebook. To celebrate World Fringe Day in Edinburgh, the Fringe Society gifted £50,000 of Fringe Box Office vouchers to families and individuals via 26 charities across the city. Lothian Buses also partnered with the Fringe Society to give free day tickets to those families and individuals.

The Fringe introduced a Venue Access Award, developed in partnership with the charity Attitude is Everything. The award provides venue managers with a minimum standard of accessibility to aim for and offers different levels of achievement. This year they also provided a Mobiloo, the world's first attended mobile toilet and changing facility for people with disabilities who can't use a standard accessible toilet, in partnership with disability charity PAMIS.

There was an increase of 29% in the number of countries represented in this year's programme. The Fringe will continue to work to support global engagement and international participation in over the coming years.

Fringe Central, the Society's centre for performing companies, venues, media and arts industry professionals attending the Fringe, delivered its largest ever programme of professional development events for Fringe participants. 119 free events covered topics including international touring, participation and engagement, and skills development.

**68<sup>th</sup> Royal Edinburgh Military Tattoo (4 – 26 August)**

	<b>2015</b>	<b>2016</b>	<b>2017</b>
Attendance at ticketed events	220,000	220,000	220,000
Attendance at non-ticketed events	N/A	N/A	N/A

Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
3%	15%	31%	51%

The Royal Edinburgh Military Tattoo returned to the Esplanade of Edinburgh Castle in 2017 for its 68<sup>th</sup> season as it celebrated 'Splash of Tartan'. The event has now sold out for 19 consecutive shows.

1,200 performers took part from all over the world, including over 250 pipers and drummers, five United Kingdom military bands drawn from across the three Services.

The 2017 programme paid rich tribute to the UK's maritime heritage and the Royal Navy in this special year, with HMS Queen Elizabeth now on sea trials and HMS Prince of Wales in build.

Acts from France, the United States, India, and Japan came together with their counterparts from the UK to celebrate the history of military music and the relationship between monarchies and their armed forces.

## 71<sup>st</sup> Edinburgh International Festival (4 – 28 August)

	2015	2016	2017
Attendance at ticketed events	163,994	198,401	187,083
Attendance at non-ticketed events	277,300 (estimated)	253,850 (estimated)	274,800 (estimated)

Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
40%	30%	18%	12%

The 2017 event celebrated the 70<sup>th</sup> anniversary of Edinburgh as a Festival city with audiences in their hundreds of thousands experiencing the work of some of the world's greatest artists and ensembles. The total sales of £4.39 million represent a new ticket sales record.

The founders of the Festival were celebrated in film and music, with the First Minister unveiling a plaque to the first Festival Director Rudolph Bing and conductor Bruno Walter, both Jewish refugees. The principals of cultural cooperation and tolerance that they set out were reflected throughout the International Festival's 2017 programme.

Over 2,020 world-class artists from 40 nations celebrated moments such as repertoire from the first Festival (Verdi's *Macbeth*, Mendelssohn's *Lobgesang*); companies that played an important role in the Festival's history (Nederlands Dans Theatre, The Old Vic); and individual artists who have made a unique contribution to past Festivals (Alfred Brendel, Barry McGovern, Mitsuko Uchida).

The International Festival widened its audience and its geographical reach – in the music programme artists such as Jarvis Cocker, PJ Harvey, Stephin Merritt, Anoushka Shankar and Karine Polwart made unique contributions, while in dance Boy Blue Entertainment scored two great successes with *Blak Whyte Gray* at the Lyceum and *Project R.E.B.E.L* at Castlebrae Community High School. The Churchill Theatre was programmed by the International Festival for the first time in many years.

The International Festival's three year partnership with Castlebrae High School saw young people at the school, who have been mentored by Festival staff over the past year or more, working as paid employees alongside the Festival team both front of house and backstage to present *Project R.E.B.E.L* at the school. This event had a positive impact on all involved, and included a visit from the First Minister.

The Festival's year round work in Edinburgh schools saw 9 different projects reach around 5,600 young people ranging from P7 – S6. Projects were delivered across Edinburgh, in 44 primary and 13 secondary

schools. In addition, nearly 2,000 free tickets to International Festival performances were taken up by Edinburgh school children, whilst over 9,000 discounted tickets were issued to young people and students.

