



West Princes Street Gardens Impact Assessment

Final Report 20th February 2017



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Photographs taken by Nathan Goode between October 2016 and January 2017 unless otherwise indicated



1. Introduction

“Cultures live
through word of
mouth and
example”

*Jane Jacobs, Dark
Age Ahead*

The brief for this work was to describe the expected impact of the proposed investment, from private sources and for public benefit, into the rejuvenation of a unique and special place, the West Princes Street Gardens, and its principal public building, the Ross Bandstand, situated right in the centre of the City of Edinburgh.

The Ross Development Trust is proposing to raise **£25m** to fund an ambitious programme of renovation for the Gardens. This investment will transform the Gardens as a destination within Edinburgh, while securing the tranquillity of its green landscape and its intricate heritage and preserving them as a “common good”, accessible to all.

This investment will create economic and social benefits in a number of ways. This report estimates that the investment could generate around **£13m Gross Value Added during construction for Scotland and £9m for Edinburgh’s City Region (“ECR”), together with 131 Scottish and 93 ECR jobs**. During operation, the plans for the Gardens could create around **£5m GVA for Scotland and £4.3m for ECR, and up to 65 direct and indirect jobs**.

But these figures are just the economic by-product of a Project that is fundamentally civic in nature. The Gardens are part of the city’s identity, of its brand. Nor is it just a preservation project, important as it is that the Gardens and its structures, bequeathed by previous generations, are preserved for those yet to come. This is about what significance – what “value” they have for the city, taking “value” in its broadest sense. We have estimated, for illustrative purposes, that **the impact of investment on the City’s brand could be around £7m** in GVA terms.

This is a good time to be thinking about the future of the Gardens. They occupy a very visible space in Edinburgh’s global “shop window”. Key elements of the Gardens are in serious need of investment. Edinburgh, meanwhile, is trying to shape its future through a City Region deal and at the same time asking its citizens what kind of a city they want in 2050.

No doubt much will change in the coming decades, but it is impossible to visualise the city centre without the West Princes Street Gardens.

The question that follows is how is these Gardens can best be enjoyed to the full by Edinburgh’s citizens and its visitors. The Gardens started life as the exclusive preserve of a few, until a far-sighted local authority assumed responsibility and turned them into a public park – a “common good”. Today they remain freely accessible and enjoyed by many, but

they are below par in a number of ways, as financial pressures force difficult choices for the Council.

We need to ask what the Gardens say about Edinburgh to the outside world. Edinburgh is a city in the international spotlight, which gives it access to opportunity on a scale that is disproportionate to its size – and with that opportunity come corresponding responsibilities to continue to excel in what it can offer tourists and business visitors.

Some of the answers lie with the project that is the subject of this work. The Ross Development Trust has been formed as a new charity, with its sole purpose to rejuvenate the West Princes Street Gardens by leveraging in major new capital investment, to secure the legacy and build on it for generations to come.

Trying to put a value on the West Princes Street Gardens and its assets is far from easy. Equally, it is undeniable that there is a value, but described in many different ways. It might be helpful to think about it in terms of the relationship between value and meaning; if there is meaning, there is value and vice versa.

It is not the purpose of this report to assess the feasibility of the proposals. An early feasibility study was commissioned from Jura Consultants by the Trust in November 2015 and the financial and operational feasibility of the Project is subject to ongoing development as the proposals evolve.

This report describes why the Project is important, how it can make a difference and ways in which we can assess this.

2. Preserving the Legacy

More to Edinburgh than Scott

In a 21st century city, topography is a wonderful thing.

Edinburgh's hills and valleys make it one of the most iconic and instantly recognisable cities in the world. Over the centuries, people have shaped this landscape as the city expanded, and the built environment has always remained part of a dynamic, working city. Despite its heritage, Edinburgh is anything but a museum piece.

The balance between past and present gives Edinburgh membership of a small band of global iconic cities that compete on the international stage against much larger cities. This balance helps it consistently to score highly in surveys of great places to visit, live and work.

“The juxtaposition of these two distinctive townscapes, each of exceptional historic and architectural interest, which are linked across ... **Sir Walter Scott's Waverley Valley...** creates the outstanding urban landscape” *Unesco*

The Princes Street Gardens are at the centre of everything. They are so central that sometimes people forget they are there. The [Unesco World Heritage](#) website, for Edinburgh lauds the juxtaposition of the Old and the New Towns, but doesn't see the link, which is the Princes Street Gardens. A visitor to the website might be forgiven for thinking that the Gardens is just an empty space between the two, not a network of vital routes in this precious urban landscape. Unesco's commentary disposes of the Gardens with a single cultural reference to Sir Walter Scott, glossing over the active roles that this narrow strip of green plays in the life and history of the City.

There is much more to Scott's "Waverley Valley" than Unesco's sketch suggests.

There are two Princes Street Gardens – East and West, separated by two solid, monumentally proportioned buildings¹ that squat below the Mound, and bisected lengthways by the railway.

East Princes Street Gardens is much the smaller of the two, at 8.5 acres or 3.4 hectares. It is dominated by the great author, who sits, apparently deep in thought, at the busiest point in the city².

West Princes Street Gardens, at 29 acres (around 12 hectares) is about 3.5 times larger. Together, East and West are about the size of St James's Park in London and a tenth of the size of New York's Central Park.

¹ The Royal Scottish Academy and the Scottish National Gallery

² [Essential Edinburgh](#) counted over 13m people outside Marks & Spencer on Princes Street in the 12 months to August 2016

Fig 1 – Scott's Waverley Valley



The Nor' Loch

There is a sense of permanence and solidity to Edinburgh's Old and New Towns. But this layout is barely 200 years old. For centuries a swampy stagnant pool lay below the walls of Castle and the Old Town, which from mediaeval times to the end of the 18th century was principally a disincentive to English invaders and a dump for human and other waste.

In 1603, King James VI generously donated the land and marshes to the Town Council, who handed it to private developers, eventually reacquiring the landscaped site in full for use as a public park in 1876³.

This was the Nor' (= North) Loch. The term "loch" to modern ears might evoke a majestic, romantic place, with limpid clear waters. In fact, it was an evil swamp, notorious for crime and suicide, and it must have been a huge relief to the citizenry when the east end of the loch was drained in 1763.

The western side was drained between 1813 and 1820 as part of the New Town development, to create the private West Princes Street Gardens. Human bones were uncovered during the subsequent construction of the railway, offering a glimpse of a less genteel past.

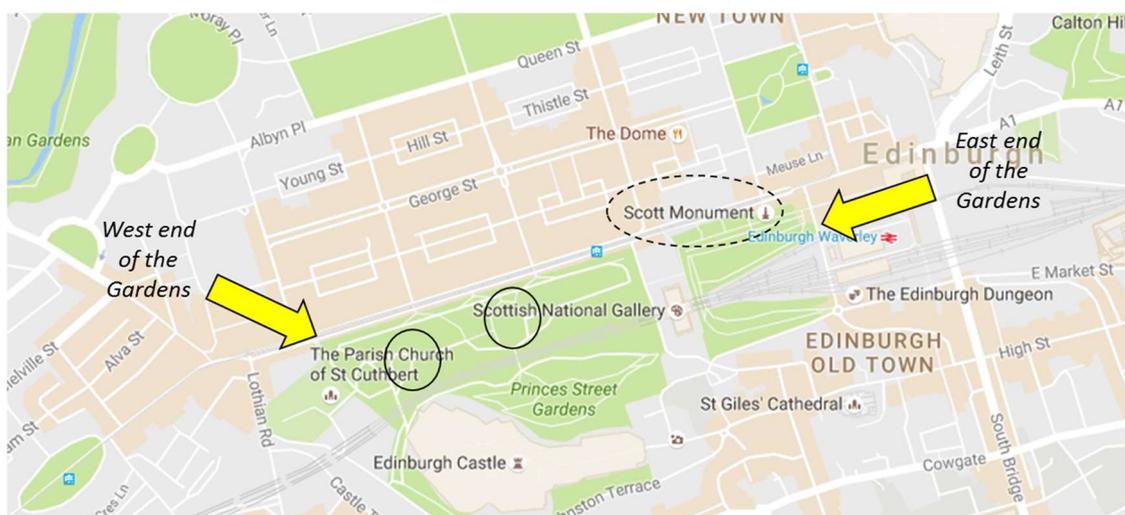
"The Join"

We can see from the map below how Princes Street Gardens acts as the join between the Old and New Towns.

³ https://en.wikipedia.org/wiki/Princes_Street_Gardens



Fig 2 – Map of Princes Street Gardens



The geometric frame of the New Town⁴ layout sits north and west of the Gardens. The lengths of this frame are three parallel streets: George Street in the centre, named after the New Town's royal patron; Queen Street to the north, named after his spouse⁵; and Princes Street⁶ on the south side. To the far left of the screen shot are the distinctive circles of some of the New Town's private green spaces. Apart from occasional open days, much of this green space remains closed to the public.

Below the Gardens, in the bottom right-hand corner, is the more organic Old Town. The map also shows West Princes Street Gardens criss-crossed with walkways, joining the Old Town south of the gardens to the New. The south-north routes either side of the Castle look clear and purposeful.

At this scale, the railway in the middle almost seems irrelevant.

The Scott Monument is picked out in the dotted oval. The two circles highlight the location (from right to left) of the Ross Bandstand and the Ross Fountain – the two structures that provide the focus of this project to revitalise the West Princes Street Gardens.

Go West

The photograph on Unesco's website is a view of West Princes Street Gardens. It is an instantly recognisable shot of the Castle, with an elaborate fountain in the foreground. The Ross Fountain is an important part of this project, and we return to it later in the report.

