

Culture and Communities Committee

10.00am, Tuesday, 26 March 2019

Managing our Festival City: Progress Report

Item number	9.4
Executive/routine	
Wards	All, but in particular, Ward 11, City Centre
Council Commitments	6,12,15,18,19,23,26,27,46,48

1. Recommendations

- 1.1 Committee is asked to note
 - 1.1.1 the progress across many strands of work, to help balance residents and visitors experience of the city and its cultural offer during peak summer time; and
 - 1.1.2 early progress on the development of a scorecard for the city, to aid service planning and policy development going forward.

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Managing our Festival City: Progress report

2. Executive Summary

- 2.1 During the summer, Edinburgh experiences a huge increase in activity levels, opportunities and demands in the city. This report summarises how the Council and partners are responding to the summer time pressures, to enhance the quality of experience of the city centre for residents and visitors, and notes the overall contributions of the major festivals to the city.
- 2.2 An update to last year's Festival City scorecard is provided, as is an outline to how the scorecard might potentially be developed in a way that provides more than just a snapshot, but supports longer term planning and operational management for peak times.
- 2.3 The report includes summary performance reports for the Festivals and an update on activities delivered as part of the Council's Joint Agreement with Festivals Edinburgh.

3. Background

- 3.1 The first Managing Our Festival City – Report and Scorecard, was reported to the Culture and Communities Committee on [30 January 2018](#).
- 3.2 This report notes early work underway, and required to discharge the addendum to recommendation 1.1.3, agreed on 30 January 2018, as follows:

“to continue to work with citizens, relevant services, partners and ward councillors to further develop an annual combined Festival City performance scorecard and Festivals highlight report, including values, status/trend benchmarks and management actions and to investigate the feasibility of establishing a citizens' panel to consider these issues.”
- 3.3 An interim Managing Our Festival City report to the Culture and Communities Committee on [13 November 2018](#), which was referred to full Council on 22 November 2018, highlighted specific actions to be developed and reported prior to summer 2019. Progress on those recommendations not covered in separate, specific reports, is captured within this report.

4. Main report

- 4.1 The Council and partners work hard to understand and balance the needs of residents, visitors and businesses, and maintain the excitement of the Festival City. Edinburgh's unique mix of built heritage, green space, cultural and civic heritage and the presence of resident communities within the city centre all contribute to the city's 'draw' - a benefit for Festivals which operate in a very competitive destinations market. Preserving and enhancing the city's quality of life and place is vitally important to those who live in the city, but also augments the city's cultural and economic potential.
- 4.2 In 2018, residents across the city agreeing that the 'Festivals make Edinburgh a better place to live' still remained high at 76%. However, with population and visitor numbers both projected to increase, there is a shared responsibility for partners to acknowledge and respond to the need to protect and enhance the 'liveability' of the city centre for its citizens - a concern that emerges across diverse Council consultation exercises.

Managing the impacts of peak season

- 4.3 Summer is without doubt the city's peak season, as reflected by the scope of this report, but that is not to say the city isn't busy at other times. The hotel industry has noted evidence of the 'summer' visitor period being sustained over a longer period, and a more even spread of visitor activity throughout the year, particularly around the Old Town. In some years, the number of pedestrians in the Princes Street area have outstripped summer in the winter seasonal peaks (Christmas and Hogmanay Festival).
- 4.4 The impacts on people's experience of the city during the summer peak, and impacts on the environment, have been reported to this committee in the previous Managing Festival City reports, but primarily include the following:
- 4.4.1 Quality of pedestrian experience – from enjoyment, ease of walking and mobility to safety considerations;
 - 4.4.2 Vehicle traffic congestion – impacts include on local public transport services for communities, commuters and visitors, and on air quality;
 - 4.4.3 Accumulation of noise from the streets; and
 - 4.4.4 Cleanliness of the city's streets and spaces.
- 4.5 A summary of the range of work underway to help manage the impacts of seasonal pressures is outlined in Appendix 1. The initiatives covered are all quite focused, but it must be stressed that they are all being developed within the wider context of strategic planning for the city's development and growth. This broad context includes work to improve the sustainability of tourism in the city, being led by the Council but involving partners and the tourism industry, ranging from exploring regulation and licencing of short stay properties, to developing an approach towards a Transient Visitor Levy (tourist tax).

Realising the benefits of Festivals

- 4.6 Festivals are a pillar of the city's economy and international reputation. The type of spending generated from people coming to visit and stay in or near Edinburgh for the festivals tends to deliver strong conversion into local economic benefit; cultural visitors are more likely to be independent travellers, spending directly on food and drink, tickets to local venues, public transport, in shops and accommodation across the city and region. Festivals Edinburgh report that festivals overall contribute to and help to sustain nearly 6,000 full-time jobs in the local economy.
- 4.7 The audience breakdown of the major Festivals in 2018 is evenly split between visitors from Scotland and beyond. Edinburgh residents make up 30% of the total with 1.4 million attendances. The Edinburgh People's Survey ranks the Festivals as the most popular cultural activity for local residents, and the importance of culture and creativity for quality of life has been a key theme in responses to the recent City Vision 2050 campaign.
- 4.8 In 2018, the eleven major festivals (throughout the whole year, as listed in Appendix 2) worked with hundreds of local charities, schools and community groups citywide, and with every local authority in the country. Their programmes provide opportunities for volunteering, employability skills and links to further and higher education. The Festivals engage with around 600 local independent artists and arts organisations across the city year-round offering space, networking, advice and mentoring as well as commissioning artists and partnering on events. The city's diverse, year-round cultural scene (and arts and heritage attractions) can also encourage festival visitors to return at other times of the year.
- 4.9 For Festivals Edinburgh, 2018 saw continued work on the joint agreement with City of Edinburgh Council towards the aims of Thundering Hoovers 2.0, and joint work is summarised in Appendix 3. For the eleven festivals, 2018 was a dynamic year, building on the exposure from the Festival City 70th anniversary in 2017, but with a shared focus on developing new audiences and new offers across the city. Appendix 4 summarises 2018 performance from each of the eleven major festivals and their combined activities.

Scorecard development

- 4.10 The current scorecard, as with last year's report, is developed with data that is readily available from partners. This provides a snapshot of activity levels and perceptions of the city year on year, from which overall patterns can be observed. Committee's agreement in January 2018 to further develop a Festival City Scorecard, recognised that current data capture in the city is not designed to 'measure' the quality of experience of the city, or how well we are achieving a 'balanced' approach to the needs of residents and visitors whilst maintaining the environmental quality of the city. Some feedback was received from stakeholder groups and ward councillors following the January 2018 report, seeking a stronger

reflection of themes, environmental sustainability, and the inclusion of citizen defined measures of experience. Some external stakeholders questioned relevance of using external 'city rankings'. The scorecard presented at Appendix 2 therefore reflects this input, showing where new measures have been added, and old ones removed.