The Festival increased its provision of accessible performance services by 50% compared with 2016, and saw a significant increase in the number of users of those services. All International Festival events are wheelchair accessible. For most international companies this work by the International Festival is their first experience of services such as audio description and they are enthusiastic about taking their experiences back to their home countries, spreading good practice internationally.

### 34<sup>th</sup> Edinburgh International Book Festival (12 – 28 August)

	2015	2016	2017
Attendance at ticketed events	124,749	129,988	138,681
Total visitors to Charlotte Square Gardens	225,000 (estimate)	230,000	250,000

Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
48.9%	31.1%	13.8%	2.7%

*(NB: The origin of a small percentage of the audience is not captured)*

The Festival welcomed 1,000 authors, illustrators, poets, politicians and performers from 50 countries and had a record footfall into Charlotte Square Gardens of over 250,000 – the largest audience in the 34-year history of the Festival. The Book Festival also expanded beyond the Gardens on to the West End of George Street, with a new theatre and drop in events space in addition to a café and bookshop. The extension was key to attracting new and broader audiences.

Ticket sales were up over 4% and book sales grew by more than 5%, with over 63,000 books sold.

Outriders was a project which sent five Scottish writers on five extraordinary journeys across the Americas accompanied by local writers. The ten writers reunited in Edinburgh for a series of events exploring the geopolitical issues they encountered and showcasing the rich creative output inspired by their travels. Outriders was supported by the Scottish Government’s Edinburgh Festivals Expo Fund through Creative Scotland.

The Festival’s longstanding partnership with the University of Edinburgh broke new ground with the creation of a MOOC (Massive Open Online Course), *How to Read a Novel*, which supported 14,000 people

from across the world to explore the books shortlisted for the James Tait Black Prize, whose winner is announced annually at the Book Festival.

Author Julian Clary and illustrator David Roberts met offenders and their families at HMP Edinburgh, and Jake Arnott spoke to a group in HMP Grampian.

For the second year, the Book Festival was awarded the Euan’s Guide Most Accessible Pop-Up Festival Venue award, recognising the effort put into ensuring every part of the festival site is accessible to all. In 2017 Euan’s Guide also awarded the Book Festival their Spirit of Inclusion Award which particularly recognised the Edinburgh International Book Festival’s team and their commitment to building a truly inclusive community of readers and writers.

### **29<sup>th</sup> Scottish International Storytelling Festival (20 - 31 October)**

	<b>2015</b>	<b>2016</b>	<b>2017</b>
Attendance at ticketed events	26,818	30,359	30,000 (estimate)
Attendance at non-ticketed events	8,300	5,970	27,000 (estimate)

Audience breakdown 2017:

An audience breakdown of this year’s Storytelling Festival was not available at time of writing the report.

Over the last decade, the Scottish International Storytelling Festival has hosted storytellers, and fostered exchanges, with every continent in the world, concluding with South and central America in 2016.

For the 70<sup>th</sup> anniversary, the festival selected 20 storytelling ambassadors representing the creative reach of that decade. They performed individually, together, and with Scotland’s Storytellers to present the art of storytelling as a truly global bridgebuilder.

The festival hosted a three-day Global Gathering of storytelling activists (25 - 27 October) in the Dovecot Studios, supported by the City of Edinburgh Council. In addition to the 20 countries in the performance programme a further 20 participated in the Gathering, with other festival delegates, storytellers and interested public. Under the title *If Not Now, When?* The Gathering affirms the values and principles of the [Earth Charter Initiative](#) and explored how storytellers worldwide can creatively support its ongoing implementation.

The festival extended its community programme with the support of the City of Edinburgh Council. More local events were hosted across the city reaching diverse audiences. In addition there was a SISF day in Leith. SISF 2017 has also trained local Storyguides to welcome visitors and share something of the city's culture and citizen pride of belonging. Some of these Storyguides are young teens, including a specific Leith contingent; some are continuing to develop their Volunteering after participation in the Summer Festivals Volunteer programme, and some are new recruits. 40 people were involved in the overall SISF Volunteer Programme, which offered high quality training experiences, and which could not have been undertaken without the support of the City of Edinburgh Council.

