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# EDINBURGH

THE CITY OF EDINBURGH COUNCIL

17 FEB 2005

CULTURE & LEISURE

✓  
LOCAL GOV.

Richard Smith  
Cultural Commission  
Broughton High School  
Carrington Road  
EDINBURGH  
EH4 1EG

Date 15 February 2005

Your ref

Our ref HC/JB

Dear Richard Smith


## Cultural Commission: Phase 2 Consultation

Please find enclosed the City of Edinburgh Council's response to the Phase 2 consultation document.

I am aware that it is already a month late but I hope that it will still be of some use to you. I am afraid that my colleagues and I have been hugely busy until the end of last week with matters in relation to the 2005/06 budget.

Please do not hesitate to contact me if you wish to ask questions about any of the points made in our submission.

Yours sincerely



**HERBERT COUTTS**  
Director of Culture and Leisure

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HERBERT COUTTS  
DIRECTOR

## **Cultural Commission - Comments from the City of Edinburgh Council**

### **Introduction**

Officials from the City of Edinburgh Council have contributed to the VOCAL submission and this Council fully supports the sentiments contained within it. In an effort to avoid duplication, this submission deals with a number of major issues and provides examples of practice relating to Edinburgh which may be of interest to the Cultural Commission.

The City Council's Cultural Policy (approved in 1999) adopted the definition of Culture formulated at UNESCO's World Conference on cultural policies, which states "Culture consists of all distinctive, spiritual and material, intellectual and emotional features which characterise a society or social group". (Mexico 1982).

### **Rights, Entitlements and Responsibilities**

Edinburgh's Cultural Policy sets out ten Cultural Objectives, some of which could be interpreted as "rights" and "responsibilities". These are:

- To enable all of Edinburgh's citizens and visitors to participate in, and enjoy, the widest cultural experience, including targeting initiatives to combat social exclusion.
- To encourage the highest standards of creativity and excellence in all aspects of cultural activities.
- To foster partnership working with organisations throughout the city which are involved in working within, or supporting, cultural activities, such as higher and further educational establishments, national institutions, museums and galleries, the commercial and private sector.
- To develop lively and sustainable cultural industries, among which should be those evolving with the emergence of new technologies.
- To develop and support the infrastructure which sustains Edinburgh's cultural industries and activities.
- To recognise and promote the importance of culture for children and young people.
- To acknowledge and support the contribution of cultural activities to the lifelong learning process for the wider community.
- To preserve and interpret Edinburgh's heritage.
- To promote locally, nationally and internationally the expression of Edinburgh's diverse cultural identity, and to recognise the reciprocal benefits of widening cultural experience through international contacts.

- To support and develop those cultural activities which enrich and extend personal and community development.

As you may be aware, the language of cultural "rights" has been adopted by the United Nations, which has published a "resolution" on cultural rights (2002). This "re-affirms that cultural rights are an integral part of human rights, which are universal, indivisible, and interdependent" and "re-iterates that everyone has the right to freely participate in the cultural life of the community".

This view of the importance of culture is reinforced by the Agenda 21 for Culture agreed in 2004 in Barcelona by the Forum of Local Authorities for Social Inclusion. This represents a commitment to human rights, cultural diversity and cultural development. It seeks to position culture as a central element in supporting democracy, and the development of public policies, and advocates the promotion of cultural rights and access to cultural development. The Agenda 21 for Culture undoubtedly will influence UNESCO's proposed Convention on Cultural Diversity scheduled for 2005.

The Agenda 21 for Culture recognises cultural diversity, the cultural freedom of individuals and communities, cultural citizenship and the development of cultural policy as key principles in the sustainable development of communities and their human, economic, political and social dimension. It contends that the rights of all citizens to culture and to promote expression of cultural identity is a basic dimension of human dignity and social inclusion. Consistent with this, and Scotland's devolved settlement, we believe culture should play a crucial role in defining, preserving and developing the cultural identity of the individual, of communities and of the nation as a whole.

The Rights which every citizen in Scotland could expect to exercise should be available throughout their lives, not just when they are within the formal education system. The Rights might include:

The Right to have access to community facilities which are gateways to the arts in Scotland including: library and information resources, the performing and visual arts and participative arts activity.

Any Rights and Entitlements should derive from a new National Cultural Strategy, which should be formally approved by the Scottish Parliament. Their delivery would be the responsibility of local authorities, national companies, local arts companies, etc. Cultural strategies linked to the National Cultural Strategy should be adopted by local authorities (or groups of local authorities), to provide the framework around which Rights, Entitlements and Responsibilities would sit. The local authorities could enter into 3-5 year agreements with providers (either internal or external partners) to provide the services required to meet the National and Local Cultural Strategy objectives. These would be governed through funding agreements which would be reported on at the mid and end periods of the agreement.

The scrutiny of the delivery of the approved Cultural Rights, Entitlements and Responsibilities should be undertaken by an independent Scottish Cultural Council. The Cultural Council would have a range of participants including practising artists,

administrators, elected officials and experts in the field. As part of its remit, the Scottish Cultural Council would make an annual report to Parliament on the operation of the national cultural institutions (National Library, National Museums and Galleries, etc.) the national Companies (RSNO, Scottish Opera and Ballet, SCO, National Theatre, etc.) and of local authorities in the cultural field.

The legislation relating to the national institutions and local authorities should be reviewed and updated. The requirement to provide, or enable the provision of, Cultural Rights and Entitlements should be enshrined in law.

### **Cultural Leadership**

Strong leadership at the highest level is required for the cultural sector. This should be achieved through a Department of Culture and Sport, with its own Government Minister responsible for funding and policy making. To ensure that cultural provision is recognised as essential to a modern, creative and dynamic Scotland it must be embedded in central government, backed by legislation and made a statutory function of local government. The new department would provide strategic leadership in terms of policy making and funding decisions.