- 4.11 Following the amendment agreed at Committee on 30 January 2018, Council officers, working closely with Festivals Edinburgh, have explored the most appropriate way to involve citizen input, including assessing the feasibility of a citizen's panel. The preference is to build on existing engagement structures as a sustainable way to shape or gather input. It was noted that the review of the Edinburgh Partnership and ongoing development of new Neighbourhood Networks may provide a more appropriate structure for ongoing citizen engagement into issues around citizen experience of the Festival City, but this is to be further explored.
- 4.12 Following initial discussions with the Council's Culture Service and the University of Edinburgh's Data Driven Innovation (DDI) Team, there is now potential to jointly explore any ways in which the University might be able to help improve data research and data capture which could feed into a Festival City scorecard. This is a longer-term piece of work, which could help the city in understanding and responding to specific questions (for example, around noise, sentiment, overcrowding or congestion issues). There is little doubt that big data could play a role in answering, or measuring, some of the issues of the Festival City, but exactly how requires further exploratory discussions with data scientists. There is the potential to design a way to include citizen input in defining measures of experience, at the outset.
- 4.13 Conversations are scheduled to continue with the DDI team, to actively explore ways that the University of Edinburgh could carry out data research and test a possible business case for this work. If progressed, it could lead to a more tailored scorecard that could:
 - 4.13.1 track and predict changes in summer pressures in specific locations, over a longer time;
 - 4.13.2 incorporate citizen input into defining measures of 'experience' of the city; and
 - 4.13.3 provide a neutral and objectively analysed set of tracked 'measures' that brings evidential basis to planning and decision making for management of the city.

5. Next Steps

- 5.1 Progress in responding to the opportunities and challenges of the Festival City, identified in last year's two Managing Festival City reports will be reported to the appropriate committees as agreed.
- 5.2 Planned discussions, through the DDI project, will explore potential development in support of a Festival City scorecard (possibly testing some ideas during August 2019) and may lead to a business case for this work being taken forward.

6. Financial impact

- 6.1 The work being delivered, as summarised in Appendix 1 is currently contained within the agreed budgets for Place Directorate.

7. Stakeholder/Community Impact

- 7.1 As noted in the report and appendices, there are noted benefits and issues that are linked to the busy summer peak period, for stakeholders, residents / citizens and visitors, and City partners work hard to minimise negative impacts that are reported, as far as possible within their available powers. Additionally, however, Festivals, in accordance with their collective aims, seek to engage with residents, representatives and interest groups, businesses and business umbrella organisations, to understand and work to respond to local needs, particularly around projects with specific impacts on public spaces.

8. Background reading/external references

- 8.1 [Managing our Festival City Report and Scorecard](#) report to 30 January 2018 Culture and Communities Committee
- 8.2 [Thundering Hooves 2.0](#). A ten-year strategy to sustain and strengthen Edinburgh's international status as a festival destination, developed by Festivals and industry, with strong public-sector input.
- 8.3 [Edinburgh by Numbers 2018](#) a resume of key statistics across a range of outcome areas, comparing Edinburgh to other UK cities.
- 8.4 [Edinburgh People's Survey Findings 2017](#) An annual survey of perceptions of 5,000 residents across the city, from a demographically representative sample.
- 8.5 [Edinburgh Tourism Strategy Update Report](#) – reported to the Housing and Economy Committee of 21 March 2019

9. Appendices

- 9.1.1 Managing the Impacts of the Festival City: Progress Summary
- 9.1.2 Festival City Scorecard – 2018 update
- 9.1.3 Festivals 2018 – Activity summary submitted by each of the eleven major festivals.
- 9.1.4 Annual Health Check – City of Edinburgh Council and Festivals Edinburgh Joint Agreement

MANAGING THE IMPACTS OF THE FESTIVAL CITY: 2018 PROGRESS SUMMARY

The Managing Festival City report to committee in January 2018 highlighted a number of themes concerning the quality of experience of the city for residents and visitors:

- quality of the pedestrian experience including congested pavements;
- traffic congestion including air quality;
- noisy streets / activity in the streets; and
- cleanliness of the city centre.

This appendix summarises the range of initiatives and service innovations that are underway or commenced during 2018, (the period referred to within this report) and are designed to manage, or lessen the impact of these issues on residents and visitors.

The quality of the pedestrian experience including congested pavements

Walking can occasionally be challenging in the city centre in summer, with people observed stepping into the road to avoid crowded pavements, or people struggling to move with ease – an important issue for people with mobility impairment, sensory / processing impairments, or with young children. The issue has been reported extensively to the Culture and Communities Committee (referred to City of Edinburgh Council) in November 2018.

- Proposals to improve pedestrian ease of movement in the Old Town (through temporary operational changes) during the summer time, are being developed as reported in a follow-up report entitled *Summertime Street Operations Plan: Development of Proposals to the Transport and Environment Committee of [5 March 2019](#)*, to prioritise pedestrian amenity, safety and experience in the Old Town area.
- The dense concentration of attractions in the city is a contributing factor in all forms of congestion. The Council's Culture Service and the University of Edinburgh are collaborating on a Culture and Communities Mapping Project, to develop a dynamic map of cultural assets (Museums and Galleries, venues, libraries and neighbourhood centres), layered with geospatial information and socioeconomic indicators. The aim is to advance research and policy on arts equity, as well as arts access.
- It is expected that there will be direct links and cross-over with this work and the Data Driven Innovation partnership's emerging Tourism/Festivals and Creative work strands. These are expected to capture new, and much needed, data on visitor and resident journeys during the summer festivals period, that can assist in public transport planning, traffic management, and walking journey planning – there is some potential to develop an easily understood map, to help encourage walking routes to wider attractions and areas of interest around the city, referred to as 'Destination Discovery'.

Traffic congestion including air quality

Traffic congestion during summer is a multifaceted issue. It adds to public transport delays and journey times, a noted recorded concern of bus commuters and bus companies. Although most people chose sustainable forms of transport - travelling into the city centre on trains, trams and local, regional, long distance bus services, the timing and availability of regional transport options can lead to unnecessary car journeys, and increased bus patronage leads to additional services running. Out of town private coach tours and transfers are much more prevalent in the city centre in summer.

Congestion also affects air quality, a concern for all and particularly for those with complex health issues or breathing issues, but is more pertinent in some locations. Types of vehicle engines, the length of time that vehicles are present on key points on the road network, and the physical properties of streets and built heritage that can act to concentrate pollutants. Long-term strategic solutions are being developed to reduce congestion in the city centre, thus improving the environmental quality and experience of the city. Initiatives include:

- the introduction of a low emission zone (LEZ) is likely to include the city centre, and have a positive impact on air quality by restricting the most polluting vehicles. LEZs will be implemented with a set of complementary measures to encourage the use of cleaner vehicles, reduce the number of vehicles travelling through an area, and reduce congestion (which can improve the reliability of local public transport during peak hours). LEZ proposals are scheduled for public consultation from May 2019 and will be considered at the 16 May 2019 Transport and environment Committee.
- The Public Transport Priority Action Plan submitted to Transport and Environment Committee on [9 August 2018](#) noted both the current lack of appropriate and properly managed coach parking space (contributing to congestion in some city centre locations), and the need for a Coach Parking Strategy.
- the potential for a joined-up City Operations Centre is being explored. This could create a single centre with a view of all key operations in the city, using CCTV, sensor technology and reports from citizens and our own staff to intervene and resolve traffic incidents, congestion and environmental problems.
- the study of Festivals and Mobility, one of the Data Driven Innovation strands (part of the City Region Deal). This is a long-term data capture and planning study that involves input from Edinburgh's festivals, Scottish Government, Visit Scotland, aiming to supporting much improved festival and event transport planning and traffic management, advising public transport operators to help match supply of transport to demand.
- City Centre Transformation project is exploring approaches to reducing the impacts of vehicle traffic on central streets and public spaces, through wider operational plans, in order to improve conditions for residents, workers and visitors, and to make it easier to walk, cycle or travel sustainably in the city. A preferred option for city will be brought to the Transport and Environment Committee of 16 May 2019.