⁴ Like many iconic buildings and places, it all started with a design competition – won by the 26 year-old James Craig, already well known, well-connected and politically savvy (his design imitated the Union flag) – in 1766

⁵ But not really, or it would be called Charlotte Street. She had to make do with a square instead

⁶ George III wasn't keen on the first suggestion – St Giles' Street, because St Giles was the patron saint of lepers

Fig 3: The Castle from West Princes Street Gardens (from the Unesco website)



About a mile separates the two ends of Princes Street, which has been Edinburgh's main shopping street since the 1830s.

At the east end, Scott sits in his massive gothic monument⁷. Beyond is the bustle of Waverley Station, the late Victorian splendour⁸ of the Balmoral Hotel and, a soon to be regenerated St James's⁹ Quarter.

The west end of the gardens is less coherent than the east, bounded by two churches and a graveyard, and beyond that a junction where Princes Street, Lothian

Road and a rather scruffy looking Shandwick Place converge. Road traffic dominates here; the Lothian Road is the main route south out of the city. The House of Fraser department store and the Caledonian¹⁰ (the former railway terminus hotel), both relics of bygone ages, eye each other up across the junction.

Fig 4: Photo of the old Caledonian Station, looking up Lothian Road

Beyond this messy end of Princes Street lies a string of new development areas: Haymarket Station, now a proper gateway to the city with the advent of the tram and a successful refurbishment programme¹¹; Fountainbridge, where the canal is the backdrop for a new urban housing development¹², and Bruntsfield, one of Edinburgh's leafiest districts, itself connecting further out to suburb, university quarter and modern, urban housing.



⁷ Urban legend holds that the Scott monument has been mistaken at times for a space rocket

⁸ It opened its doors as the North British Hotel early in the reign of Edward VII, in October 1902. Its scale and design attracted the ire of local residents at the time

⁹ Redevelopment is well underway at Edinburgh St James at the eastern end of Princes Street – it is said to be the largest development project in Edinburgh since the creation of the New Town in the 18th and early 19th centuries.

¹⁰ Princes Street once had a railway terminus at each end. Now the Waldorf Astoria, the "Caley" opened just over a year after the Balmoral later in December 1903 and served the long-defunct Princes Street terminus, ultimately a casualty of railway rationalisation in the 1960s

¹¹ A major mixed office, retail and leisure development is also underway on the adjacent 4-acre site. See

<http://www.thehaymarketedinburgh.com/haymarketsitepla.html>

¹² <http://www.india-quay.co.uk/>

The Birth of the Park

In 1816, a group known as “the Princes Street Proprietors” decided to preserve their view of the Castle and the old Town through an Act of Parliament, thereby preventing the development that would almost certainly have ensued (although they were unable to prevent the railway, which cut straight through the gardens from 1846).

The Gardens were private for decades, with a few notables who didn’t live in Princes Street (including Sir Walter Scott) receiving complimentary keys. Rules were strict – smoking, dogs and cricket were banned and people in bath chairs were only admitted on presentation of a doctor’s certificate stating that their ailment was not contagious¹³.

Fig 5: Garden Ornaments



The concept of a public park, accessible to all, only emerged during the course of the 19th century, as free time and disposable income became more widespread. The opening up of the Gardens to the public was a gradual one and in part due to public transport - the horse-drawn trams that ferried increasing numbers of people to Princes Street to shop and initially to admire the gardens through locked gates.

Although the East Princes Street Gardens were acquired by the Council in 1771, it wasn’t until 1876¹⁴ that the West also fell under municipal control, following extensive negotiations with the Princes Street Proprietors. To show their goodwill, the Proprietors contributed £500 towards a new bandstand and

handed the remaining £83 in their fund to the Royal Infirmary¹⁵.

From this point, the Gardens became a public park – without losing the tranquillity of a garden setting, but a public place, open to all. The new park was laid out by the City Architect [Robert Morham](#) who included a picturesque gardeners’ cottage at the east end of the West Gardens. Under a later agreement (c.1880) the Council widened Princes Street, resulting in a far steeper embankment.

¹³ Edinburgh, the Story of a City – E.F. Catford, 1975

¹⁴ https://en.wikipedia.org/wiki/Princes_Street_Gardens

¹⁵ See Note 15

The ownership of the Gardens mainly (but not entirely) rests with the Council and is held under its Common Good Account. Some of the land is leased. In the East Gardens, land below the slope of the Bank of Scotland building is leased from the Bank of Scotland. In the West Gardens, the north and west Castle banks (c.11 acres, mostly south of the railway) are leased from the Crown Estate¹⁶.

The Fountain

Urban parks in the 19th century were civic statements – the “trophy projects” of their time. Their design reveals a tension between the urge to show off great industrial and cultural achievements and a nostalgia for an idealised countryside in the city. We can see some of that tension in West Princes Street Gardens.

The Ross Fountain¹⁷, however, definitely belongs to the “show-off” school.

Even without water, the Fountain retains some of its playful charm. It first caught the eye of one Daniel Ross, an Edinburgh gun-maker at the Great London Exposition of 1862. When he finally managed to get it shipped in 122 pieces seven years later,¹⁸ he gifted it to the city¹⁹, who after some prevarication installed it in the Gardens, shortly before the Gardens themselves became a public park.

The Fountain has an exuberance and a lack of restraint not normally found in Edinburgh’s public structures. It would have added an exotic Gallic savour when it was first installed, a taste of another culture held to be the height of sophistication. Without its water the charm is faded and the Fountain looks incongruous and out of place.



Figs 6 (above) & 7 (below): the Ross Fountain and the Square Louvois²⁰, in Paris

¹⁶ CEC Princes Street Gardens Management Plan, 2010 - 2015

¹⁷ described by the Edinburgh Museums and Galleries website¹⁷ as “a magnificent example of 19th century cast-iron work”.

¹⁸ Those were the days before Amazon

¹⁹ Not everyone thought it was a worthy civic monument. The Reverend Edward (“Dean”) Ramsay, the Episcopalian minister of St John’s Church at the west end of Princes Street, described it as: ‘Grossly indecent and disgusting; insulting and offensive to the moral feelings of the community and disgraceful to the City’.

²⁰ <http://savoieinparis.over-blog.com/article-3815006.html>

It's not hard to see why the fountain might have offended some Victorian sensibilities. The generously proportioned "Beaux Arts" figures and elaborately decorative features are a world away from the Presbyterian Edinburgh stereotype.



The Ross Fountain supported the narrative of a prosperous, outward-looking city, its wealth founded on trade and empire and industry. This would have been a public statement that the city was not afraid to import new cultures and reminds us that Edinburgh has been a global city for centuries.

The figures were sculpted by Jean-Baptiste Jules Klagmann whose work included figures for the fountain in the Square Louvois in Paris, which was completed in 1859. The resemblance is striking.

Sadly, the years have taken their toll on Edinburgh's version.

Sadly, the years have taken their toll on Edinburgh's version.

The Bandstand

The first bandstand was made possible by the financial support, not just of the Princes Street Proprietors, but of another Ross (no relation) – William Henry Ross, Chairman of the Distillers Company. This bandstand was erected in 1877.



Fig 8 – Ross Bandstand, 1905

The bandstand was still pulling in the crowds three decades after it was built. This photograph, taken in 1905, shows a packed West Princes Street Gardens. The band in pale uniforms can just be glimpsed in the stand.

By 1935, however, times and tastes (and ambient noise) were changing and the quaint ironwork flourishes of this neat but compact bandstand made way for an expanse of square, minimalist concrete. There is scant public information about how the current bandstand was designed and commissioned,

although architecturally it seems to be from a similar mould to St Andrews House on Calton Hill.



The brutalist aesthetic of Edinburgh’s new bandstand couldn’t have been more different from the Kelvingrove Bandstand in Glasgow, commissioned only 11 years earlier, with its Arts & Crafts and Neo-Gothic touches. Perhaps that says something about the sombre zeitgeist of the 1930s after the more carefree 1920s.

The Kelvingrove Bandstand was successfully refurbished at a relatively modest cost of £2.1m, in time for the Commonwealth Games in 2014²¹, largely a restoration project to preserve the spirit of the original, rather than create something new.

Figs 9 & 10 – original design and newly refurbished Kelvingrove Bandstand, Glasgow

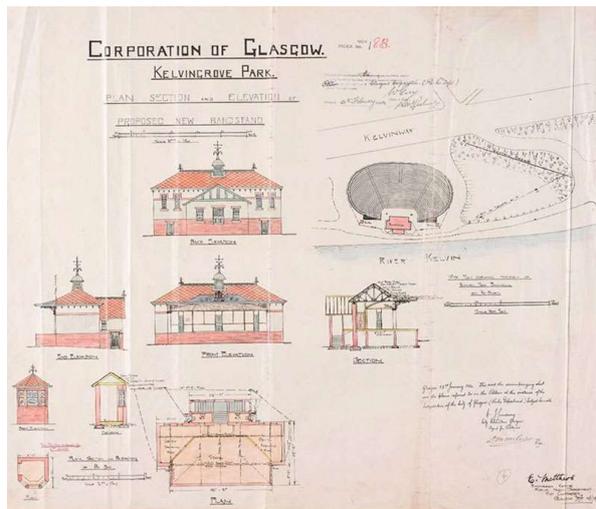


Fig 11 – Ross Bandstand, 1952



The Edinburgh bandstand continued to be a major draw many for through the 20th century, as this image from 1952 shows. Edinburgh’s citizens enjoyed such diverse entertainments as dancing, choirs, orchestras, Punch & Judy and demonstrations from the Edinburgh League of Health and Beauty²².