The nomination of cultural leaders to the Scottish Cultural Council could be made by the Minister of Culture but the nominees should be scrutinised by a Parliamentary Committee before taking up their appointments. To reinforce the independence of the Cultural Council, it is essential that it reports direct to the Scottish parliament and not through the Cultural Ministry.

### **Pan-Sectoral Planning**

The opportunity exists to establish a framework for pan-sectoral planning at a national level, which in turn could reflect and contribute to community planning processes at a local level. Pan-sectoral planning should be concerned with awareness raising, the sharing of information and informing individual sectors on the activities and priorities of other sectors. Pan-sectoral planning should be on an advisory basis and a source of information rather than decision making, and tasked with making recommendations rather than funding decisions.

The required context for such a model is that of a developed national cultural framework, accompanied by local cultural strategy documents.

Arising from one of the recommendations of its Cultural Policy (1999), the City of Edinburgh Council established a Cultural Partnership, encompassing representation from different cultural sectors, including literature, festivals, performing arts, science, HE/FE, film, museums and galleries, libraries, arts and social inclusion, museums and galleries. (James Boyle attended Edinburgh's Cultural Partnership meeting of 17 January 2005).

Its outline objectives are to:

- provide a collective, representative voice for cultural issues in Edinburgh

- oversee the implementation of the Cultural Policy for the city and associated strategies and plans
- monitor and evaluate progress on delivering action plan targets
- encourage greater co-ordination of programmes of work
- bring together the ideas, skills and experiences of a wide range of people
- offer an opportunity for a continuing dialogue between the partners
- encourage joint consideration of funding and spending

An annual Reporting Session or “Open Forum” enables the Cultural Partnership to report to the wider cultural constituency and to gather views on emerging priorities. Although facilitated and supported by the City of Edinburgh Council, ownership lies within the cultural community in the city.

Although still embryonic, the Cultural Partnership may offer a model for the Commission’s consideration

*Membership/remit/CEC Cultural Policy enclosed*

### **Funding Arrangements**

We would propose that the current Cities Review mechanism for dispersing funds from the Scottish Executive to city regions should be adopted to facilitate the dispersal of cultural funds. In the first instance, an assessment of how to disaggregate the current funding allocation managed by the SAC, SMC, **sportscotland**, etc. would need to be undertaken. Funds could then be hypothecated to local authority clusters (as per Cities Growth Fund boundaries). The National Cultural Strategy, combined with local authority Cultural Policies and artform related strategies, would form the basis for funding agreements to be negotiated with relevant service providers. These would be monitored annually and be updated on a 3-5 year cycle.

On the matter of guaranteeing a certain amount of money for traditional and indigenous arts, this would follow the trend of existing policies and legislation in relation to other aspects of countries' indigenous cultures, such as language.

The European Charter for Regional or Minority Languages essentially states that languages specific to a geographic area should be given particular support and recognition, since they exist nowhere else in the world. In the context of world languages, Gaelic, for example, is therefore a minority language. However, 'community' languages spoken by people of ethnic minorities, (e.g. Urdu, Cantonese), while these communities themselves are demographically minorities, their languages are not, since they exist in large communities elsewhere in the world.

It would therefore seem justifiable, both legally and ideologically, to allocate certain funds towards the maintenance of indigenous traditional culture.

### **Standards and Evaluation**

The City of Edinburgh Council has established, over a number of years and following a great deal of consultation, a model cross-departmental funding agreement for grant clients, which sets out corporate minimum standards in relation to the following areas:

- Equalities mainstreaming and legislation
- Corporate governance
- Quality and provision

Additional targets and recommendations are set by appropriate departments. The Culture and Leisure Department sets conditions relating to current policies and strategies, statistical information on attendance, business planning, media coverage and new areas of appropriate legislation.

This process has been welcomed by grant recipient organisations and has successfully established a robust, consistent approach to funding, which allows for flexibility in approach, without compromising standards of outcome.

The City of Edinburgh Council has adopted corporate funding arrangements involving a single application form, self monitoring annual reporting for funded organisations and funding agreements, which set out clearly the targets and priorities which have been agreed (*templates enclosed*).

Annual Review meetings with grant clients offer the opportunity for updates and information exchange. However, the ongoing support by Council Officers, and the involvement of funded organisations in various Council initiatives, underlines the partnership approach, which is regarded by all parties as being valuable.

The funding agreement sets out clearly the expectations of the funder but also reflects the wide aspirations of the funded organisation, through its identification of targets to be met. Specific commissions (e.g. arts and education projects) are also able to be included in such agreements.

With reference to the section of this response regarding funding arrangements, we believe that following the dispersal of cultural funding previously administered by the quangos to local authority clusters, the above funding agreement framework could be expanded to allow minimum service standards linked to the National Cultural Strategy to be included.

Funding allocated to national organisations by the Scottish Executive would similarly have as standard agreed minimum service levels of provision, that could be linked to local service plans, set by local authority and other partners where appropriate.

Funding agreements would be set for three-year periods, with options for additional two-year projections; organisations would be monitored and required to report annually on the service levels achieved. In addition, the support and monitoring process undertaken by local authority officers would ensure the maximum practical co-operation between all partners.

This would facilitate the establishment of standards of outcome, process and governance set jointly by local authorities and Cultural Partnerships. Consistent evaluation across cultural sectors would be achieved through the scrutiny process undertaken by the Scottish Cultural Council.

The basis for establishing funding relationships between funding bodies and organisations/individuals should be one of shared understanding of the priorities, objectives and aspirations of both parties (this would ensure no compromising of artistic integrity).

Funding relationships, financial management, monitoring practices and performance and outcome reporting are areas that can be considered jointly. However, these relationships and the mechanism of ensuring appropriate outcomes, outputs, governance, monitoring and accountability should be set within clear national and local policy frameworks. Local authorities are well placed to undertake the funding role, given their political accountability, experience and reporting structures.