Noisy streets and activity in the streets

Street noise remains a challenging issue in some specific local areas. For some residents, it can even reduce quality of life, or individual sense of ability to influence. Sources of noise may include major events (music, sound effects, fireworks), street performance / busking, traffic, audio bus tours, late night licences, 'silent' discos, and walking tours. The lack of regulatory control on some of these sources of noise has meant some creativity is required to try and bring an overall reduction to noise in 'hotspot' areas. Work underway includes:

- the Public Spaces Protocol, approved as policy in March 2018, introduced fixed 'quiet hours' for key event spaces (with longer quiet hours in residential locations). The agreed review of the PSP has just commenced in March 2019, with a scope that includes ensuring the alignment of approaches to decision making and payment of bonds with Parks Events Manifesto as well as reviewing the effectiveness of the PSP itself.
- the Council continues to support Police Scotland's role in responding to busking issues. Joint 'Hit the Right Note' guidelines welcome buskers and the vibrancy they bring to our streets, and set out reasonable busking practices. In three very specific, residential locations, the Council uses temporary signs to limit busking times and amplification, and in addition, employs seasonal ambassadors in one of these areas.
- to raise awareness of the busking guidelines and advised limits, a letter was distributed to over 400 street performers, through the Fringe Festival in 2018. The vast majority of street performers are professional and considerate, however where residents believe busking related activity is not reasonable, complaints can be made directly to Police Scotland.
- as reported to the South East Locality Committee on [26 November 2018](#), the Council has limited powers available to regulate walking tour activity, including silent discos in the city, through the Council's Street Trading Policy. Where licences have been granted traders are required to operate within the same general constraints that apply to any street trader. The matter has been referred to the Tourism and Communities Working Group for further consideration.

Cleanliness of the City

The cleanliness of the city is a key environmental issue always a priority for residents, businesses, visitors and of course, the Council. There is a strong link between waste and cleanliness issues, and the quality and perception of resident and visitor experience. Data for waste service performance is very widely shared and regularly reported in the public domain. Ongoing service innovations always seek to improve performance, against predicted increases in the levels of future demand. Nonetheless, innovations and tailored service solutions include; comprehensive monitoring, data capture from bin monitors, and service planning allows Waste and Cleansing Services to make seasonal changes to staffing levels, to help maintain the environmental quality of the city's streets and public spaces

Added pressures for Waste and Cleansing Services in the city centre include spilled trade waste bags, and improper / trade waste use of communal bins; the Council routinely issues Fixed Penalty Notices when these issues are detected, but the Trade Waste policy and enforcement has helped overall reduction in these issues.

MANAGING OUR FESTIVAL CITY – PEAK SEASON SCORECARD 2018

This year's scorecard is arranged under three themes of People, Environment and Economy, matching the three widely accepted strands to balancing the sustainability of places. Whilst many indicators from previous year are reported on, those which are new, and those now removed, are presented at the end, stating reasons.

Indicators.	2014	2015	2016	2017	2018	Source
	Value	Value	Value	Value	Value	
PEOPLE						
Number of waste missed or full bin service requests in month of August. City Centre Ward 11 only. (month of August)	234	200	404	207	284	City of Edinburgh Council
Number of waste missed or full bin service requests in month of August, City Wide. (month of August)	3,716	3,699	5,016	3,177	3,301	City of Edinburgh Council
Festivals make Edinburgh a better place to live (City wide)	72%	78%	80%	76%	n/a	Edinburgh People's Survey
Festivals make Edinburgh a worse place to live (City wide)	2%	3%	4%	6%	n/a	Edinburgh People's Survey
% Edinburgh residents attended festival in the last two years	58%	62%	62%	67%	n/a	Edinburgh People's Survey
ENVIRONMENT						
Number of additional passengers per week city wide, during August, expressed in thousands (000)	320	384	290	350	376	Lothian Buses
Number of tram passengers (whole year)	n/a	n/a	5.5M	6.6M	7.3M	Edinburgh Tram
Daily Average footfall count, Northbridge	n/a	n/a	n//a	30,480	32,540	Footfall figures provided by the Local Data Company. Total refers to average of two counter devices in Northbridge

ECONOMY						
Jobs generated by Festivals (year average)		---	5,660	---	---	Festivals Edinburgh Festivals Impact Study – measured every 5 years.
Staying Visitor Expenditure per person per day (quarter 2 results) in Edinburgh	£89.97	£92.73	£108.93	£107.68	£117.06	NB. Figures above refer to those that visited the New Town area. Essential Edinburgh via Edinburgh by numbers
Numbers of visitors at National Museum of Scotland (year)	1.63M	1.56M	1.81M	2.16M	n/a	Association of Scottish Visitor Attractions Annual Reports
Attendance at registered Fringe Events (estimate)	n/a	2.3M	2.5M	2.7M	2.8M	Edinburgh Fringe Festival
NOTES ON CHANGES TO 2019 Scorecard						
Indicators removed	Reason					
Air B'n'B properties	A single platform / source of short term let properties only, this indicator is limited in ability to provide a sense of total numbers of short term let properties operated in the city, or city centre, in August.					
Numbers of visitors (Million) at major East of Scotland region attractions (year)	Replaced with new indicator - Number of visitors at National Museum of Scotland (year). Removed as the scope of impact measured is too wide for the area of interest.					
'Other Rankings'	External rankings on quality of life in a city can include a wider range of factors around income, affordability, health and have been removed to avoid confusing the experience of the city in peak season for both residents and visitors. Walkability scores were removed as the reflection on scale of city was liable to be misinterpreted as a quality measure.					
Waverley Concourse footfall	Replaced with new indicator – North Bridge Average daily footfall count. Concourse count does not disaggregate train passenger numbers from those using the station as a walking route.					
Indicators added	Reason					
Daily Average Footfall, North Bridge	Clear indicator, with two years of available data, of level of activity in the public realm. A stronger match for recurring theme of pavement crowding issues in the Old Town area.					
Number of visitors at National Museum of Scotland (year)	Better demonstrates level of visitors accessing attractions in Edinburgh's city centre than an 'East of Scotland' figure.					

FESTIVALS 2018 - SUMMARY OF ACTIVITY

INTRODUCTION

Edinburgh's eleven major festivals (described in Table 1) take place throughout the year, bringing cultural, employment and economic benefit to the citizens of the city and region. This report, provided by the individual Festivals themselves, highlights their 2018 activities in individual summaries presented in date order.

Table 1: Edinburgh's Eleven Festivals, by date.