This area was really Edinburgh’s “village green”. The Bandstand in the middle was a

magnet for many activities and many different people. Even in its present unwelcoming state, the Bandstand has remained an important venue in the Gardens.

Professional and amateur, cultural, physical and social – the Ross Bandstand has played host to a wide range of human activity and the intention is to preserve this diversity for future generations.

²¹ <https://www.hlf.org.uk/about-us/media-centre/press-releases/kelvingrove-bandstand-has-opened>

²² See: <http://www.scran.ac.uk/database/record.php?usi=000-000-056-585&scache=3km0z14nez&searchdb=scran>

Figs 12 & 13 – Ross Bandstand today



The Cottage, The Shelters and The Benches

Some of the Gardens' other features are described below.

The Robert Morham-designed **Cottage** is a visible and direct link with the origins of the Gardens as a public park.

Fig 14: one of the listed shelters

The Gardens' three **Shelters** sit below the street facing the Bandstand. Grade B listed and dating from the 1950s²³, these units currently serve as an informal shelter for homeless people.

There are many wooden benches in West Princes Street Gardens, each with its own commemorative plaque – often personal, sometimes historic, always intriguing. After the Second World War, the Lord Provost Sir William Darling started the "Seats for Citizens" Campaign, presenting the first bench opposite 124 Princes Street, in memory of his uncle. Numerous organisational donors as well as individuals have contributed benches, including The Royal Scots Regiment, The Girl Guides Association and the Berlin Philharmonic Orchestra.



Many pasts, different cultures

The Gardens are peppered with such a variety of monuments and artefacts that it could almost be an outdoor museum. Guided tours would be full of surprises. One of the strangest objects is a two-tonne carved stone isolated high on the Castle Bank, called Runestone U 1173, which bears the runic

²³ Source: www.britishlistedbuildings.co.uk



inscription: "Ari ræisti stæin æftiR Hialm, faður sinn. Guð hialpi and hans", which translates as "Ari raised this stone in memory of Hjälrm, his father. May God help his soul"²⁴.

The stone originated near a town called Morgongåva in Heby County, about 120km north-west of Stockholm and dates back to around 1040 AD. It has a crude Christian cross that looks as if it might have been added later. Known in Sweden as "the lost stone of Heby", it wasn't until the mid-20th century that the locals in Heby realised where it had ended up.

How the stone got here says a great deal about Edinburgh's international connections in the 18th century (as well as attitudes to cultural heritage at the time). Alexander Baron, was born and raised in West Lothian, but joined his maternal uncle in Sweden who was banker to the King, took his uncle's surname, became a naturalised Swedish citizen and was knighted by King Gustav, becoming Sir Alexander Seton²⁵. Sir Alexander decided (seemingly without consulting the locals) to ship this ancient memorial stone back to Scotland as a gift. The Antiquaries in turn donated it (no doubt with some relief) to the Proprietors of the Gardens.



The runestone now has a sister. People in Morgongåva in Sweden launched a fund-raising campaign on Facebook and commissioned a colourful copy, which was inaugurated in August 2014 – a benign, 21st century response to one of the bulkier cultural thefts of the 18th century.



Figs 15, 16 & 17 – Runestone U 1173, copy in Heby, Sweden (above)²⁶ and the original behind bars in West Princes Street Gardens, Edinburgh

You wouldn't come across the Edinburgh runestone by chance. Unsignposted, dwarfed by a massive cage of black bars like an old gorilla in a zoo, this thousand-year old relic sits amid litter and artificial turf in the most extreme corner of the Gardens – exiled from the rest of the Gardens, as well as its home country.

There is another Nordic stone in the Gardens – placed where everyone can see it. It is a memorial to Scotland's support for the exiled Norwegians during the Second World War. Perhaps the two could be brought closer, in recognition of this country's historic links with Scandinavia through the centuries.

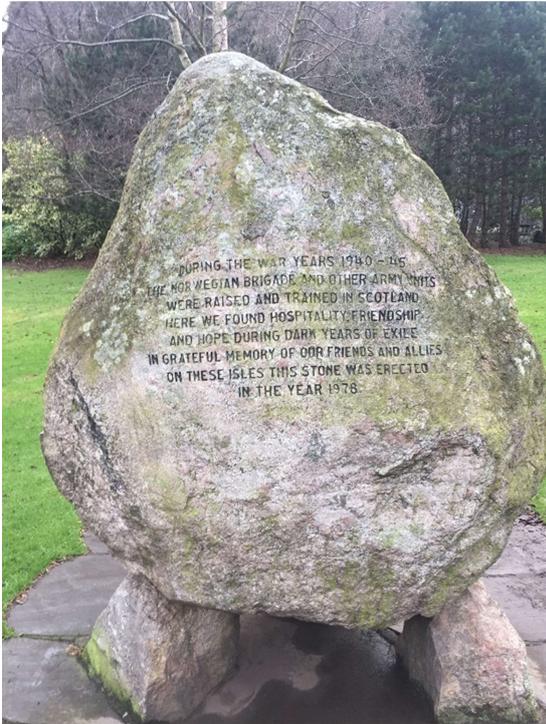
²⁴ Source: <http://www.runristare.se/galleri/2014-u1173/en/index.html>

²⁵ The Swedish Knight and his Lunatic Son, John H. Ballantyne

²⁶ <http://www.runristare.se/galleri/2014-u1173/en/index.html>

Other countries have their place, too – the USA donated a war memorial, and a tactile recent addition is Wojtek, a tame bear who supported Polish forces during World War II (see Fig 21).

Fig 18 – Norwegian Stone



Conclusion

West Princes Street Gardens is woven into the cultural, historical and societal fabric of the City. It connects places and people. To continue to play this role, it has to be used to its full potential. To do this, it needs to replenish its capital – and its stewards need to make the most of the rich cultural heritage that already exists.

But what difference will new investment make? Answering that question is the aim of this report.

3. The Project

“No generation has a freehold on this earth. All we have is a life tenancy — with a full repairing lease”
Margaret Thatcher

The need for investment in West Princes Street Gardens has long been acknowledged. Signs of depreciation are everywhere and this task is becoming a matter of urgency. If the Gardens are to retain their ability to draw in residents and visitors to the city, the decline needs to be reversed.

A project to renew the Ross Bandstand was mooted in 2007. It was to have been funded by the Council, but was eventually shelved for financial reasons 2 years later.

Fig 19 – the embankment up to Princes Street

While the Council remains committed to finding a sustainable investment strategy for the Gardens, other calls on its financial resources have increased against a backcloth of declining real revenues.

The Gardens are “common good” land, owned and managed by the City Council on behalf of Edinburgh’s citizens.

The structure of this project has been designed to preserve this common good ethos, whilst tapping in to new financial resources.

Genesis of this Proposal

In 2016, following extensive preliminary work by the Project Team, a second proposal to tackle the continuing dilapidation of the Ross Bandstand was developed. The scope of this second project recognised the need to take an integrated approach towards securing the long-term future of the West Princes Street Gardens and the concomitant need to set proposals for the Bandstand itself in the wider context of the Gardens.

This time, the plan involved significant amounts of external finance raised on a philanthropic basis, while preserving the central role of the Council as the steward of these assets on behalf of the City of Edinburgh.

The plan was put before the Council and approved at a full public meeting of the Council on 30th June 2016.



This proposal has seen the creation of a Scottish Charitable Incorporated Organisation (“SCIO”), which will co-ordinate the necessary resources to refurbish elements of West Princes Street Gardens, including the redevelopment of the Ross Bandstand, the refurbishment of the Ross Fountain and the building of an associated visitor centre;

The Council will retain full ownership and control of the Bandstand and Gardens, while the SCIO will be responsible for the development phase of the project. The Council will be represented on the selection panel and have final approval on the design. The SCIO will also be responsible for letting the concession contract to manage the Bandstand and visitor centre post-construction.

Fig 20 – the Bandstand amphitheatre



The City of Edinburgh District Council Order Confirmation Act 1991 sets certain restrictions on building in some of the city's parks. In Princes Street Gardens, only the following permanent buildings are permitted: "lodges for gardeners and keepers, hothouses and conservatories, monuments, bandstands, public conveniences, police boxes and buildings for housing apparatus for the supply of electricity and gas".

The proposed visitor centre, therefore, will require an amendment to the 1991 Act. The Council will need to bring a private bill before the Scottish Parliament to amend the 1991 Act. A period of consultation will also be required.

A key element of the Project is the replacement of the vehicular bridge that spans the railway line between Waverley and Haymarket stations, to improve access for the capital works and, in the longer term, for event organisers, emergency vehicles and park maintenance. This will require planning consent and other permissions. A close working relationship will be required with Network Rail to expedite this element of the Project and the Project Team have already engaged in positive discussions.

The Ross Bandstand and the adjacent blaes area are both essential to the delivery of the annual Edinburgh International Festival's Fireworks Concert and Edinburgh's Hogmanay. The eventual programme for replacement of the Bandstand will need to be sensitive to the needs of these events.

Purpose of the Project and Governance



The development of the Project is being managed by the Ross Development Trust (“the Trust”). The Trust is an organisation established with the express purpose of supporting investment in West Princes Street Gardens in Edinburgh for public benefit. It is registered in Scotland as a Scottish Charitable Incorporated Organisation (SCIO). It has assumed the responsibility for raising the £25m funding required for the project. This will predominantly (if not entirely) be raised from non-public sources.