The development of the Edinburgh Compact (partnership between the City of Edinburgh Council, the city's community planning partner agencies and voluntary, community and independent sector representatives) offers a framework and protocols that will guide the relationship between the Council and the voluntary sector, alongside those of other public agencies. *Further information available if required.*

### **Operations and Administration**

Several proposals are offered for consideration under this heading. We would suggest:

- The development and rationalisation of web based services for the cultural sector. This could be achieved by building on scotlandsculture.org as a one-stop shop for information on everything from funding sources, business/trading essentials, to what's on in different areas of Scotland.
- The rationalisation of the administration of national companies. To be achieved by introducing guidelines/caps on the proportion of expenditure to be spent on administrative functions. Wherever possible, "back office" services should be shared. Achieving such efficiencies would enable more money to be devoted to the cultural product.
- There could be more mileage in providing centralised support functions for smaller companies, nearly all of which deal with the same themes of marketing, new media/ICT, general admin, but without much 'muscle'. A one-stop-shop for marketing, print, distribution would be desirable. The potential to offer a professional web service for cultural organisations, e.g. one company providing a range of templates and guidance on publishing a website, is also worth considering. Overall, we would suggest less re-inventing of the wheel for organisations and individuals.
- We would urge the development of a 'ticketscotland' online box office service at little or no cost to contributors. This would require an audit of current commercial provision. The City of Edinburgh Council is pursuing the delivery of an online, city-wide box office service. The Highlands and Islands model for remote areas is an example of good practice in this field.

- The use of commercial IT packages could provide a better 'knowledge and information' base for cultural planning. There is evidence to suggest that the arts infrastructure is poor at commercial targeting compared to the commercial sector.

With funding limited, and co-ordination fragmented, there may be an argument to centralise capital planning at national, regional and local level. This might be complemented by merging the Lottery agencies which deal with the arts, sport and heritage sectors.

An attitude shift is required by providers and funding bodies to accept that high quality and well maintained properties are a central part of the customer orientated cultural experience. Without this other efforts may be undone.

The main benefit, especially for advocacy, would be a united and more powerful voice for the cultural sector. Practical questions need asking about actual provision, e.g. IT/free market – would it be better to work with existing commercial providers rather than create something new?

The question of responsibility is very broad. In this case it largely should be with government - national, regional and local. Scotland needs a co-ordinated cultural export/import policy, alongside other areas of the economy. Also, an attitudinal shift is required to encourage people involved in the cultural sector at all levels to accept responsibility for performance and the driving up of standards.

A short brainstorming session produced some ideas:

- Commitment to provision of arts and culture enshrined in law.
- Positive support for culture at all political levels that embraces qualitative and quantitative aspects of provision.
- Agreed % for arts and culture from government.
- Commitment to increasing the amount, and range, of cultural teaching in the schools/college curriculum.
- Capping % spent on administration by funded companies.
- Establish PI's and guidelines on best practice of administration.
- Make artists and audiences the focus of strategic planning and thinking.
- Introduce 'Best 20 Cultural Companies Award' based on defined set of PI's such as admin, creative approaches, use of IT, etc.
- Make it explicit through advocacy, advice and funding criteria that Scotland needs well run companies to deliver high quality cultural activity.

### **Local Authorities**

#### Legislative Requirements for Cultural Provision

##### Current Position:

- Public Libraries (Consolidation) Scotland Act, 1887
- Local Government (Scotland) Act 1973
- Local Government and Planning (Scotland) Act 1982
- Local Government (Scotland) Act 1994
- Local Government (Scotland) Act 2003

As the Commission will be aware, the provisions of the above legislation range from enabling local authorities to provide free library and museum services (1887 Act) and imposing the duty to ensure "adequate provision" of "facilities for local people for recreational, cultural and sporting activities" (1982 Act) to giving local authorities the "power to promote and improve well being" (2003 Act).

In addition, the National Cultural Strategy Guidance (March 2003) identified the following key advisory points for local authorities:

Each authority should:

- recognise and embrace the broad definition of culture and cultural provision outlined in Scotland's National Cultural Strategy
- make appropriate arrangements to deliver cultural policies that recognise the intrinsic and instrumental nature of provision, developing a single, authority-wide cultural strategy and considering service-specific delivery plans for key areas of provision
- relate these policies and strategies/plans to the National Cultural Strategy and appropriate policies in cultural (e.g. *Sport 21*) and other (e.g. social justice) fields
- ensure that opportunities for developing cultural provision, and advancing community well-being are embraced and maximised by the local community planning process and other partnership mechanisms
- fulfil its role as local leader in cultural provision, making full use of both existing and new legislation to promote cultural provision, including the power of promoting community well-being
- ensure that provision is made for the following core areas of cultural activity: the arts; community recreation; heritage, museums and historical records; libraries and information; sport; parks and open spaces
- recognise and embrace the contribution which culture makes in achieving wider policy goals including social justice; community development and active citizenship; diversity; economic regeneration; lifelong learning; health benefits; community safety; and environmental improvements
- work with the Scottish Executive and CoSLA to ensure the availability of comparable baseline information and research on cultural provision, and the development of a self evaluation mechanism to measure effectiveness and ensure that resources for cultural provision are applied in ways that are consistent with Best Value

If local authorities are to shoulder the responsibility for cultural provision, clearly legislation requires to reflect that. Also, the necessary budgetary provision needs to follow.

The corollary is that the Scottish Parliament, through the proposed Scottish Cultural Council, has the right to monitor and assess local authorities' performance in delivering cultural provision. The current requirement in legislation of "adequate provision" would need to be defined, but defined in a manner which would allow local authorities to reflect local needs and priorities in relation to, for example, population structure. Additionally, so far as Edinburgh is concerned, its capital city status must be recognised.

Insisting that local authorities "ring-fence" funding for cultural provision does not, of itself, ensure that needs and aspirations are met. Most, if not all, local authorities already do. However, equally, in most local authorities discretionary powers are used to supplement "ring-fenced" budgets for cultural provision. This flexibility should not be lost.