Festival	2018 Dates	Brief Description
Spring Festivals		
Edinburgh International Science Festival	31 March - 15 April	The world's first science festival and one of Europe's largest
Edinburgh International Children's Festival	26 May – 3 June	The UK's largest children's festival presenting the world's best theatre/dance for young audiences
Summer Festivals		
Edinburgh International Film Festival	20 June - 1 July	The world's longest continually running film festival, emphasises new talent, discovery and innovation
Edinburgh Jazz and Blues Festival	13 July - 22 July	The UK's largest independently run jazz and blues festival
Edinburgh Art Festival	26 July - 26 August	The UK's largest annual festival of visual arts, including an annual programme of public realm commissions
Edinburgh Festival Fringe	3 August - 27 August	The world's largest arts festival and the inspiration for the worldwide movement of fringe festivals
Royal Edinburgh Military Tattoo	3 August - 25 August	An iconic Edinburgh institution and a sell-out year after year after year
Edinburgh International Festival	3 August - 27 August	The originator of the Festival City – it is an unparalleled celebration of international arts.
Edinburgh International Book Festival	11 August - 27 August	The world's largest literature festival featuring the greatest writers and thinkers
Autumn/Winter Festivals		
Scottish International Storytelling Festival	19 October - 31 October	Inspired by Scottish tradition and centred around the world's first purpose-built centre for storytelling
Edinburgh's Hogmanay	30 December – 1 January	Edinburgh's iconic New Year party, highlighted as one of the 'Top 100 things to do before you die'.

FESTIVALS HIGHLIGHTS – SUMMARY FROM 2018

30th Edinburgh International Science Festival (EISF) (31 March - 15 April)

	2016	2017	2018
Attendance at ticketed events	33,954	31,558	29,000
Attendance at non-ticketed events	99,746	114,821	146,000

Audience breakdown 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
52%	42%	4%	2%

The 2018 Festival explored the theme of *Life, the Universe and Everything* through its 265 events spread over 34 partner venues.

Two particular features attracted large audiences. At National Museum of Scotland (NMS) artist Jason Hackenwerth amazed visitors with his largest creation yet, built with the assistance of ten young local artist assistants. *Event Horizon*, specially commissioned by EISF, was made from 26,000 balloons and hung from the ceiling of the Grand Gallery. Complementing *Event Horizon* was an interactive exhibition – *Existence: Life and Beyond* - exploring the extraordinary complexity of life in all its forms. The exhibition included two new art commissions that dovetailed with the scientific themes explored. These were *AI Awakening* by Dennis and Debbie Club and *AN1MAL* by Roy Shearer and Fergus Dunnet. Outdoors, the Mound Precinct hosted the EISF feature, *Ecoville*, which saw 50,000 visitors.

These were just some of the many events that EISF offered free of charge. In addition, *Experimentarium* at Summerhall provided a week of free, drop-in activities. Summerhall also hosted *Synthetica*, a contemporary art exhibition showcasing artists working in the field of BioArt. The exhibition explored a world in which hybrid and synthetic life forms have come into existence. *Synthetica* ran for six weeks and reached an audience of approximately 6,000 people. Free street science was delivered through EISF's Busking Bikes at various city locations; there was also a substantial programme of free events at NMS, provided by the University of Edinburgh; as well as free pop-up events in Hawthornden Court at NMS for the whole of the Festival.

EISF delivered a new *Science in the Spotlight* theatre commission - *Valentina's Galaxy* by Frozen Charlotte. This immersive, inter disciplinary performance was aimed at under-5s and explored the story of the first woman to travel into space.

2018 saw the launch of EISF's Youth Consultation Group, marking Scotland's *Year of Young People* and cementing EISF's commitment to inspiring Scotland's young people with STEM. The group work to devise and deliver content for teen audiences and to work with them on reaching peers through appropriate channels. The Festival featured events curated and created by the group, who worked across content, programming, marketing and design on events including at the National Museum of Scotland, Summerhall and Edinburgh's Mini Maker Faire.

2018 also saw the pilot year of EISF's new Community Engagement strategy, working in areas of Edinburgh scoring high on the Scottish Index of Multiple Deprivation (SIMD). This saw them engage 1,970 individuals in their focus area of North Edinburgh and Leith. EISF worked closely with 16 community partners to encourage local residents to attend the Science Festival and ran activities and performances with partners. The strategy also includes a range of free science events which EISF took to other parts of the city. This engaged 3,804 people, as well as a free large scale community day at Heriot Watt University that saw 5,200 people. The final part of the strategy covers events that take place outwith the annual Festival whereby EISF provides free science activities to community events and festivals. In 2018 EISF worked with Leith Gala, Hidden Door and Newhaven Gala.

This year the Edinburgh Medal was awarded to Professor Cordelia Fine for her work understanding gender stereotypes, challenging gender perceptions and for her contributions to public discourse to close the gender gap. EISF is committed to promoting inclusion and the achievements of women in STEM and continues on its mission towards 50:50 representation of men and women as Festival speakers, this year achieving another increase to 43% female speakers.

Edinburgh International Children's Festival (26 May – 3 June)

	2016	2017	2018
Attendance at ticketed events	9,028	11,770	11,028
Attendance at non-ticketed events	9,962	11,140	5,040

Audience breakdown 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
73.50%	11%	5.6%	9.9%

The Children's Festival 2018 was a success, selling 91.5% of its capacity. Ticket sales increased by 15% from 2017. This included over 5,600 school pupils from 60 different schools, many bringing multiple classes. Over 5,000 people also attended the Festival's Opening Weekend at the National Museum of Scotland which featured works from emerging Scottish artists, including an emotional performance of Group Hug (partly funded by the Tattoo).

With its reputation as a place for programmers to see children’s work of the very highest standard, the 2018 Festival attracted 305 delegates from 24 countries, including artists and programmers from high profile venues.

The programme of 14 international shows was very well received by audiences and critics, and many of the performing companies have since received offers for onwards touring.

Of particular note was the success of Imagine’s Expo funded commission Baba Yaga, in partnership with Windmill Theatre Co (Australia). A sell-out at the festival, it also toured for three weeks to venues all over Scotland and has already secured further touring in the UK, Australia, Singapore and China.

72nd Edinburgh International Film Festival (20 June – 1 July)

	2016	2017	2018
Attendance at ticketed events	51,947	53,031	56,572
Attendance at non-ticketed events	9,000	20,000	10,500

Audience breakdown (including both public and industry audiences) 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
50%	22%	17%	11%

The 72nd edition of Edinburgh International Film Festival (EIFF) has once again celebrated the diversity of Scottish and world cinema, bringing audiences, filmmakers and supporters together. The EIFF presented 152 feature and 171 short films from 49 countries, including 20 World Premieres, 11 International Premieres, 10 European Premieres and 75 UK Premieres.

56,000 Festival film-lovers of all ages and interests were entertained by world-class gala events, iconic retrospectives, and exciting new cinema, with an additional 10,500 attending Film Fest in the City, EIFF’s weekend of free screenings in St Andrew Square.

632 filmmakers attended in support of their film this year, taking part in intros and Q&As to discuss their films and give a special insight into the filmmaking process, with 74% of new films accompanied by the filmmaker. Guests included Anna Paquin, Rob Brydon, Natalie Dormer, Sadie Frost, Kelly Macdonald, Jane Horrocks, Joe Dante, George Mackay, Ben Elton, and Billie Piper.