The Trust’s constitution is specific about its purpose in the Gardens:

- The advancement, appreciation and promotion of the arts, culture and heritage
- Community development
- The rejuvenation of Edinburgh city centre and in particular, West Princes Street Gardens
- Education through the promotion of the arts, culture and heritage
- Public participation in and enjoyment of sport of all kinds

These objectives will be achieved through replacement of the existing Ross Bandstand with a new purpose-built events venue that is in keeping with Edinburgh’s heritage but is also modern and cutting edge and the rejuvenation and restoration of other parts of West Princes Street Gardens.

The income or property of the organisation must be used to further the organisation’s charitable purposes.

The Trust is managed by a board of charity trustees. City of Edinburgh Council has one representative on the board.

Fig 21 – Polish war hero, Wojtek the Bear



Scope of the Project – proposed Capital Works

The Trust’s approach is to combine a detailed, practical appraisal of what is needed to restore the Gardens’ key assets, with a vision for the future that can be shaped by the people of Edinburgh, supported by their local council and business. It is believed that the capital investment required can be raised on a philanthropic or “patient” basis; however, it would be irresponsible to invest in assets without a sustainable plan to ensure that these assets can be maintained in the future and continue to play a vital role in ensuring Edinburgh is a great place to live, work and visit.

It is now 140 years since the Gardens fully opened to the public – this plan intends to secure their future for at

least another century.

The major capital elements of the plan are as follows:



Ross Pavilion

This will be the centrepiece of a rejuvenated West Princes Street Gardens, a fitting replacement for its predecessors and designed both as a distinctive and outstanding building in its own right, and at the same time harmonising with the Gardens landscape. This building belongs to Edinburgh, so it is fitting that the building should be the subject of a design competition, in which residents of Edinburgh can participate and help to shape the final design.

The completed Pavilion represents a new chapter for the Gardens. It is expected to have total seating for around 3,000 people, with another 2,000 standing and a further 3,000 in the park (compared with a notional capacity for the current bandstand of c.2,400 people). The initial capital budget for the new Ross Bandstand is estimated at around £10.2m.

The principal works are currently anticipated to take place over approximately 2 years.

Design Competition

On 9th February 2017, the Trust launched a competition to find the best design for the Ross Bandstand. The objective is to draw in architects of international repute to develop an innovative and sympathetic design for this state-of-the-art multi-use facility that is worthy and respectful of the City and the Gardens, thereby enhancing Edinburgh's international reputation.

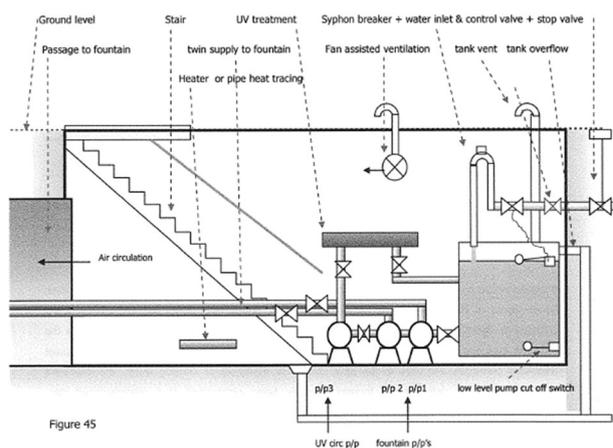
The competition itself is a tremendous opportunity to educate old and young alike on the integration of landscape and distinctive public buildings.

One of the UK's leading specialists in designing and managing architectural competitions, [Malcolm Reading Consultants](#), has been appointed to advise on the competition. A key element of this competition will be consultation with the public on the shortlisted designs. The competition closes on 13th March.

City of Edinburgh Council are closely involved in the development of the competition brief and will also participate in the selection process.

Ross Fountain

Fig 22 – outline design for Fountain's water system



Many of the individual pieces of the Fountain are believed to have fused through corrosion. The original rudimentary water system, connected to a large mains pipe, is no longer operational and the only effective long term solution is to completely dismantle the fountain and renovate it off-site, while a modern sustainable water system is installed. This will be a costly and time-consuming exercise, but is essential to restore the Fountain to its former glory.

The Trust has commissioned a detailed specialist report, which forms the blueprint for the work. The 150 year-old Fountain will be dismantled by specialists and removed to the one workshop in the UK with the skills to restore. This workshop is in Wigan.

Part of the cost will be directed at the creation of an efficient sustainable closed loop water system which will be installed beneath the current location of the Fountain in readiness for its return. Costs are currently estimated at around £1m.

The estimated timescale for restoration of the working fountain is 12 months.

Bridges

The two bridges crossing the railway line between the steep southern bank of the Gardens and the main northern section will both need to be surveyed. The vehicular bridge is not strong enough for the construction traffic required for the principal works in the Gardens. Once replaced, they will also improve access to the gardens, for instance by assisting with the staging of major period events such as Edinburgh's Hogmanay, large concerts or the Festival Fireworks.

At present, the weight limits on the bridges mean that major events need to be prepared weeks in advance because the necessary equipment and infrastructure must be shipped in small sections. Bridge replacement will save both time and money for these events.

The Trust is liaising closely with Network Rail over the programming of these works. The total cost relating to the bridges is currently budgeted at £1.25m and estimated to take approximately 6 months for the core works.

Blaes

The Blaes is the open area surrounding the Bandstand. This needs to be landscaped in a way that is both sympathetic to the Gardens but also functional and durable for major events such as the Fireworks and concerts. Reinforced grass or an artificial surface will be used that remains in keeping with the greenspace that surrounds it.



The estimated cost at present of this element of the works is £1.2m and is estimated to be around 8 months in duration.

The Cottage

Fig 23 – door to the gardeners' cottage

The intention is not only to preserve the exterior of the Cottage, but to restore the interior to an appearance in keeping with its period of construction, while modernising the kitchen and upgrading the office facilities, which are currently (and will continue to be) used by the Head Gardeners. The two offices on the ground floor are being restored to a Victorian appearance and will be part of the Trust's marketing initiatives. The first floor will provide a space for a small exhibition about the overall Gardens project.

The restoration cost of the Cottage is currently projected to be c.£190,000.

The Shelters

The plan for the three **Shelters** is to for them to be glazed and used as interpretation spaces, and as a platform for exhibiting the proposed works as part of the wider public consultation process.

Fig 24 – interior sketch of glazed shelters



The expected cost of glazing and refurbishing these units is of the order of £180,000.

Garden Infrastructure: Benches, Landscaping, Access, Signage & Lighting

Improvements in signage and lighting are essential to the Gardens themselves and to their role in connecting north – south and



east – west. The north – south and west – east connections are particularly poorly signposted at present.

Fig 25 – a bridge to nowhere



A lighting upgrade in the Gardens is long overdue and the lighting strategy will use the latest technology sympathetically to assist navigation, provide better security and safety, as well as enhancing the visual impact of the key built elements in the Gardens such as the Fountain.

Lighting and signage are estimated to cost of the order of £150,000.

Maintenance of the benches is an important part of preserving the history of the Gardens. A budget of £35,000 has been allocated to their refurbishment and it is intended that their ongoing maintenance will be one of the community projects in the Gardens.

Café/Hospitality

The project includes the construction of a café/restaurant facility near the new Ross Pavilion in order to draw people into the gardens and generate revenue for the Trust, as part of the cultural events, and separately providing light refreshments, lunches, corporate hospitality and a small number dining facility.

The estimated capital cost for the café/hospitality suite is £6.75m.

Future Projects

As part of developing a vision for the future of the Gardens, a number of potential projects are under development, some of which would require upfront capital investment. These are:

Art Installations: drawing for inspiration on the success of installations such as the “Kelpies”, as well as some of the temporary installations in Edinburgh in recent years (such as the cows), the Trust believes that the steep south slopes of the Gardens offer great potential for permanent or temporary art installations or sculptures. This could be focused on the work of local artists (e.g. from Edinburgh Art School) and help to define the under-utilised access route to the Old Town.

A capital allocation for this project of £255,000 has been made in the current costings.

Brass-rubbing: thought by the Trust to be one of the activities capable of drawing in more families to the Gardens. A capital allocation for this project of £35,000 has been made in the current costings.

Ticketing: In order to support the Edinburgh Festivals, the Trust believes there is the potential to establish a ticket office in the West Princes Street Gardens. This would supplement existing ticketing



outlets. This would act as the hub for ad hoc ticket sales across Edinburgh, in a similar way to TKTS New York²⁷.

The capital allocation for the ticketing element of the project is around £540,000, mainly covering software development and IT.

The total allocation in the capital budget for these Projects is £830,000.

Capital Cost Summary

The current estimated capital costs of the project are summarised in the table below:

Element	Estimated Cost (£m)
Ross Bandstand	10.2
Ross Fountain	1.0
Bridges	1.2
Blaes	1.2
Cottage, Shelters	0.4
Garden Infrastructure	0.7
Café / Hospitality	6.8
Future Projects	0.8
Other	2.7
Total	25.0

This capital investment in the Gardens is designed with a long-term vision in mind. It is vital that appropriate steps are taken to allow this investment to be sustained. The Trust has therefore designed a package of fund-raising activities, primarily based on the generation of commercial revenues. These activities are the subject of the economic analysis undertaken later in this report.

The Trust's proposal for the operational phase of this project is very much a broad outline at this stage, which will no doubt vary according to a number of factors, not least the final design of the proposals for the Pavilion and the Gardens, as well as a business viability assessment. However, the core principle remains – that the viability of this project needs to be assured on a "whole life" basis.