### **Regional Bodies**

Scotland is a small country with a population of under 5 million and there is a danger of too many layers of bureaucracy. Regional cultural partnerships involving all of the appropriate sectors could be established. But careful consideration would have to be given as to how such regional partnerships would relate to each other and the Cultural Ministry.

### **National**

National companies should receive direct funding from the Scottish Executive and be directly responsible to the Executive, with funding and policy decisions taken at ministerial level. They also should be part of an all embracing sectoral planning mechanism under the auspices of the National Cultural Strategy.

An international dimension to the work of the national companies is important and artistic aims should be of international standing and quality.

Operational relationships should be agreed with local authorities through service levels agreements. (See Standards and Evaluation section).

To achieve "National" status companies should:

- Work, promote, deliver with/to an audience/customer base across Scotland
- Demonstrate that they have national significance in a given field through track record, peer review, media coverage, audience data
- Demonstrate commitment to continual organisational improvement and R&D
- Aim to have an established or developing international profile.

In terms of funding, the criteria should allow for fixed sites to be considered as 'national' in terms of delivery and reach, e.g. national galleries and museums. Are theatres and concert halls 'national' if they can demonstrate that they work in a national arena, or are of national significance (e.g. Usher Hall).

Other considerations such as level of funding, size of company, turnover, etc should come after the agreement that a company, individual, or site is agreed to be "national".

### Privileges

- Funding agreements/business planning linked to 3-5 year Business Plan.
- Automatic annual funding increases.
- Access to additional, central funds for special projects, innovative ideas, R&D.
- Fast track paths to additional resources, e.g. capital.

### Responsibilities

- Annual reporting to agreed set of PI's and targets.
- Automatic cross-sharing of data with other companies, including smaller/emerging organisations (subject to Data Protection Act). All companies should sign up to a national audience database.

National companies should report publicly to the Scottish Executive as well as regional/local partnerships. By definition, they should have responsibilities to both. It should be the responsibility of the Scottish Executive and local authorities to establish common, agreed principles and PI's for such companies to report against. They should also provide a planning and decision making timetable that is common to all, and suitable to the delivery timetables laid out by the national company.

The idea of using peer group reviews could be interesting. For instance, the Royal Scottish National Orchestra could be reviewed by a panel of experts including other orchestral managers, conductors, players, composers, venues, educators, business advisors.

Regarding a set commitment to Scottish work and talent - is this legally enforceable? While the principle has attractions, an individual or company will be considered in a national context by numerous external factors. Many of these will naturally relate to Scottish work and talent. Some will not. A commitment to Scottish audiences could be considered as equally, if not more, applicable.

There could be scope for further co-operation, both strategically and operationally, between the national cultural agencies (shared development, shared services, shared facilities, shared resources, etc.) by providing them with a central 'back office' resource. It would be interesting to apply this approach to national 'companies' too. For instance, touring organisations could share central transport arrangements, central web sales facilities. Data sharing could be applied nationally.

### Cross-cutting

This is crucial to the delivery of a successful National Cultural Strategy. As Scotland's capital City, Edinburgh has experience of promoting culture as a key factor in attracting visitors. For instance, the appointment of a Festivals and Events "Champion" (supported by a Festivals and Events Working Group) and the setting up of a Cultural Partnership have brought different interest groups together.

The promotion of Scottish culture across the world is important not only to attract cultural tourists to visit Scotland but also to increase the work and employment of Scottish based companies and individuals abroad. With a population of 5 million,

Scotland's cultural community needs to be plugged into bigger markets in order to sustain and develop. Ideas include:

- Cultural trade delegations organised at national and European government level.
- A national cultural body delivering an export policy and framework.
- A coherent strategy that is also promoted by organisations such as VisitScotland, EventScotland, and tourism bodies.
- Funding to enable representation at key international conferences and trade fairs.
- A strategy to promote Scotland abroad via the internet.

At a national level, the picture looks as fragmented as the cultural scene itself, with a huge number of agencies, companies and individuals promoting their work. While the range presents an exciting mix, more could be done to focus on marketing key aspects of culture and activity. Key ideas include:

- Development of an 'Audiences Strategy'. This should bring together artists, cultural providers and tourist agencies to focus on improving knowledge and information about different audiences (local, national, international).
- A strategy to promote Scotland abroad via the internet. A search run on 'Google' for What's on in Scotland brought up 4.8 million potential sites, the first of which was the web page for the British Stammering Association (Scotland). What's On Scotland narrowed the search and revealed numerous competing What's on Guides. The VisitScotland site was interesting, but not particularly well targeted, and was weak on links and day-to-day events.

## **Cultural Partnership Report May 2004**

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### **Cultural Partnership Annual Reporting Session**

**19 May 2004**

#### **Purpose of report**

- 1 To provide the first annual report of the work undertaken by the city's Cultural Partnership.

#### **Main report**

#### **Background**

- 2 The City's Cultural Policy was adopted in 1999. The Cultural Partnership was established in 2002 following a public meeting attended by over 70 arts organisations from across the City to debate the value of creating a Cultural Partnership. The Cultural Partnership operates within a Community Planning framework by:
  - providing a focus for more effective joint working between organisations
  - providing an environment which supports joint action; and
  - encouraging membership organisations to share ideas and build services which are customer and citizen-focused.
- 3 The Cultural Partnership is chaired by the Executive Member for Sport, Culture and Leisure, and this highlights the commitment on the part of the City Council to ensure the facilitation and support of the Partnership, and this is also reflected in the provision of the City Chambers for the Annual Reporting Session.