Alongside the Festival’s main programme, EIFF is a platform for the Scottish, UK and international film industry to come together. This year’s Industry Programme delivered ten days of events, screenings, workshops and networking opportunities for Festival pass-holders attended by 730 film industry professionals and press.

To celebrate Scotland's Year of Young People, EIFF created a wide range of new opportunities for young people to learn, network and share their ideas with others. EIFF's Young Programmers and Youth Advisory Group co-designed and expanded their youth strand, The Young & the Wild, screening films by, for and about young people. EIFF also expanded their education programme for young people, turning the Cornerstone Centre into The Young & the Wild HQ. 849 young people took part in filmmaking events, workshops and masterclasses, including an in-person event with actor Kevin Guthrie and a special animation event with Disney-Pixar.

40th Edinburgh Jazz and Blues Festival and 7th Festival Carnival (13-22 July)

	2016	2017	2018
Attendance at ticketed events	36,400	35,815	33,115
Attendance at non-ticketed events	31,100 (estimated)	31,800 (estimated)	34,885

(Postcode report from one venue available so far and these figures only relate to the one box-office outlet)

Audience breakdown 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
69%	23%	7%	1%

The Edinburgh Jazz and Blues Festival celebrated its 40th Anniversary with a host of special performances, new collaborations and new commissions, presenting musicians who have contributed to the Festival in the past alongside many young musicians set to take the music forward for the next 40 years.

The Festival successfully established two new venues: Teviot Row and Assembly Hall which it hopes will be long term additions to the Festival's venues portfolio.

A strategic exchange partnership with Oslo Jazz Festival saw Scottish musicians performing in Norway and Norwegian musicians in Edinburgh.

The Festival presented concerts in four venues outside the city centre in Gorgie/Dalry, Meadowbank, Craigmillar and Pilton.

The Festival Carnival and Mardi Gras underlined the inclusiveness at the heart of the Festival, with the Carnival including over 350 participants from diverse Edinburgh community groups.

15th Edinburgh Art Festival (EAF) (26 July – 26 August)

	2016	2017	2018
Attendance at ticketed events	78,920	61,842	60,959
Attendance at non-ticketed events	171,184 (recorded) plus 147,740 (estimated)	239,827 (recorded) plus 13,405 (estimated)	225,372

Audience breakdown 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
34%	21%	25%	20%

The 2018 Art Festival saw an 8% growth on audience attendance to core programme (exhibitions and commissions). The EAF 2018 programme included several one-off pop-up projects resulting in a spike in aggregate attendance figures.

The 2018 programme featured 56 exhibitions and 200+ events at over 40 venues throughout the city. It brought together work by 412 artists, 103 writers and poets, 60 musicians and eight magicians. Over 80% of the programme was free at the point of access, with over 50 free workshops and events for children and families.

City-wide and grass roots programming

The exhibitions and events programme had a presence in Leith, Stockbridge, Portobello, Tollcross, Coates, Wilkieston and Newhaven, as well as the city centre, with learning and engagement extending into Wester Hailes and Muirhouse. 15 grassroots and community organisations, representing 43 artists, were supported to showcase their work.

Visitor satisfaction

Audience satisfaction with exhibitions and the Festival overall hit a record high this year, with 97% stating that their experience at the Festival overall had been 'very good' or 'good', and 94% stating that their experience at specific exhibitions had been 'very good' or 'good' (all quoted statistics are based on face to face surveys undertaken throughout the month of August, except where otherwise stated (base respondents: 457)).

Community engagement

EAF's Learning and Engagement programme worked with community groups including: Young Saheliya (a mental health support organisation for young women from BAME backgrounds); Sikh Sanjog (providing support, counselling and training for women from the Sikh community); WHALE (community arts organisation based in Wester Hailes); North Edinburgh Arts (community arts organisation based in Muirhouse); Grassmarket Community Project (supporting adults affected by homelessness); The Welcoming (a refugee resettlement charity); and Shakti Womens Aid (a charity for women from BAME backgrounds who have experienced domestic violence).

In the second year of EAF's schools week, they supported special visits from schools including Balgreen Primary, Lorne Primary, and Woodlands Secondary School.

Supporting access to public spaces

This year EAF were pleased to support public access to spaces which are usually closed to the public, including: Trinity Apse, Burns Monument, Johnston Terrace Wildlife Garden and the old Fire Station on Lauriston Place.

72nd Edinburgh Festival Fringe (3 – 27 August)

	2016	2017	2018
Attendance at registered events	2,475,143 (est)	2,696,884 (est)	2,838,839

Attendance at non ticketed events not recorded.

Audience breakdown 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
36.53%	21.07%	35.33%	6.88%

(0.19% unknown)

Updated* audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
37.37%	20.01%	35.87%	5.59%

(0.16% unknown)

*The Fringe Society 2017 audience breakdown is resubmitted correctly following past data collection issues.

As of 27 August 2018, more people than ever attended shows at the Fringe, with an estimated 2,838,839 tickets issued for shows, a 5% increase on the same point last year. There were 56,796 performances of 3,548 shows in 317 venues across Edinburgh.

Fringe Street Events - 2018 saw the relaunch of the Virgin Money Fringe Street Events both on the High Street, 20 years after the Fringe Society first took over responsibility for the area, and the Mound Precinct. Highlights included fully accessible stages and viewing points for street performance spaces, BSL interpretation of performances, spectacular entrance archways and specially programmed showcases, all designed to provide a more welcoming, high quality introduction to the world of the Fringe.

Virgin Money Fringe Street Events also partnered with iZettle to become the world's first contactless tap-to-tip festival. Street performers were equipped with iZettle Readers during the 2018 Edinburgh Festival Fringe, allowing audiences who want to show their support to tap-and-tip using contactless or wearable technology.

Access - Improving access continues to be a key priority for the Society, and 2018 saw several new projects launched. The Society created 50 sensory backpacks for autistic children and adults, which were available to borrow during August. Each backpack contained a range of objects to help alleviate the stress autistic people might feel attending the Fringe.

Access information on the website and in the programme was updated, including space level access information on the website and a double page spread in the programme detailing services for disabled people.

Neatebox Welcome App was used to allow disabled customers to pre-book their visit to pick up tickets at the Fringe Shop and the Virgin Money Half Price Hut, visiting the Virgin Money Fringe Street Events on the High Street, for participants visiting Fringe Central and for anyone using the Changing Places Mobiloo toilet.

Fringe Central was a registered Breastfeeding Friendly Venue, childcare equipment and baby-changing facilities and free creches provided as part of the Parenting in the Performing Arts initiative.

Edinburgh Festival Fringe Society won the Spirit of Inclusion Award at the Euan's Guide Accessible Fringe Awards. The award was in recognition of the work done to improve access to the world's largest arts festival. Euan's Guide commended the Fringe's adoption of the Welcome App at Box Offices, accessible viewing spaces at street performances, sensory backpacks and the behind the scenes work that has been done with accessibility organisation Attitude is Everything to improve venue access. The return of the pop-up Changing Places toilet was also praised.

Community Engagement - Community Engagement is a key part of the Access Fringe Strategy, a way for the Society to develop an Edinburgh audience, and ensure that all parts of the city are included in the festival.