²⁷ <https://www.tdf.org/nyc/7/TKTS-ticket-booths>

4. What are public parks for?

Two Ages of Public Parks

“Parks and green spaces are treasured assets and are often central to the lives of their communities. They provide opportunities for leisure, relaxation and exercise, but are also fundamental to community cohesion, physical and mental health and wellbeing, biodiversity, climate change mitigation, and local economic growth”

Communities & Local Govt. Committee, Public Parks, Feb. 2017

As the 19th century accelerated, cities underwent a combination of rapidly increasing wealth, urban expansion and mechanisation. With wealth came rising levels of localised pollution, loss of access to usable open space, and, as the century progressed, more assertive middle and lower classes, from which emerged a growing sense of civic identity responsibility and identity.

The first public park was in Birkenhead, near Liverpool, and it opened in 1847. These open, cultivated urban green spaces signalled to the outside world that a city was capable of civilising social activity, beyond its mercantile and industrial activity.

It would be a mistake to assume that an urban park has always had one clearly defined social intention. The history of city parks shows that they are focal points for often competing visions and functions. However, they all serve one fundamental purpose – to deal with the consequences of urban density on the lives of citizens.

Parks come in all sorts of shapes and sizes. What typifies them is accessibility and variety of use.

The main prototypes for the public park were the formalist French garden style and the more naturalistic “green” school of English landscape gardening, which had reached its zenith in the 18th century. This duality of styles still infuses urban park design to varying degrees, the weight of either style apparently influenced by size, location and perceived purpose of the park. Inevitably, interesting, usable parks are never entirely one or the other.

Towards the end of the 20th century, a third style has appeared alongside these; a post-industrial style, repurposing some of the discarded relics of that age of mechanical prosperity.

The prototypes for urban parks predate the Industrial Revolution. In France, there is evidence to suggest that the Parisian public were frequenting the Jardins des Tuileries, the Palais-Royal and the Jardins du Luxembourg well before the French Revolution - as early as the 17th century, in fact.

In Britain, however, the general public had to wait a bit longer. Access to St James’s Park, for instance, was heavily restricted until 1832²⁸, while Kew Gardens, a royal preserve in the 18th century, and only became a national garden in 1840²⁹.

²⁸ <http://www.jardinsdefrance.org/esquisse-pour-une-histoire-des-jardins-publics/>

²⁹ https://en.wikipedia.org/wiki/Kew_Gardens

The first dedicated public park in the world was at Birkenhead near Liverpool, fully opened in 1847³⁰, designed by Joseph Paxton. Paxton designed a number of parks in Scotland, including Baxter Park in Dundee, which was laid out between 1862 – 1863. Paxton also developed designs for Kelvingrove Park in Glasgow, but for some reason these were not adopted. Paxton’s Kelvingrove design clearly puts him in the English naturalistic school³¹.

Cautious Edinburgh was relatively late to the garden party in 1876. By the end of the 19th century, there were public parks and gardens in cities across the UK.

The years from the outbreak of the Great War to the end of the Cold War in the 20th century were largely a time of relative stagnation for city parks. In a context of recurrent financial and geopolitical crisis, development became about suburbanisation, ribbon development, new towns and the rise of the motor car, which allowed people in increasing numbers to find their own green spaces at ever greater distances from their homes. Inner city neglect ate away at the hearts of the old industrial and mercantile giants and the parks, their green lungs, also suffered as a consequence.

This time, Edinburgh’s inherent caution probably saved it. While some 20th century planning decisions in the city may be cause for regret, Edinburgh was never eviscerated or razed in the manner of a Birmingham, a Coventry or a Glasgow. The city had one or two brushes with an alternative future, though, as this abortive plan illustrates³²:

Fig 26 What Edinburgh didn’t become - a Motor City



As the Millennium approached and the post-industrial age beckoned, attitudes to cities and denser urban living began to change, spurred on by ambitious regeneration projects such as London’s Docklands or the rebuilding of Manchester’s city centre and heralding a second age for city parks, together with a revived notion of “public realm” as a key component of good places to live.

The book “30 Great City Parks” contains a list of some of the outstanding parks in North America and Europe³³. Of the 30, 16 were established before the First World War, while 12 date from 1967. There is a 30-year gap in the middle of the 20th century. The list (see Appendix D) is exclusively European and North American, but the future of urban parks may lie elsewhere in the world as urbanisation accelerates in growth economies and crowded cities reach for radical solutions.

³⁰ https://en.wikipedia.org/wiki/Birkenhead_Park

³¹ Source: [Burrell Collection](#)

³² <http://www.hiddenglasgow.com/forums/viewtopic.php?f=12&t=4575&start=495>

³³ The list is in Appendix D below. See also Great City Parks, Alan Tate with Marcella Eaton, Second Edition 2015.



“One arm of my strategy was to make Singapore into an oasis in Southeast Asia, for if we had First World standards, then businessmen and tourists would make us a base for their business and tours of the region”

Lew Kuan Yew, First Prime Minister of Singapore

These parks range from tiny to enormous. Princes Street Gardens is not among them, but if it were, it would by no means be the smallest.

Singapore is not on the list yet. A remarkably successful city state with a population the size of Scotland’s in an area less than half the size of Edinburgh and the Lothians, it is well on the way to creating a city in a park, rather than the other way around.

In Singapore, normal spatial and logistical relationships have been turned inside out, as, driven by the vision of the founding Prime Minister, Singapore has created a “City in a Garden”³⁴ - a network of parks across the city, linked by green corridors. It goes well beyond the “First World standards” that Mr Lee originally aspired to. As the quote shows, the primary motivations were economic and commercial. Mr Lee saw his strategy as a business winner.

City parks need leadership and vision to establish themselves and thrive. The payback is often slow and diffused. As public spaces at the heart of cities, they insinuate themselves into many aspects of civic and social life. It follows that they are exposed to short-term swings in fortune and sentiment. They are political spaces in many senses. In Singapore, the governing authorities have made visible and enduring statements about what they believe to be in the interests of their citizens. New York’s Central Park, was a political football from its very beginnings, kicked between City and State, Democrats and Republicans, until its operation was placed in trust by the creation of the Central Park Conservancy and largely removed from short-term political influence.

Sometimes political rivalry can be good for parks. France is a major contributor to Tate’s list in the “second age” of great parks, largely because Paris benefited in the 1980s from the ferocious political rivalry between François Mitterrand and Jacques Chirac, which meant that it got two new parks instead of one, in two diametrically opposite parts of the city and in two totally different styles. After Mitterrand’s grandiose Parc de la Villette in 1983, Chirac had to have one too, so the Parc André-Citroën was conceived (literally at the opposite end of the city) in 1987.

The public nature of these spaces was underlined by the fact that both parks ran a design competition. The “duality” of form we referred to earlier was very much in evidence: Mitterrand’s Parc de la Villette a formalist, architectural vision and Chirac’s Parc André-Citroën principally about green space³⁵.

³⁴ <https://www.nparks.gov.sg/about-us/city-in-a-garden>

³⁵ Great City Parks, Alan Tate with Marcella Eaton, Second Edition 2015



Who's Park is it Anyway?

New York's Central Park might seem a world away from West Princes Street Gardens, but it is an instructive case study, because most of the challenges and successes experienced by public parks have been played out within its symmetrical boundaries.

Although not quite the first public park, Central Park is something of an icon for public parks worldwide. Its evolution over the course of 2 ½ centuries reveals all the challenges and opportunities in developing and managing public parks. At around 341 hectares, Central Park could absorb about 10 Princes Street Gardens.

It was New York's industrial and mercantile elite that debated the guiding aesthetic and the original purpose of the park. It evolved – not always that steadily - towards a genuinely accessible public park during the latter part of the 19th and into the 20th century.

Design competitions are not a modern idea. One of the earliest was for the design of Central Park, in which formalist and naturalist aesthetics, alongside influences from the City's streets and commercial pleasure gardens, competed vigorously for the judges' approval. The media from the time shows how seriously this competition was debated. There were plenty of views what constituted a good park for the city. The Ross Pavilion design competition similarly has great publicity potential.

Among the 33 official design entries, the naturalistic approach won out³⁶, but with the ornamentation thought necessary for an up and coming city of means³⁷. But the competition result didn't freeze the content of the park once and for all.

Over the next 150 years, Central Park would evolve as a pragmatic, irrational, conflicting hybrid of styles and functions, its fortunes often oscillating wildly amid the City's and the State's bipartisan but complex politics.

It is a story³⁸ of how different groups of stakeholders established their claims and either subverted or adapted to the founding principles of the Park – or both. On the one hand, the city was never going to consent to allowing this valuable amenity to be run for the benefit of a happy few. On the other, the presence of the Park has created the most valuable real estate in the city around its boundary.

Competing interests struggled for control until the attempts at large-scale privatisation in the 1980s³⁹, following the effective financial collapse of New York City. In the end this led to the subsequent stabilisation and regeneration of the Park through a form of public-private collaboration.

³⁶ The "Greensward Plan" by Frederick Law Olmsted and Calvert Vaux

³⁷ Including a cricket pitch (which doesn't look as if it was ever built), a military parade ground and a ban on political meetings

³⁸ See *The Park and the People – A History of Central Park*, Roy Rozenzweig and Elizabeth Blackmar, 1992 ("P&P")

³⁹ The Central Park skating rink closed for renovation in 1980 and didn't reopen for 6 years after municipal attempts to rebuild the rink collapsed. When it finally reopened in 1986, the operation was assumed by one Donald J. Trump

Today, Central Park is run by the Central Park Conservancy, which is a private non-profit organization that contributes 75 percent of Central Park's \$65 million annual budget and is contracted by the municipal authorities for all basic care of the park.