#### **Cultural Partnership Purpose - The Aims and Objectives**

#### **4 Aims**

- Help to achieve the Cultural Policy Objectives
- Allow for greater co-ordination of the sector
- Provide the opportunity to look jointly at spending and future plans
- Bring together ideas, skills and experiences of a wide range of people

- Provide a focus and collective voice for other organisations and individuals in the sector
- Offer an opportunity for continuing dialogue between the partners and broad cultural infrastructure within the City

## 5 Objectives

- To provide a collective, representative voice for the cultural community of Edinburgh
- Monitor and evaluate the implementation of the Cultural Policy for the City and associated strategies and action plans
- Promote greater co-ordination of programmes of work and use of resources
- Afford the opportunity for a continuing dialogue between the Partners
- Encourage innovation, creativity and development in the city of Edinburgh

## Progress

- 6 It was agreed that the Cultural Partnership would meet 3 to 4 times per year including an Annual Reporting Session. The first meeting took place on Monday 17 March 2003 in the City Chambers. The Cultural Partnership members are listed at Appendix 1. The Partnership has kept the aims and objectives at the forefront of their discussions and agenda planning.
- 7 The first meeting provided an overview of the work being progressed relating to the Cultural Policy, including the strategic importance of the Cultural Partnership in overseeing implementation of the City's Cultural Policy and related artform Strategies. Updates were provided on the Festivals, Libraries, Visual Arts & Crafts, Theatre, Dance and Heritage Strategies. Literature would be addressed at the second meeting.
- 8 Areas such as the influence and future developments and benefits of new media were also discussed as well as where architecture fits with both Visual Arts & Crafts and Heritage strategies.
- 9 At every meeting, the main areas for discussion and consideration by the Partnership are agreed for the next meeting to allow a rolling programme of accurate and relevant input. Notes on members' Core Purpose were distributed in an effort to aid mutual understanding.
- 10 There have been 2 further meetings, on Monday 8 September 2003, and Monday 23 February 2004. At each of these, members have been invited to present on chosen areas of progress in their area of work, such as the Visual Arts & Crafts Strategy and the Capital City Partnership.
- 11 To give some impression of the variety of information sharing which is undertaken, areas which have been covered at meetings have included:
  - i. the value and benefit of co-ordinated audience statistics
  - ii. the World City of Literature bid

- iii. Summer Festivals update
  - iv. Arts and Social Inclusion through the Capital City Partnership
  - v. encouragement of public awareness through the Annual Reporting Session
- 12 Cultural Partnership representatives have effectively utilised the partnership for information sharing and reviewing the progress being made in relation to the City's Cultural Policy and artform Strategies, as well as debating issues of concern to the sector.
- 13 The benefits of sharing and considering information and initiatives across the Cultural Partnership's membership cannot be underestimated. For example, for Arts and Social Inclusion to be reported upon alongside the World City of Literature bid, and the Visual Arts and Crafts Strategy update, reflects the wealth of work and networking being delivered and progressed.
- 14 Minutes from each of the meetings are contained at Appendix 2 for information.

### **Recommendations**

- 15 The Cultural Partnership Annual Reporting Session is requested to note this report on the success of the Cultural Partnership.

**Herbert Coutts**  
Director of Culture and Leisure

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<b>Appendices</b>	Appendix 1 - Cultural Partnership Membership - Sector Representation Appendix 2 - Minutes from 3 Cultural Partnership Meetings
<b>Contact/tel</b>	Lynne Halfpenny, 529 3657
<b>Wards affected</b>	City Wide
<b>Background Papers</b>	

**Cultural Partnership Membership - Sector Representation at 17 March 2003**

The initial membership of the Cultural Partnership was recommended by the Working Group as follows, with organisations being invited to nominate an individual to act on their behalf:

Convener, Executive Member for Culture and Leisure, City of Edinburgh Council  
Scottish Arts Council  
National Museums and Galleries of Scotland  
Historic Scotland  
Capital City Partnership  
Life-long Learning Partnership  
Arts & Business  
Edinburgh and Lothian Racial Equality Council  
Disability Rights Commission  
Edinburgh Festivals  
Edinburgh Theatres (via Federation of Scottish Theatre)  
Creative Edinburgh  
Edinburgh Galleries (via Edinburgh Galleries Association)  
The Audience Business  
Scottish Chamber Orchestra  
Dance Base  
Edinburgh Libraries Strategy Steering Group  
Edinburgh College of Art  
Royal Society of Edinburgh  
Scottish Screen  
Contemporary Music Scotland  
Literature Forum Scotland

Advisers:

City of Edinburgh Council Officers  
Edinburgh and Lothians Tourist Board Officers  
Scottish Enterprise Edinburgh and Lothian Officers

**Minutes of Cultural Partnership Meetings**

17 March 2003

8 September 2003

23 February 2004

# CULTURAL PARTNERSHIP

17 MARCH 2003

## NOTE OF MEETING

### Present:

**City of Edinburgh Council:** Councillor Steve Cardownie (Executive Member for Culture and Leisure); Herbert Coutts (Director of Culture and Leisure); Lynne Halfpenny, Bill Wallace, Rebecca Peppiette and Cathy Fullerton (Department of Culture and Leisure) and Carmel Riley (Department of Corporate Services)

Carol Taylor (Arts & Business); Catherine Lockerbie (Edinburgh Festivals); Iain Macmillan (National Museums of Scotland); Heather Middleton (Edinburgh and Lothians Tourist Board); Tracey McGeagh (National Galleries of Scotland); Brian East (Edinburgh Galleries Association); June Allison Edgar (Scottish Enterprise Edinburgh and Lothian); Kate Wimpres (Capital City Partnership); Sadie McKinlay (Edinburgh Theatres); Ginnie Atkinson (Creative Edinburgh); Ian Howard (Edinburgh College of Art) and David Jackson (The Audience Business).

### Apologies:

Historic Scotland, Lifelong Learning, Scottish Arts Council, Scottish Screen, Dance Base and Literature Forum

## 1 Welcome and Introduction

Councillor Cardownie welcomed those present to the first meeting of the Cultural Partnership.