The Fringe Days Out scheme was expanded to include 29 charities and community groups who were gifted Fringe ticket vouchers and Lothian bus tickets to experience the Fringe. The Society has committed to continuing the Fringe Days Out scheme for the next five years, with an ambition to double the value of Fringe Box Office and travel vouchers gifted from £50,000 to £100,000.

Made in Scotland - In 2018, the Made in Scotland showcase celebrated ten years of bringing the best of Scottish made theatre, music and dance to the Fringe, with a programme of 23 shows. Since 2009, the showcase has featured over 200 shows and the Onward Touring fund has enabled 74 productions to visit 35 countries across the world.

Fringe Central - Fringe Central, the development centre for Fringe participants, was again open from 30 July to 28 August. 2018 was the 10th anniversary of the Fringe Central Events Programme and saw the Society deliver the biggest programme to date with 65 partners delivering 125 professional and creative development events. In total, 4329 participants attended programmed events at Fringe Central.

International - Ahead of the 2018 Fringe, the Society travelled to the US, Australia, Argentina, China and Belgium to deliver engagement activity and piloted twelve online info sessions which saw engagement from a wide range of countries including Germany, Italy, the Netherlands, South Africa, Kazakhstan, Canada, USA (New York, California, Kentucky, Massachusetts, Illinois) New Zealand and Australia.

Adelaide, Taiwan, Italy, Canada, Finland, France, China, Belgium, New Zealand, Ireland, Canada, Korea, Scotland and Quebec all presented showcases at the 2018 Fringe. In total 51 countries were represented in this year's Fringe Programme. The Society will continue to work to support global engagement and international participation in the Fringe over the coming years.

69th Royal Edinburgh Military Tattoo (3 – 25 August)

	2016	2017	2018
Attendance at ticketed events	220,000	220,000	220,000
Attendance at non-ticketed events	N/A	N/A	N/A

Audience breakdown 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
6%	18%	30%	46%

In 2018 The Royal Edinburgh Military Tattoo celebrated 'The Sky's the Limit', taking inspiration from the centenary of the Royal Air Force and Scotland's Year of Young People, for its 69th season.

Selling out for a 20th consecutive year, over 1,200 performers were brought together for a 100 minute spectacular, taking the audience on an incredible journey following man's obsession with flight.

As always, The Royal Edinburgh Military Tattoo was a truly global celebration, bringing together military and cultural performers from Oman, Malawi, Czech Republic, Belgium, United States of America, Mexico, Canada, Australia, Switzerland and, the United Kingdom.

72nd Edinburgh International Festival (3 – 27 August)

	2016	2017	2018
Attendance at ticketed events	198,401	187,083	162,963
Attendance at non-ticketed events	253,850 (est)	274,800 (est)	253,300 (est)

Audience breakdown 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
45%	24%	19%	12%

The 2018 International Festival once again welcomed some of the world's greatest artists and ensembles to perform to audiences from more than 80 countries. In all, 2,800 artists from 60 nations performed in this year's International Festival, filling auditoriums across Edinburgh, including extending into Leith with a season of 16 concerts breathing new life into Leith Theatre.

Following the special 70th anniversary celebrations in 2017, the 2018 International Festival focused on inclusivity and the development of future audiences with a special emphasis on Scotland's Year of Young People which was spearheaded by the *Aberdeen Standard Investments Opening Event: Five Telegrams*. Over 2,800 tickets were given to young people, approximately 1,000 of whom were from areas of multiple deprivation. In addition, over 40 young people were employed to co-design and deliver various aspects of the event. For the first time, this year's Opening Event included a live performance element with young participants interspersed in the audience performing a new choral piece composed by Anna Meredith.

The Classical Music programme also shone a spotlight on young talent, featuring over 600 young musicians from 50 nations in some of the world's leading youth ensembles. Over 1,000 free tickets were claimed by community and youth groups through targeted invitations to see these concerts, with the Young Musicians Passport scheme issuing a further 650 free concert tickets to young musicians living in Edinburgh.

At the Palace of Holyrood House, Akram Khan Company's *Kadamati* marked the centenary of the end of the First World War, with 300 young dancers from across Scotland performing to an audience of 1,500. The audience included international delegations from across the globe attending the 4th edition of the Edinburgh International Culture Summit that took place from 22 – 24 August at the Scottish Parliament.

With a major commitment to audience development, the International Festival continued its year-round work to grow community reach and audience diversity. Thousands of tickets were issued free of charge or at discounted rates to groups including: young people; seniors; customers with disabilities and groups identified as having a lower income. Over 700 bus and train tickets were also given to people living in areas of multiple deprivation to support attendance at a wide range of events across the International Festival.

The International Festival’s Creative Learning Department continued its work with school pupils across Edinburgh through projects and workshops engaging with over 50% of all City of Edinburgh primary and secondary schools.

The International Festival also increased its broadcast reach, for the first time hosting the *Eurovision Young Musicians* competition with the European Broadcasting Union and the British Broadcasting Corporation. The competition final was held at the Usher Hall on 23 August and was televised live on BBC2 Scotland and on channels in sixteen countries throughout Europe.

For the first time, the International Festival collaborated with the Art, Book, Film and Fringe Festivals to present *Power, Gender and the Arts* – an afternoon of debate and discussion presented in partnership with the actors’ union Equity and the Musicians’ Union, with support from Edinburgh Trade Union Council and Scottish Trade Unions. The event brought together performers, producers, activists and cultural workers to investigate what needs to be done to ensure that the arts and creative industries embrace and reflect the full range of talents and experiences.

35th Edinburgh International Book Festival (11 – 27 August)

	2016	2017	2018
Attendance at ticketed events	129,988	138,681	146,033
Total visitors to Charlotte Square Gardens	230,000	250,000	260,000

Audience breakdown 2018:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
50%	30%	15%	4%

(1% unknown)

The Edinburgh International Book Festival welcomed authors, illustrators, poets, politicians and performers from over 50 countries including Rose McGowan, Chelsea Clinton, Yanis Varoufakis, Maria Alyokhina, Ngugi wa Thiong’o and Ambassador Zindzi Mandela, to address the overarching theme of Freedom in events for adults and children with discussions ranging from identity to economics, migration to censorship.

The Freedom Papers, a series of essays on the theme of Freedom by Scottish and international authors, were published in collaboration with Gutter Magazine and became the top-selling title in the Book Festival’s independent bookshops. The Freedom Papers will also have a substantial legacy beyond the Festival with events taking place at book festivals in Christchurch, Rio de Janeiro and Nairobi. The Freedom Papers were supported by the Scottish Government’s Edinburgh Festivals Expo Fund through Creative Scotland.

The Baillie Gifford Schools programme welcomed 13,750 pupils and teachers from across Scotland, with over 3,500 primary school pupils enjoying a special Schools Gala Day. As part of Year of Young People, the Book Festival also worked with a group of ten Young Programmers aged 8-14 from schools in Craigmillar to co-design a strand of events exploring the concept of Freedom.

The Book Festival had a record footfall into Charlotte Square Gardens of over 260,000. This was the second year of expansion onto George Street which was well received by audiences and local businesses alike. A new Festival bookshop on George Street contributed to an overall increase in book sales of 8%.