Why did a rapidly growing city with a population of 695,000 people even think an empty space on Manhattan Island was a good idea? Nowadays the Park is an even, elongated rectangle of green and blue, hemmed in by buildings on all sides. Every bit of space is built on – except the green



and blue in the middle. In the mid-19th century, there was plenty of room for expansion in Manhattan, but the quality of the urban environment was thought to be deteriorating and so the space was grabbed⁴⁰ by New York's wealthy citizenry.

Fig 27 – Aerial view of Central Park, New York, 2013⁴¹

New York's rationale for a public park was couched in paternalistic mid-19th century terms. It was argued by the Park's promoters that it would:

- Promote the city's commercial and physical health;
- Improve the "disorderly classes" and foster order among them; and
- Display the cultivation of the leading citizens⁴².

But there were economic forces at work as well. Promoters were well aware of the huge potential impact on neighbouring real estate prices⁴³. There was also a sense that, while commercially successful, New York had some catching up to do with the capitals of the Old World.

⁴⁰ It was anything but unoccupied – it was home and often a living to many (poor) people, who were unceremoniously evicted
⁴¹ <https://www.theatlantic.com/technology/archive/2013/01/the-best-aerial-image-of-new-york-city-youll-ever-see/267018/>

⁴² P&P, Ch. 1, p.23

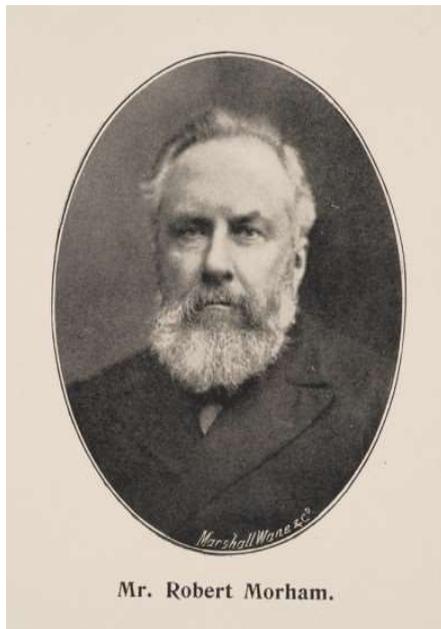
⁴³ The subsequent history of Central Park is marked by regular cycles of real estate speculation – today, New York's most expensive apartment overlooks Central Park and costs a mere \$500,000 a month to rent

What the history of Central Park demonstrates most clearly, however, is that a public park is unquestionably a public asset. However, it is not always clear who that public is and whether the voices raised speak for public or other interests.

The size of Central Park and the cost of its upkeep would ensure that it was never far from the headlines. From the 1940s onwards, crime in the Park became one of the local press's most productive storylines⁴⁴. Interestingly, fear of crime in Central Park peaked in the late 1950s and then fell as crime rates actually began to rise throughout the 1960s, peaking in the early 1970s⁴⁵.

Edinburgh's Park in the 21st century

Fig 28 – Robert Morham, Edinburgh City Architect



By the time Edinburgh City Architect Robert Morham came to lay out Princes Street Gardens in 1876 (a full quarter century after Central Park), public parks were no longer a novelty. The Public Health Act had been passed in 1875 and Morham, who also designed swimming baths, libraries, hospitals, police stations and fire stations⁴⁶, must have been more conscious than most of the benefits of a park to the wellbeing of the City's entire population.

Edinburgh and its "central park" have enjoyed much greater stability than many of their counterparts. While West Princes Street Gardens remains busy and open to all, the story is one of a gentle decline, which is far from irreversible. However, the city has yet to formulate a vision for the Gardens for the next fifty years and move into the second age of public parks.

⁴⁴ Although as early as 1862 the Park board had recommended the closure of the park at night

⁴⁵ P&P, Ch 17, pp 479 - 480

⁴⁶ [Morham](#), who also laid out the more prosaic Inverleith Park, has an impressive list of Edinburgh buildings to his name, most concerned in some way with the civic and social life of the City



5. Edinburgh: global, cultural, green city

Edinburgh - Global City

“Investment in enhanced cultural infrastructure is critical for the city region to maintain its international standing”

Report to City of Edinburgh Council on Edinburgh & South East Scotland City Deal, 30th June 2016

Edinburgh is unquestionably an international city.

But is it a global city? What does that really mean? And how important are the city's cultural and green assets in sustaining and enhancing its international status?

In this chapter, we explore these questions and Edinburgh's aspirations for the future, with some of the challenges and opportunities that they bring. We see the regeneration of the West Princes Street Gardens, at the city's heart, as central to these aspirations.

It is not just that this project addresses a fundamental part of Edinburgh's past and its future. The timing of the project aligns with a much broader examination of what the City wants to be.

This project has been launched at a time of great change in Edinburgh, seen not just in highly visible projects such as the St James's Quarter redevelopment, but also in the political and strategic context within which these projects are being set. The future is exciting, but Edinburgh has to make its own future. This is reflected not only in a proactive inward investment strategy, but also in a greater boldness as policy-makers seek ways of securing a sustainable future for Edinburgh.

The City's heritage and cultural assets will play a vital role in this future. At the same time, faced with ever greater funding challenges, the City's municipal administration understands that it has to continue to innovate to maintain services and attract new investment.

What is a global city? How can we talk about Edinburgh as a global city – whose population touched the half million mark for the first time in 2016⁴⁷ - less than the population of New York in 1850?

Today there are over 1,000 settlements worldwide with a population of over 500,000. 31 of them are cities with populations of over 10m⁴⁸. Edinburgh clearly doesn't compete on size and never will. Edinburgh is a “niche” proposition in city terms.

The political and philosophical discourse around cities has transformed over the last decade, belatedly catching up with a social and economic revolution that had been underway for much longer. The 2008 “tipping point” (when, for the first time, the majority of the world's population was urban) has now become a standard introductory signpost for essays on urbanisation⁴⁹.

⁴⁷ <http://www.edinburghnews.scotsman.com/our-region/edinburgh/population-boom-sees-edinburgh-set-to-overtake-glasgow-1-4199972>

⁴⁸ United Nations: The World's Cities in 2016

⁴⁹ This “tipping point” was widely trailed at the time. See, for example, <http://www.cbsnews.com/news/un-world-population-increasingly-urban/>

For much of the 20th century, cities were popularly regarded as an inevitable but undesirable outcome of industrialisation, and planning policy was often aimed at countering the malign effects of cities by escaping from them, strategies that themselves often created worse effects – inner city decay, ribbon development, suburban sprawl, ghettoization, etc. The 20th century didn't invent the desire to escape the dirty city, but it happened on a much larger scale. Edinburgh's New Town, for instance, was essentially an early prototype for the garden suburb.

By the late 1970s and early 1980s, some industrial cities were on their knees. Branding initiatives, "I Love New York" and "Glasgow's Miles Better"⁵⁰ played a vital role in the fightback of two of them. Interestingly, decades later, these campaigns still rank amongst the most iconic city brand initiatives.

Today the city is not just accepted as the inevitable home of an increasing majority of the human race; it is also recognised that cities have to be designed to be as sustainable and as liveable as possible – and that in the best cities, these characteristics go hand in hand.

A Place to Visit

Fig 29 – View of Scott Monument



This is also the age of connectivity – both physical and virtual. Digital disintermediation is biting deep into the tourist industry. The "city break" is now being supercharged by disruptive technological innovation which gives the casual visitor far greater control and influence over planning and experiencing a trip.

Today's visitor has much greater control over cost and quality and more confidence about the outcomes. This in turn means a greater willingness to try out new places. We are moving into a new disaggregated era of tourism.

Edinburgh, with its impressive cultural and architectural heritage set in a unique landscape, remains a premier destination city for tourists. However, the number of cities worldwide that can lay

a competing claim is increasing all the time, and technology is levelling the playing field. The term "Thundering Hooves" (see **City of Culture / Creative City** below) was originally coined to refer to Edinburgh's cultural competition, but it could just as easily be applied to the herd of cities looking to draw tourists in their direction. Amid the sound of the thundering hooves of other tourist cities around the world, Edinburgh needs to make the most of all of its assets, including the Princes Street Gardens.

⁵⁰ https://en.wikipedia.org/wiki/Glasgow's_miles_better

A Place to Live and Work

One indication of Edinburgh's global profile comes from the Global Sustainable Cities Index for 2016⁵¹, produced by Arcadis. There are numerous cities indices and not all of them include Edinburgh.

There are simply too many variables for there to be a common objective test of what makes a successful city. The measures chosen, the data points used, variability in the quality of the data, the way the parameters are set, the specific purpose for which the index is established – all of these mean that evaluation is to a great extent a matter of judgement. On the face of it, this creates the opening for smaller cities like Edinburgh, who will always fare worse in a simple "shoot-out" based on available amenities or resources⁵².

League tables are a visible, if potentially flawed, means of comparison between cities and often provide insights on individual cities in the detail of how the index is constructed. This can assist (or mislead) policy-makers and prospective investors, who are often looking for short cuts.