Herbert Coutts explained that the establishment of a Cultural Partnership had been recommended in the Cultural Policy "Towards the New Enlightenment" which had been adopted by the City of Edinburgh Council in 1999. A Working Group had been established to determine the aims and objectives of the Partnership, and its initial membership. The Partnership would meet four times a year; one of the four meetings would be a meeting to which representatives from the whole of the cultural community would be invited to hear details of the Partnership's progress.

(Reference: report to the City of Edinburgh Council's Executive of 22 October 2002, submitted)

## 2 Cultural Policy and Related Strategies

An update was given on the following strategies which related to the Cultural Policy:

**Festivals Strategy** – Each of the Festivals had signed up to the Strategy and good progress was being made on delivering its objectives.

**Libraries Strategy** – The Strategy was now complete and would be submitted to the Council's Executive in May/June for formal approval.

**Visual Arts and Crafts** – Still to be completed. It was hoped that a draft would be submitted to the next meeting of the Partnership for consideration.

**Theatre Strategy** – The city's current Theatre Strategy had been adopted in 1996. It was now reaching the end of its life span and required to be reviewed.

**Dance Strategy** – A workshop with dance organisations in the city had been held in 2002; a meeting to approve the Strategy brief was due to be held in April 2003.

**Heritage Strategy** – A brief for this strategy was currently being prepared and progress reports would be made to the Partnership.

Issues raised in discussion were as follows:

- **Aims of the Cultural Partnership** – In response to a question on how the Partnership would take issues forward, Herbert Coutts explained that local authorities were now required to develop and maintain a process of community planning; the Partnership was the first attempt at community planning in the cultural arena.
- **Architecture** – In response to a question on where architecture fitted in to the Strategies, Herbert Coutts explained that the visionary aspect of architecture would be included in the Visual Arts and Crafts Strategy but would also overlap with the Heritage Strategy
- **Commercial Galleries** – Mr Easton from the Galleries Association pointed out the part played by the smaller commercial galleries in attracting people to the city and in supporting the artistic community but that they faced a struggle in getting support from the Edinburgh International Festival. Mr Coutts explained that consideration was being given to the inclusion of a visual arts festival in the Visual Arts and Crafts Strategy. Further discussion would take place on this matter.

- **Membership** – It was suggested that membership of the Partnership should be reconsidered to include, for example, the Literature Forum and the University of Edinburgh. It was recognised, however, that an effort had been made to ensure that the membership was not too big and it could be revisited at a later stage.

### **Decision**

- 1 To submit the Library Strategy and the draft Visual Arts and Crafts Strategy to the next meeting of the Partnership
- 2 That the Director of Culture and Leisure would provide copies of the various existing Strategies on request.

### **3 Issues for Consideration at Future Meetings**

The following suggestions were made for possible items for future meetings:

- (a) **Audience Statistics** – Changes since the introduction of the Theatre Strategy; background to audiences, eg residential/tourist
- (b) **Resumé** – Each organisation represented on the Partnership to be asked to provide a brief description of what their organisation does for circulation with the next agenda.
- (c) **City's website** – Discussion on updating the Council's database in relation to theatres, galleries, etc, including providing links to other sites. A representative from the Council's Corporate Communications Division should be invited to the next meeting to discuss possibilities and/or the name of the web editor could be provided to members of the Partnership so that they could make direct contact.

### **4 Date of Next Meeting**

Monday 8 September 2003 at 10 am.

# CULTURAL PARTNERSHIP

8 SEPTEMBER 2003

## NOTE OF MEETING

### Present:

**City of Edinburgh Council:** Herbert Coutts (Director of Culture and Leisure); Lynne Halfpenny, Maggie Corr and Frank Little (Department of Culture and Leisure); Mary McGookin (Department of Education); Carmel Riley (Department of Corporate Services)

Carol Taylor (Arts & Business); Catherine Lockerbie (Edinburgh Festivals); Brian East (Edinburgh Galleries Association); Ginnie Atkinson (Creative Edinburgh); David Jackson (The Audience Business); Christine Fitton (Edinburgh Learning); Donald Smith (Literature Forum); Roy McEwan (Scottish Chamber Orchestra)

### Apologies:

Councillor Ricky Henderson (Executive Member for Culture and Leisure, City of Edinburgh Council); Kate Wimpess (Capital City Partnership); Roberta Doyle (National Galleries); Jack Munroe (Edinburgh and Lothians Tourist Board); Barbara Smith (Edinburgh Castle); Jim Tough (Scottish Arts Council)

## 1 Welcome and Introduction

Herbert Coutts welcomed all those present to the second meeting of the Partnership.

In the absence of the Convener, Mr Coutts chaired the meeting.

## 2 Note of Meeting

The note of the meeting of the Cultural Partnership of 17 March 2003 was approved as a correct record.

## 3 Matters Arising

**3.1 Resumes** – Resumes from the following organisations represented on the Partnership were submitted:

- Arts & Business
- Capital City Partnership
- Creative Edinburgh
- Edinburgh International Book Festival

- Edinburgh Learning
- The Literature Forum
- Scottish Enterprise Edinburgh and Lothian
- Edinburgh Galleries Association
- Scottish Chamber Orchestra
- Edinburgh Festivals
- The Audience Business

- 3.2 Draft Visual Arts and Crafts Strategy:** Herbert Coultts updated the meeting on the draft Visual Arts and Crafts Strategy. It had not proved possible to submit the draft to this meeting but a special meeting would be arranged if necessary.
- 3.3 Membership:** Herbert Coultts explained that there was no resistance to extending the membership of the Partnership; it would be reviewed after 12 months of operation.
- 3.4 Libraries Strategy:** The Library Strategy, which formed part of the Cultural Policy for the City of Edinburgh, had been compiled by a Working Group representing the major Library and Information Service providers in the city. The Strategy had been approved by the Council's Executive. Maggie Corr advised that the Strategy was an ambitious piece of work for the whole city. It embraced as many library providers as possible. The central theme of the strategy was equality of access. It also focused on how the Library Service could fit with/support other cultural providers, eg music, the festivals, etc. The Strategy would be put out for consultation in the Autumn.