The Book Festival made further improvements to the inclusivity and accessibility of the site including a new Changing Places toilet, additional BSL interpreted and screen captioned events, and an access guide for first time visitors, leading to a Euan’s Guide Award for Most Accessible Pop-Up Festival Venue for the third successive year.

The Book Festival also extended its reach through a programme of events in Scottish prisons with writers including Rachel Kushner, Ben Okri and the Last Poets. In addition, a series of three Publishing Salons brought together local and international publishers and literary agents for discussion and debate on the industry.

30th Scottish International Storytelling Festival (19 - 31 October)

	2016	2017	2018
Attendance at ticketed events	30,359	23,075	32,672
Attendance at non-ticketed events	5,970	24,591	24,500

Audience breakdown 2017:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
38%	20%	16%	26%

At its 30th edition, the Scottish International Storytelling Festival (SISF) 2018 - “Growing Stories” - nurtures local roots and reaches out globally, celebrating the shared traditions Scotland-Ireland.

International Guests: There were 17 international guests attending from Ireland, Northern Ireland, Iceland, France (Brittany), Belgium, Wales, Canada, USA, India and Sierra Leone: the majority of them performing at the SISF for the first time. Also present, a cultural delegate from Jordan, supported by the British Council.

Scottish Storytellers: There were 96 talented storytellers participating from all over Scotland (not including the local campaign). Some were involved in specific storytelling projects linking to story collection and development. These included Ruth Kirkpatrick's event on her family's history; Heather Yule's event on Stanley Robertson; Nicola Wright and Lea Taylor's event the Purple White and Green; Amanda Edmiston's event on Florence Marian McNeill; Alette Willis and Allison Galbraith's Andy Hunter Bursary project; Martin MacIntyre with pipers John Mulhearn and Calum MacCrimmon's event, the Lost Pibroch. A young storyteller – Daniel Allison – hosted the Open Hearth for the first time, with the participation of Scottish young tellers Shona Cowie and Ailsa Dixon.

Scotland-Ireland theme events: Events exploring the shared traditions of Scotland-Ireland, particularly on Ossian and the theme of Fionn Mac Cumhaill and Cú Chulainn. There were 12 events dedicated to the theme including an SISF exhibition presented by Dara Vallely from Armagh, Ossia: Pipes and the Story (Stirling Castle), Scotland and Ireland series (including Gaelic strand workshops) and Ossian Supper.

Folklore and Story Collection: Events linking more to folklore and story collectors took place along with a workshop on story collection, Meet the Storyteller Eddie Lenihan, Alan Bruford lecture given by John Purser, Marthe Vassallo's event (which is also touring Aberdeen and Perthshire) and the F Marian McNeill event.

Traditional Arts : Some events had a strong music and dance content such as the opening event at Stirling Castle on 18 October. Performances by the Armagh Rhymers took place, along with Marthe Vassallo's storytelling, music and traditional songs from Brittany; Clever Anaeet and Branwen and The Lost Pibroch.

Workshops: Following the success of the 2017 Global Gathering, this year featured a strong CPD strand (11 workshops) were programmed not only aiming at the professional development of storytellers and educators, but also targeting the general audience who were keen to explore specific themes (e.g. story collection; Ossian) with some of them also open to older children at the Royal Botanic Garden (RBGE).

Festival on Tour: There were 27 events programmed across Scotland, also including mini storytelling festivals in Orkney and Portskerra. New partnerships and areas included Scotland's Gardens Scheme for Perthshire and Dumfriesshire; Cairngorms National Park Authority; Scottish Borders and Alloa.

Family Events across Edinburgh: Spread between the first and the last weekend of the Festival, these events were all free and included Scottish Storytelling Centre (SSC) and Museum of Childhood; RBGE – workshops; RBGE – Enchanted Garden; Lochend Secret garden; Starbank Park event; SSC Family Samhuinn; Bridgend Farmhouse; Guisers Galore- Museum of Edinburgh; Leith Community Garden event and Samhuinn Fire festival.

Events Linking to Literature: Some Festival events showed a special connection to books/writers/ literature and poetry. These included Once Upon a Book, linking to the exhibition at the Museum of Childhood; Mercat Tours walks dedicated to Muriel Spark; Feasting, Folklore and Florence at the NLS and an event with Kenneth Steven, writer and poet.

Edinburgh's Hogmanay (30 December 2018 – 1 January 2019)

	2016	2017	2018
Attendance at ticketed events	152,000	165,986	118,672
Attendance at non-ticketed events	-	-	65,185

Audience breakdown for 2018/19 Hogmanay:

Edinburgh	Rest of Scotland	Rest of UK	Rest of World
19.5%	13.5%	40.0%	26.0%

The Festival kicked off with the [Torchlight Procession](#) on 30 December on its now established route from the Old Town to Holyrood Park with a spectacular closing ceremony fireworks display on Calton Hill.

The celebrations continued on Hogmanay itself with the family-friendly [Bairns Afore](#) event, [Concert In The Gardens](#), [Ceilidh Under The Castle](#), and [Street Party](#), with more acts.

The first day of the New Year saw the return of the Loony Dook in Queensferry and an outdoor event around various city centre sites.

Festivals Edinburgh: Collective Festivals' Work 2018

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. The Festivals' joint work takes place in addition to extensive individual operations across cultural programming and community outreach.

The work of Festivals Edinburgh 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.

- **Engagement:** Learning from their 2017 pilot Festival City Volunteers (FCV) scheme led to the creation of a new code of practice which every Festival has signed up to and which was adopted for wider use by the Council in June 2018. The FCV 2018 scheme scaled up, with 122 diverse volunteers recruited and trained to increase their self-confidence and year-round community connections. Partners included VisitScotland, Lothian Buses, CEC, Equality and Rights Network, IntoWork, Access to Industry, Thistle Foundation and The Welcoming.

- **Investment:** Initial three-year applications have been developed by the festivals under the Platforms for Creative Excellence programme. The programme is a five year co-investment initiative between the City of Edinburgh Council, the Scottish Government and the Edinburgh Festivals. It is a legacy of the 70th anniversary season of the Edinburgh Festivals in 2017. It will enable the festivals to diversify year-round partnerships with the culture sector; drive creative innovation through long-term programming approaches; increase career and skills development for creatives and young people; and build new and lasting relationships with less engaged communities.
- **International:** 2018 marked the 8th edition of Momentum, the Edinburgh's Festivals International Delegate Programme - a partnership between Festivals Edinburgh, Creative Scotland and British Council. Momentum cultivates international opportunities by building long-term relationships with global cultural players and sharing the wider cultural offering across Edinburgh and Scotland. The programme hosted a total of 151 participants from 22 countries and regions, engaging with a total of 213 Scottish sector contacts from 115 organisations.
- **Marketing:** Building on the legacy of the 70th anniversary year, we undertook a series of digital marketing campaigns aimed at raising further interest in our festival city from targeted national and international locations, whilst also running a media relations operation that brought media from across the world in to Edinburgh – including Ireland's RTE, Radio France Internationale, National Geographic, Forbes, Abendzeitung München and China's Hai Vision – and creating the first ever cross-festivals 'blogger-in-residence' program to aid positioning in the social media landscape.
- **Skills:** Festivals Edinburgh has worked with Edinburgh Performing Arts Development and other city partners to expand knowledge sharing opportunities across the city's festivals, year-round cultural organisations, and creative communities. The festivals have also developed additional opportunities for young people through flexible part-time projects; placements for school and further education leavers; and early career residencies for creatives.
- **Environment:** During the last period, their work was included in the 2017 World Cities Culture Forum Handbook for City Leaders; and in 2018 was showcased at the UNESCO Cities Mayors' Forum, the Planetary Health Conference, and the Circular Economy Hotspot (Scotland), as well as through Festivals' programmes and cultural sector events. Building on this work, they have spent the year preparing Festival Carbon Management Plans, defining innovative initiatives to aid long term sustainability.
- **Digital:** The 'Digitising the Festival City' project positions the festivals as laboratories of experimentation and new thinking which were important elements in both the University of Edinburgh's successful multi-million pound Arts and Humanities Research Council bid for a creative industries programme and the City Region Deal appointment of a Sector Team Lead for Festivals and Tourism – both of which create a solid foundation for future cross-festivals work.