The Arcadis Index ranks 100 global cities on three "dimensions of sustainability":

- **People;**
- **Planet;** and
- **Profit.**

Before we look at what the Index says about Edinburgh, the general findings are worth noting:

- No city is balancing all three of these dimensions effectively. Most high-performing cities manage to balance two out of the three
- There is a strong geographical bias towards European cities (16 of the top 20 are in Europe)
- Putting people at the centre of a city's sustainability is the part that cities find most difficult⁵³

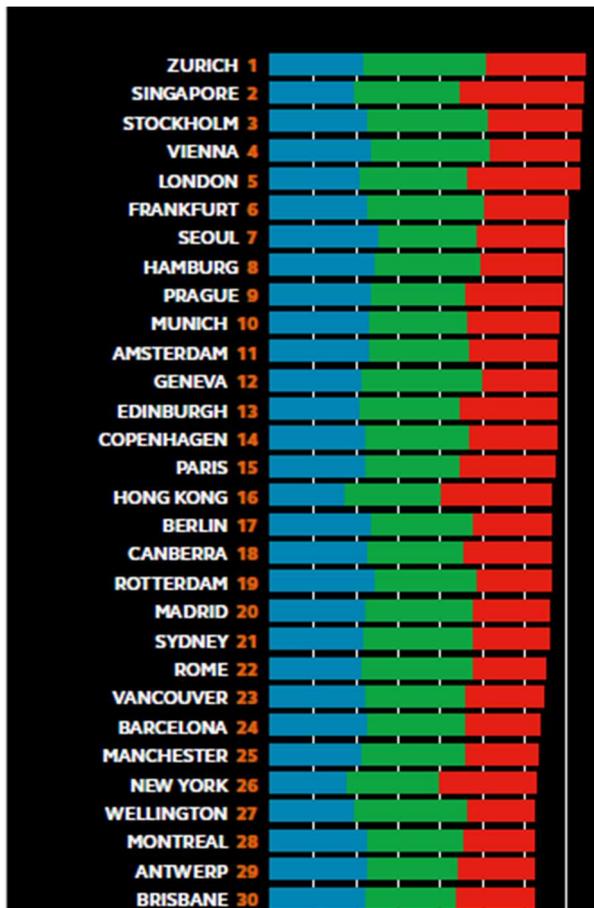
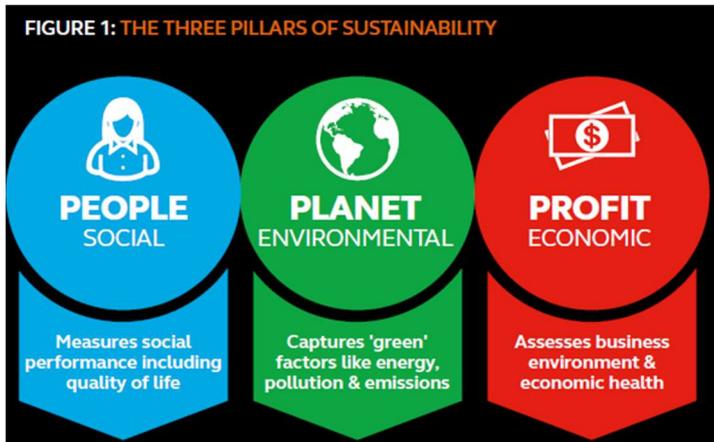
Edinburgh fares pretty well in the league table, ranking 13th. It is the second highest ranking UK city after London (5th) and ahead of Manchester (25th), Birmingham (31st), Glasgow (36th) and Leeds (38th).

⁵¹ [Arcadis Sustainable Cities Index, 2016](#)

⁵² Another index which doesn't include Edinburgh, the AT Kearney Global Cities index (unashamedly aimed at identifying the world's elite cities), has its index proper, based on 27 metrics, and what it calls the "Outlook", which is derived from 13 metrics and based on the "rate of change". This allows a number of smaller cities, including Stockholm (pop. 930,000), Vancouver (pop. 603,000) and Geneva (pop. 485,000) into AT Kearney's list of top 25 cities. The Outlook allows AT Kearney to tell a broader story about what makes an ideal city.

⁵³ The "people" part is about quality of life and covers: health (life expectancy and obesity), education (literacy and universities), income inequality, work-life balance, the dependency ratio, crime, housing and living costs.

Fig 30 – Arcadis Global Sustainable Cities Index, key and Top 30⁵⁴



public facilities and spaces very seriously.

All league tables need to be treated with caution. The criteria are not standardised, nor are the data.

Most European cities on the list are larger than Edinburgh. The average population size is around 2m, which drops to around 1.2m (about double Edinburgh’s population) if the two European “mega-cities” - London and Moscow - are excluded. So it looks as though Edinburgh is “punching above its weight”.

However, a high overall ranking can be composed of relatively divergent indicators. This is the case for Edinburgh, where the high performing indicator is “Profit” (Edinburgh ranks 6th on this indicator).

“People” (38th) and “Planet” (22nd), surprisingly, perhaps, appear to be holding Edinburgh back.

In their analysis⁵⁵, Arcadis say that Edinburgh’s strength is that it is home to one of the UK’s most productive and qualified workforces, covering financial services, technology, scientific research, life sciences, higher education and tourism. This a tremendous base to work from. However, this analysis suggests that the city could improve on its social and environmental scores and do even better. It also suggests that Edinburgh should be taking investment in its

⁵⁴ Out of 100 global cities surveyed

⁵⁵ Arcadis UK Sustainable Cities Index 2016

We know that the West Princes Street Gardens project, despite a clear case for investment, will struggle to compete on a conventional benefits analysis with calls for public investment in new housing, schools and transport. This is why a non-public funding approach is needed, while preserving the common good interest in this space.

Edinburgh's Vision for 2050

Fig 31 – City Image for 2050 Vision⁵⁶



“Too often city plans and strategies are focused on short term outcomes and objectives and miss the opportunity to make significant, transformative change”

2050 Edinburgh City Vision Briefing Document

The [2050 Edinburgh City Vision](http://edinburgh.org/2050-edinburgh-city-vision/) project was launched in September 2016. This is a welcome initiative by its municipal leaders to start a conversation with the city's people about how the future should look for this city with a history of innovation and respect for its heritage.

In developing a vision for the future, the city's unique history and defining physical characteristics could be either a huge advantage or a major drawback. On the one hand, there is no need to invent a historical narrative or “backstory”, as there might be in some other cities.

On the other, the risk of such an iconic heritage is that the past chokes the future. In the 21st century, cities shouldn't be seeing the future as a choice between growth or preservation of heritage. Both should be not only possible but mutually self-sustaining, particularly for information economy cities such as Edinburgh. Heritage shouldn't be regarded as a “nice to have”. Research suggests, for instance, that proximity to heritage assets enhances property values. A study carried out in the Netherlands calculated that “historical value” in the case study accounted for almost 15% of the property values⁵⁷.

In developing the vision, a balance is clearly needed between preserving the old and encouraging the new. Strongly held positions may need to be reconciled. It is a genuinely civic action of the Council to have exposed this discussion to the open air of public debate.

The Vision 2050 project runs in parallel with this project, with the Vision itself being published in the summer of 2017, around the time that the design competition for the new Ross Bandstand will be underway.

⁵⁶ <http://edinburgh.org/2050-edinburgh-city-vision/>

⁵⁷ The three economic values of cultural heritage: A case study in the Netherlands, E.C.M. Ruijgrok, Journal of Cultural Heritage 7 (2006) 206–213

Edinburgh Region City deal

The Edinburgh and South East Scotland City Region Deal that is currently under negotiation recognises the key role both of cultural assets and quality of place in delivering economic growth in the region, and much of the programme is dependent on or focused on these elements.

The essence of a city deal is greater power locally and access to funding in exchange for structured regional investment commitments on the part of the participating local authorities to deliver economic growth, together with the necessary governance to put these plans into effect.

The Edinburgh Region City Deal is under consideration by the UK Government. While the application has not yet been approved, a positive statement about progress was made by the UK Chancellor of the Exchequer in the 2016 Autumn Statement.

The aspiration of the Edinburgh Region City Deal is to:

- Improve the regional transport network, including enhancing public transport and active travel infrastructure;
- Unlock strategic development areas;
- Support key industry sectors; and
- Deliver sustainable places – an aspiration which projects such as the West Princes Street Gardens project can play a key role in delivering.

The partners in the Edinburgh and South East Scotland City Region have focused on Edinburgh's profile as a centre for knowledge, learning, technology and culture, as illustrated by the initial projects identified for investment:

- Airport Growth zone and logistics (Edinburgh, West Lothian and Fife)
- University Investment (Fife, Edinburgh, East, Mid and West Lothian)
- Science Triangle (Edinburgh, Midlothian and West Lothian)
- Bio-quarter (Edinburgh and Midlothian)
- Housing
- Business Space
- Light transport and Borders Railway

These initial projects subsequently evolved into four interconnected programmes:

- innovation hubs;
- infrastructure investment;
- a regional housing programme; and
- culture and tourism investment.

Taken together these proposals currently amount to around £2bn of investment, with the potential to lever in £5bn of private sector monies⁵⁸.

⁵⁸ CEC 30th June 2016, Item 8.7

This project has the potential to support the City Deal programmes in a number of ways, most notably in connection with the innovation hubs, which include data technology applications for the creative industries, and in the culture and tourism investment programme.

The report to Council on the City Deal in June 2016⁵⁹ is clear in its emphasis on investment in cultural and tourist assets, as the quotation at the beginning of this section demonstrates.

City of Culture / Creative City

What is culture? This notion has changed beyond recognition since the birth of the Edinburgh Festival in the austere post-war years. The rate of change is accelerating - digital media is transforming notions of culture as well as the channels through which cultural exchange and cultural “transactions” take place.

A thought-provoking paper, *Cities: the Cultural Dimension*⁶⁰, was published in August 2014 by the UK Government’s Foresight Future of Cities.

The paper outlines future scenarios for cities. It provides a framework for considering the increasing diversity of cultural competition that Edinburgh is likely to see.