The main points made by members of the Partnership were as follows:

- To welcome publication of the Strategy
- That there was a danger that the Strategy contained too much "management-speak".
- The Strategy should highlight the special/unique assets Edinburgh city libraries had, eg the Edinburgh Room, Scottish Library, etc
- Edinburgh was behind in the UK in setting up partnership working to promote libraries, eg Sheffield and London had set up partnerships which generated money. Edinburgh Libraries and Information Services Agency (ELISA) had been set up as a delivery mechanism for the Strategy. This would act as an advocacy route to the Culture and Leisure Committee of the Scottish Parliament.
- Research had taken place with library users which found users were happy with the Service but this did not include non-users. There was a need to contact new audiences.
- The outreach approach, book festival, storytelling to schools, clubs etc, mobile libraries, school libraries took the service to more deprived areas. DCMS standards stated that there should be a library within one mile. Edinburgh had two gaps which were filled to some extent by mobile libraries.

- A link of music to libraries would form part of the music strategy; how was this progressing?

**Decision**

To give broad endorsement to the Library Strategy.

(Reference: Edinburgh Libraries Strategy, submitted)

**4 Audience Statistics**

David Jackson of The Audience Business (TAB) gave a presentation on the work of TAB. TAB was Scotland's only audience development agency, working collaboratively with over 30 arts organisations in and around Edinburgh. Its aim was to help develop audiences for the arts, for the mutual benefit and enjoyment of residents, visitors and arts organisations.

The presentation gave details of statistical information and market intelligence about the arts sector in Edinburgh which had been compiled as a result of two surveys conducted by TAB – a Market Analysis which was conducted on a yearly basis and collected attendance and financial data from most arts organisations in Edinburgh and a face-to-face survey on perception and attendance to the arts which had been conducted in 1999 and 2001. The latter survey included responses from both attenders and non-attenders to the arts.

**Decision**

To note the presentation.

**5 World City of Literature Bid**

Catherine Lockerbie, Edinburgh International Book Festival, tabled a briefing paper (Appendix 1) on an initiative to have Edinburgh designated as a World City of Literature.

A manifesto would be drawn up for submission to UNESCO which would set out the implications for the host city. This would be submitted to the Partnership for endorsement before being forwarded to UNESCO.

**Decision**

To note the initiative.

(Reference: Edinburgh World City of Literature: Briefing Paper, submitted)

## **6 Cultural Policy and Related Strategies**

Work was currently underway on drafting a Visual Arts and Crafts Strategy on updating the Theatre Strategy (see item 3.1 above). A Film and Video Strategy was also proposed.

## **7 Edinburgh International Festival 2003**

Catherine Lockerbie advised that this year's festival had been the most successful so far. She commended the work done to make it so successful and hoped that it could be built on and the momentum maintained. Herbert Coutts advised that the initiatives used by the Festival to win and maintain audiences would be studied by the Council with a view to improving audiences all year round.

## **8 Public Awareness of Partnership**

Members of the Partnership expressed their desire to extend the public awareness of the Partnership. Herbert Coutts explained that an open public meeting was planned for early in 2004 to which a wider audience would be invited.

## **9 Date of Next Meeting**

### **Decision**

- 1 To hold the next meeting of the Partnership early in the new year on a date to be arranged with the Convener (subsequently arranged for 10 am on Monday 23 February 2004).
- 2 To discuss the proposed open public meeting at the next meeting of the Partnership.

# CULTURAL PARTNERSHIP

23 FEBRUARY 2004

## NOTE OF MEETING

### Present:

**City of Edinburgh Council:** Councillor Ricky Henderson (Executive Member for Culture and Leisure), Herbert Coutts (Director of Culture and Leisure), Lynne Halfpenny, Bill Wallace, Lindsay Robertson, Ian O'Riordan and Frank Little (Department of Culture and Leisure), Mary McGookin (Department of Education), Carmel Riley (Department of Corporate Services)

Kate Wimpres (Capital City Partnership), Alan Knowles (Scottish Screen), Catherine Lockerbie (Edinburgh International Book Festival); Brian East (Edinburgh Galleries Association), Anita MacGregor (The Audience Business), Donald Smith (Literature Forum), Ian Macmillan (National Museums of Scotland), Richard Calvocoressi (SNGMA),

**Apologies:** Carol Taylor (Arts & Business Scotland) and Roy McEwan (Scottish Chamber Orchestra)

### 1 Note of Meeting

To approve the note of the meeting of the Cultural Partnership of 8 September 2003 as a correct record.

### 2 Cultural Policy and Related Strategies

- (a) **Music Strategy** – The strategy implementation update paper was almost complete and would be submitted to the Partnership once it had been approved by the steering group.
- (b) **Theatre Strategy** – Work was progressing and it was hoped to bring a draft to the Partnership in Spring/Summer 2004.
- (c) **Dance Strategy** – The plenary group was currently working with consultants on the draft. It was intended to submit it to the Partnership along with the Theatre Strategy.

**(d) Visual Arts and Crafts Strategy** – Ian O’Riordan gave a presentation on progress on the Council’s Visual Arts and Crafts Strategy.

He outlined the process involved in writing the strategy, including the establishment of a working group and appointment of a consultant (Peter Davies). The draft document had been completed in December 2003. It was intended that the Strategy would involve the whole city, including:

- Artists, makers and architects
- Interested individuals and those associated with visual arts and crafts organisations, groups and clubs
- Museums and galleries, including the commercial sector
- Existing audiences and target groups including young people, people with disabilities, socially excluded
- Educational organisations, including universities, colleges and schools
- Supporting organisations
- Funding bodies

He outlined the structure of the document and gave details of the key findings of the consultation and the issues which required to be addressed to allow Edinburgh to cherish and celebrate its assets, facilities and collections.