- **Research:** During 2018, two new research reports were published, following on from the Festivals Impact Study and examining the Festivals cultural impact in more depth. While 'The Network Effect' revealed the significant contribution of the Festivals to Scotland's cultural and events landscape. 'Ten Years of Expo' identified for the first time the crucial catalytic role of the Scottish Government's Edinburgh Festivals Expo Fund in increasing funding for Scottish artists, encouraging creative collaborations and maintaining the Festivals' global competitive edge.

JOINT AGREEMENT BETWEEN CITY OF EDINBURGH COUNCIL AND FESTIVALS EDINBURGH – ANNUAL UPDATE 2018.

1. In 2017 the City of Edinburgh Council and the Festivals developed a joint agreement on areas for actions in line with the Thundering Hooves 2.0 Strategy. The aim is to help ensure that the Council and Edinburgh's Festivals are strongly connected and working effectively to co-ordinate action to address shared priorities.
2. Throughout 2018 senior staff of the Council's Place Directorate have worked with the Festivals and Festivals Edinburgh to progress these priorities, along with areas identified as part of the annual health checks agreed also in line with Thundering Hooves 2.0.
 - 2.1 **Buildings:** The Festivals continue to open up new temporary spaces and help develop cultural infrastructure. This includes Edinburgh International Festival supporting the IMPACT Centre project, programming with Leith Theatre, and the Jazz and Blues Festival's new year-round music venue with St Brides Community Centre. Working with the Edinburgh Performing Arts Development, the Fringe has contributed its city-wide knowledge to the database of spaces for cultural use, and Festivals based in year-round venues have helped make them more available. The Festivals continue to engage in initiatives to support local talent, festivals and live performance venues.
 - 2.2 **Public Spaces:** A session was held between Council officers and Festivals to improve festivals' understanding of the city's Public Spaces Protocol. In general, there is an increased flow of opportunities to engage in consultation on the development and management of public spaces, such as the redevelopment of George Street. The Council's charging strategy is under continued discussion with festivals. Festivals Edinburgh represent the Festivals on Council-led discussions on how the city's tourism strategy can optimise visitor revenues whilst addressing socially and economically essential liveability and affordability issues.
 - 2.3 **Digital infrastructure:** The Council's City Region Deal has created opportunities for Festivals to work together with the University of Edinburgh and other city partners, including of course, the Council, on new digital capacity to animate the public realm so citizens and visitors can better connect with the city and each other.
 - 2.4 **Environmental sustainability:** The new Festivals Edinburgh environmental sustainability strategy now developed for 2018-21 takes account of the changing local authority and legislative context. Joint work across the Festivals, the Council and city partners included taking part in the Council-organised and hosted Eurocities Conference and partnering with Edinburgh Chamber of Commerce to present at the European Circular Economy Hotspot. Joint planning between the Council and the Festivals with a network of sustainability organisations across the city has been facilitated by the partnership with Creative Carbon Scotland.
 - 2.5 **Creative economy:** In July 2018 the Convener of the Culture and Communities Committee launched the two latest [impact studies](#) which were commissioned by

Festivals Edinburgh to look into the Festivals' impacts on creative careers and skills development, and the wider cultural and production supply chains. The recommendations of these studies fed into the design of the [Platforms for Creative Excellence](#) (PLACE) programme which will see expanded skills and career development opportunities for young people and professionals.

2.6 City communities: In addition to individual Festivals' expanding community and schools programmes, collective work has focused on building new connections and helping to sustain impacts. A cross-council group has been established with officials from Culture, Schools and Lifelong Learning, Localities, Economic Development and Strategy and Insight to advise on taking forward approaches. Through PLACE programme funding, a new post at Festivals Edinburgh will liaise with this group and the Festivals to map the current community engagement activities, increase awareness, extend connections with new areas and new partners across Edinburgh, and develop shared long term evaluation approaches.

2.7 Financial sustainability: Additional investment of £1m a year in the five-year PLACE programme has helped to maintain core and project funding for the Festivals, while developing alternative funding mechanisms for sustaining the positive impact of the Festivals in the city. The Festivals continue to diversify finances based on the vital foundation of public grants - exceeding the match funding target for the PLACE programme by 45%, and achieving total earned income of around 75% of collective turnover. The Festivals have collectively welcomed the Council's commitment to secure the powers to raise additional investment from visitors who benefit from city attractions and amenities in order to maintain, manage, develop and protect core assets that make Edinburgh a world class destination.

3. Other key actions taken forward as joint priorities in 2018 include:

3.1 Licensing: Consultation with Festivals on their experience of licensing processes has highlighted areas for discussion including more raising awareness and understanding of criteria, application processes, timelines, fee structures and application lead-in times. The Council and Festivals Edinburgh organised a workshop with senior licensing officers, venue managers and Festival representatives in January 2019.

3.2 Planning: Through Festivals Edinburgh, the Council's Planning Service has briefed the Festivals Forum and Festival representatives on the consultation stage of the city plan development process. Festivals have fed back on key issues for the city that affect the future cultural offer – in particular, housing affordability, workspace availability and affordability for freelancers and small businesses, and suitable visitor accommodation – and also how Planning can build a cultural perspective into future area developments.

3.3 Roads and Parking: Council and Festivals staff meet to discuss the context for the Council's Roads Service, decisions around temporary traffic management, and managing major road works. The Festivals have also had the opportunity to input to consultation working towards the development of three inter-related strategies – the City Mobility Plan, Central Edinburgh Transformation and the Low Emission Zone.

3.4 Security: As well as Event Planning Operations Group meetings for events taking place during festivals, the Council's Public Safety Service briefed Festivals Edinburgh and their partners on the provision of hostile vehicle mitigation measures that would be in place over the summer festival period.

Waste: Council service investments in the last two years is reflected in resident feedback which has shown improvements in satisfaction with city centre cleanliness during the peak festivals season. The appearance of the city is one of its unique assets, and the Council continues to seek to manage limited resources to continually improve waste services year-round so that residents and visitors continue to enjoy the exceptional liveability of Edinburgh.