### Edinburgh's Hogmanay (30 December 2017 – 1 January 2018)

	2015	2016	2017
Attendance at ticketed events	150,000	152,000	TBC

Audience breakdown for 2016/17 Hogmanay:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
27%	12%	39%	22%

Edinburgh's Hogmanay has been refreshed for 2017/18 including many new events. The Festival started with the [Torchlight Procession](#) on 30 December and saw a new route for 2018. The celebrations continued on Hogmanay itself with the family-friendly [Bairns Afore](#) event, [Concert In The Gardens](#) (headlined by Rag'n'Bone Man), [Ceilidh Under The Castle](#), and [Street Party](#). The first day of 2018 saw the return of the [Loony Dook](#) in Queensferry and a new event running from 1<sup>st</sup> to 25<sup>th</sup> January, [Message From The Skies](#), a literary tour of Edinburgh, which includes a specially commissioned new work from crime writer Val McDermid projected onto key Edinburgh landmarks.

## **Collective Festivals Work (undertaken through Festivals Edinburgh)**

In addition to their extensive individual operations across cultural programming and community outreach, the Festivals work collectively through their partnership company Festivals Edinburgh to sustain and develop Edinburgh's position as the world's leading festival city via a programme of joint initiatives aligned to the priorities set out in [Thundering Hooves 2.0](#). This joint work contributes to Edinburgh's Culture Plan objectives by encouraging the highest standards of creativity and excellence; widening access to world class cultural provision; supporting greater partnership working and investment in creative development; articulating the positive impact of culture in Edinburgh; and promoting Edinburgh's cultural success locally, nationally and internationally. Current joint initiatives include:

**Engagement:** The Festival City Volunteers scheme used the cultural platform of the festivals to engage with socially, generationally and ethnically diverse communities of the city. The 2017 pilot, funded by City of Edinburgh Council, recruited 40 volunteers, many from Scotland's most deprived postcodes - with participants reporting increased wellbeing, confidence and social capital on completion of the scheme. The plan now is to scale up engagement through to the end of 2019, with support from a range of Trusts and Foundations, to provide 400 participation opportunities.

**Investment:** In 2017 the Festivals helped develop the PLACE Programme (Platforms for Creative Excellence) to maximise the cultural, social and economic benefits of sustaining Edinburgh's world-class festivals. As a legacy of the 70<sup>th</sup> anniversary season the City of Edinburgh Council and Scottish Government approved in principle a commitment of £1m each per annum over five years from 2018/19, to be matched by £1m per annum from the Festivals – with the two key priorities of the fund to be programming innovation and skills development.

**International:** The Momentum International Delegate Programme, a partnership between Festivals Edinburgh, Creative Scotland and the British Council, helps to build long term relationships for Scottish cultural organisations with target countries. In August 2017, the programme hosted 124 participants from 29 different countries and territories, including developing long-term collaboration agreements with Shanghai, the Canada Council for the Arts, and the City of Yokohama in Japan.

**Marketing:** The Festivals worked together to position the 70th anniversary year of 2017 as a key moment in the cultural tourism calendar through campaigns targeting travel/lifestyle publications which generated millions of pounds of international coverage – and created a raft of wider visitor marketing programmes with amongst others Guardian, Daily Telegraph, Conde Nast Traveller, Fodors, Marketing Edinburgh, VisitScotland, Virgin Trains, VisitBritain, Expedia and Lonely Planet.

**Skills:** The Festivals have established a cross-festivals Skills, Capacity and Innovation group looking to develop collaborative opportunities at three levels: senior school pupils through flexible part-time projects, apprenticeship opportunities for school leavers or further education trainees, and early career residencies for creatives within five years of starting their career in the sector.

**Environment:** During 2017, the Festivals have continued to develop their programme of environmental sustainability work in addition to their annual monitoring, measurement and reporting of festival-related carbon emissions. As part of this work Festivals Edinburgh is one of the pilot organisations for the Edinburgh Sustainable Development Partnership's Carbon Literacy Project and works at national level through its spin-off company Creative Carbon Scotland.

**Digital:** A digital innovation programme was also initiated during the year, led by Scottish Enterprise under the auspices of the Edinburgh Festivals Forum. This saw Festivals Edinburgh working with various partners to create a strategic framework aimed at 'digitising the festival city' in the four areas of infrastructure, content, distribution and promotion. In this context they also chaired the city's Digital Tourism conference engaging the Festivals with wider tourism and economic development agendas.