Finally he detailed the next steps, including submitting the Strategy to the Cultural Partnership, costing of the proposals and then submission to the Council’s Executive for final approval.

The omission of visual arts from the Edinburgh International Festival and the possibility of holding a separate festival or biennale was raised. The omission from the Festival had been a decision of the current Director of the Festival and this may change in the future. There was a feeling amongst the visual arts movement in Edinburgh that the Festival was reduced because it didn’t embrace the visual arts and there were worries about holding a separate visual arts festival. The Strategy proposed that further work be done on the relationship between visual arts and the festivals and consideration given to whether a separate festival would be best for the city.

A separate festival if introduced could be an information point, a central focus where all the visual arts in Edinburgh would be given a higher profile, enabling discussion and cross-fertilisation. An omnibus publication/website had been discussed which would capture everything going on in August.

Brian East raised the position of commercial galleries who were seen as standing on their own two feet and doing their own thing but who often found it difficult to establish a foothold in the city. Any festival or publicity for the visual arts should be co-ordinated and should be of benefit to all including all commercial galleries. Edinburgh Galleries Association had struggled to get public funding and their ability to produce volumes of print had been curtailed.

Catherine Lockerbie expressed the view that there was too much of a 'city centre' feel to the Strategy involving upmarket venues. More emphasis needed to be given to the inclusion of all of Edinburgh's communities.

### **3 World City of Literature Bid**

Catherine Lockerbie updated the meeting on the bid to have Edinburgh designated by UNESCO as a World City of Literature and gateway to Scotland's written culture. UNESCO was due to consider accreditation in October 2005. A series of supporting events would be held in October 2004 in UNESCO Headquarters in Paris. Funding for the project, both public and private, now needed to be addressed.

Herbert Coutts asked what the Council was being asked to sign up to, ie apart from the marketing benefits from a successful bid, what was the hard edge of the project? He likened the project to the World Heritage Site project which had a clear aim. Catherine Lockerbie advised that it was hoped the project would build a more solid infrastructure, for example for the large number of independent publishers in Edinburgh. It could be used as a first step to forge international links. There was no particular end which could be identified, as was the case with for the World Heritage Site.

It was important however not to miss an opportunity and UNESCO had been asked what it would expect from the Council. There was still time for this to be written in to the proposal.

Alan Knowles stressed that it was important that the project didn't just focus on the high level issues but was in depth and the core value of the project was seen to be Edinburgh selling the literary culture of its citizenry. This should make it easier for the Council to support.

#### **Decision**

To note the bid and express support for its progress.

(Reference: Briefing note by Lorraine Fanin, Director of the Scottish Publishers Association, submitted)

## **4 Arts and Social Inclusion in Edinburgh**

Kate Wimpres (Capital City Partnership) gave a presentation on the Arts and Social Inclusion Project, the setting up of the Edinburgh Arts and Social Inclusion Forum (EASIF) and suggested ways of utilising these networks within the wider social justice context.

The project, which had started in June 2002, was a three-year programme based at the Capital City Partnership. It was funded in the main by Scottish Arts Council Lottery funds with contributions from the Culture and Leisure Department and the Capital City Partnership. The aims of the project were:

- To position the arts within the wider social justice policy and development framework;
- To support collaborative arts practice by encouraging arts professions to work in partnership;
- To encourage operational coherence city-wide;
- To establish a framework of performance indicators; and
- To investigate the development of training and employment ladders within the cultural sector.

The EASIF had been established in May 2003 as a city-wide network aimed at creating constructive alliances and collaborations across the cultural and social justice sectors. The Forum's current membership stood at 77.

Examples were given of training days, events and practical projects arranged by the Forum, including a "Parallel Lives" pilot project displayed in the National Portrait Gallery and a feasibility study into the setting up of a city-wide arts/training and employment project based on the Gallery 37 model used in Chicago and Birmingham.

The opportunities for the Forum were also detailed, including citywide initiatives in youth and crime, training and employment, life long learning and health promotion and an involvement with community planning partnerships.

These networks were ready to be utilised within the wider social justice context if funds were made available.

### **Decision**

To note the presentation and report by the Director of Culture and Leisure and that Cultural Partnership members consider drawing up service level agreements with EASIF members as delivery agents for city wide targets as defined by city development and community planning partners.

(Reference: presentation by Capital City Partnership and report by the Director of Culture and Leisure, submitted)

## **5 Next Meetings of the Cultural Partnership**

### **(a) Open Meeting Format**

Herbert Coutts reminded the meeting that it was intended to hold an annual open meeting to update Edinburgh's cultural community on what the Cultural Partnership had been doing over the past year and what it planned for the future.

#### **Decision**

- 1 To fix the annual meeting for 4-6 pm on Thursday 20 May 2004 (subsequently changed to Wednesday 19 May 2004 at the City Chambers) and to follow the meeting with a social event from 6-7 pm.
- 2 To submit an Annual Report to the meeting, to be drafted by Herbert Coutts with the help of Catherine Lockerbie and Donald Smith.
- 3 To consider inviting a guest speaker to the event.

### **(b) Date of Next Meeting**

#### **Decision**

- 1 To hold the next ordinary meeting of the Partnership on Monday 13 September 2004 at 11.30 am.
- 2 To review the membership of the Partnership at that time, including the benefit of inviting the spokespersons from the Scottish Liberal Democrat and Conservative Groups of the Council to join the Partnership.

## **6 Scottish Executive's Cultural Review**

Herbert Coutts advised that the Scottish Executive's consultation on Cultural Policy in Scotland would be issued in the near future.

#### **Decision**

- 1 To arrange for a presentation on the issue to the Partnership.
- 2 To consider inviting a representative from the Scottish Executive to the public meeting in May.