The author, Andy Pratt, observes that the last 50 years have seen a major expansion in the growth of production and consumption of commercial culture, with the creative industries expanding

through the means of music, television, and digital platforms. Entirely new forms of cultural expression (such as food) have been created. At the same time, he argues, the dominant cultural norm of society has shifted from the left to the right of the conceptual pairs shown to the left.

50 Years of Tension between Culture & Value

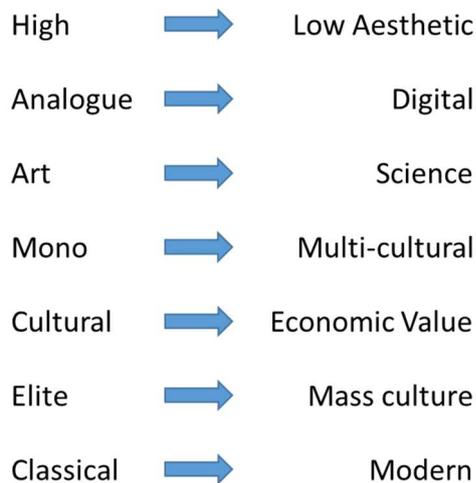


Fig 32 – Cultural shifts in the past 50 years

The now familiar term “creative industries” was coined relatively recently, by the Department of Culture, Media and Sport in 1997. Pratt suggests that creative industries account for a more significant component of economic output and employment in many cities than is generally appreciated.

In London, for example, creative industries represent the third largest sector of the workforce and there is also a significant indirect impact through the tourism and hospitality industries. The ‘cultural offer’ of cities is

becoming increasingly common as part of the branding strategy to attract not only tourists but also foreign direct investment.

⁵⁹ Ditto

⁶⁰Cities: The cultural dimension, Andy C Pratt. City University London, August 2014



The paper usefully contrasts “creative city” and “cultural city”. These concepts are compared in the table below. Edinburgh clearly wants to be both a cultural city and a creative city, as can be seen in its City Deal proposals. Commentators such as Richard Florida⁶¹ have also argued that being a cultural city can help to attract creative talent. Nevertheless, a creative city and a cultural city have different attributes.

City of Culture	Creative City
1. Tourism & Experience	1. Creative decision-making & governance
2. Heritage & Preservation	2. Mobilisation of youth, cultural politics
3. The arts	3. Place marketing, attracting investment
4. City beautiful, the designed and planned city of culture	4. Industrial strategy a. cultural quarters b. cultural industrial policy
5. The intercultural city, city of multiple cultural communities	

The West Princes Street Gardens Project, by creating a new, flexible facility, offers one opportunity to bridge these two aspirations, joining up the City’s cultural heritage with its creative aspirations.

Edinburgh - Cultural City

Edinburgh’s cultural ecosystem has two quite distinct segments. There are the “festivals”, annual events, now about a dozen in number.

The second is a permanent cultural infrastructure more typical of a city such as Edinburgh. The two are connected, but not as closely as one might think. By no means all of the festivals activity is dependent on the cultural infrastructure, which in turn is dependent on the festivals for only a relatively small proportion of its ticket income.

In 2007 a report⁶² was commissioned for CEC and Scottish Enterprise which aimed to provide an overview of existing cultural venue provision and making recommendations on the future provision required and investment priorities. This appears to be the most recent comprehensive assessment.

“The year was 1947. To create such a Festival in Edinburgh at any time would have been remarkable. To do so in the midst of the austerity of those immediate post-war years was an astonishing act of faith”

Edinburgh The Story of a City, E.F.Catford

It was an opportunity to consider these assets in the context of the demand for cultural events in Edinburgh and its identified geographical “catchment”, as well as the effect of the Festivals as a draw for tourists and visitors from further afield.

The report noted that Edinburgh’s population had a higher propensity to visit arts events than the Scottish average⁶³, with a substantially higher number attending more than one event in the year.

⁶¹ https://en.wikipedia.org/wiki/Creative_class

⁶² City Cultural Venues Study, PMP, published March 2009

⁶³ ditto, p74



Not surprisingly, there was a significant spike in overall ticket sales as a result of the Festivals – over 50% of ticket sales were found to be in August.

This comprehensive assessment of Edinburgh’s cultural assets⁶⁴, suggested that the question for Edinburgh is not one of basic supply; there appeared to be adequate provision for most mainstream branches of cultural activity (the one significant gap identified in the review was a regular venue for medium to large-scale (4,000+) rock/pop concerts), although for this segment of the cultural market the question should be asked whether Edinburgh and Glasgow should be seen as serving broadly the same audiences. The stakeholders interviewed (perhaps not surprisingly) tended to perceive more gaps. In summary, if there are questions about the adequacy of Edinburgh’s cultural venues, it seems from this report to be more about fitness for purpose than basic capacity.

The catchment analysis in the PMP report is considered as part of the demand assessment in Chapter 8.

The Festivals

An important aspect of Edinburgh’s festivals and arguably one of the reasons for their success is their use of civic assets designed for other purposes – schools, churches, streets and open spaces. The Fringe reinforces much of its exuberant, eclectic character from the disparate and numerous venues provided around the city⁶⁵. Even the Castle itself is used, of course, to the point where Edinburgh in the peak summer months can without exaggeration truly claim to be a festival city.

Princes Street Gardens, in the eye of this maelstrom of cultural activity, has just one partially functional Fringe venue at present, the Ross Bandstand (currently designated Venue 362).

Fig 33 – Edinburgh’s main festivals



⁶⁴ ditto

⁶⁵ According to the Edinburgh Festival Fringe, there were 50,266 performances of 3,269 shows in 294 venues in 2016, making it the largest ever arts festival in the world.

“The fear is that members of Festivals Edinburgh are ‘living off their capital’ rather than reinvesting in the aspects of their programming ...whether for reasons rooted in complacency and inertia or in systemic under-funding from public funders, or some insidious combination of all of these”

Thundering Hooves – AEA Consulting, 2006

Attempts to stretch the festival season have been moderately successful, but activity remains heavily concentrated in July and August. While in theory Edinburgh’s Festival season starts with the Science Festival in April and runs through to the Hogmanay celebrations at New Year, the weeks of the main summer festivals continue to attract the bulk of the 4m+ estimated annual visitors⁶⁶, with the overwhelming majority coming from the Festival Fringe itself.

With a plethora of new festivals springing up over the years, there are now over 20 “festivals” in and around Edinburgh over the year – to the point where one wonders if there is some dilution of impact. Other festivals not in Figure 33 above include: the Leith Festival, Magic Festival, the Food Festival, the Digital Entertainment Festival, the Just Festival (which claims to be Edinburgh’s fastest growing festival)⁶⁷, Fringe by the Sea, the Festival of Politics, and the Edinburgh Harp Festival.

“Thundering Hooves”

Published in 2006 and revisited in 2015, the Thundering Hooves report on Edinburgh’s festivals sought to address the concern that Edinburgh’s pre-eminence as a global cultural city was under threat.

The “thundering hooves” in the title was an evocative image of the chasing herd of cities who were rapidly developing their festival offering and starting to challenge Edinburgh. As we see elsewhere in this report, this metaphor could apply to all the fronts on which Edinburgh competes with other cities for visitors.

Thundering Hooves posed the hypothesis that Edinburgh was, in effect, resting on its laurels.

Having warned against complacency, the report concluded that the short-term position looked healthy, but warned of the investment being made by competing cities and longer term trends. It made 14 recommendations⁶⁸, many of them focused on collaboration and strategic approaches to promotion and funding.

Nine years later, a successor report, **Thundering Hooves 2.0**⁶⁹ concluded that the collaborations between the Festivals and their public funders were a “model of best practice” and “exemplary”. International promotion seemed to be working well and events were being evaluated effectively.

⁶⁶ <http://www.conventionedinburgh.com/why-edinburgh/facts-and-figures/creative-capital/>

⁶⁷ <https://edinburghfestival.list.co.uk/festival/just-festival/>

⁶⁸ Ditto: pp 45 - 50

⁶⁹ Thundering Hooves 2.0

It is difficult, however, to get more than a general sense of progress from these two reports, because they both lack specific measurements of progress. The 2006 report contained only one specific metric, namely that the Council should increase its cultural spend from 2.8% to 4%.

Thundering Hooves 2.0 argued that the landscape had shifted too greatly for direct comparison. It made the point that much of the context had changed since the 2006 report (including, of course, the Global Financial Crisis of 2008 / 2009). In the financial year to March 2016, Cultural & Related Services accounted for 4.1% of Service Expenditure, so it appears that this target has been met.

Strategic reports and action plans aimed at the public sector are often weighed down by a proliferation of action points, frequently without a framework to measure progress against these actions. The second report conforms to type, proposing no fewer than 38 detailed actions, based around 6 key themes:

- The Festival City
- Deep and Wide Engagement
- National and Global Positioning
- Digital Ways and Means
- Investment and enterprise
- Developing and delivering

Other than a simple Red, Amber, Green assessment, no specific metrics in the second report against which progress can be evaluated and from the report itself it is not clear how stakeholders will determine whether or not the actions and themes are being followed in practice.

The future, however, is clearly uncertain. The question is whether we will be able to see the hooves for the dust.

While the Festivals appear to have adapted well to changing circumstances to date, various trends suggest a challenging future. Other cities will continue to innovate; the trend in public budgets looks set to continue downwards; the impact of geopolitical factors is extremely difficult to read.

The key word from Edinburgh's and Scotland's perspective is probably "resilience". How can these resources be reinforced and enhanced over time?

What difference can this project make?

The Ross Bandstand is just one part of Edinburgh's cultural ecosystem. But a new venue can provide resilience and flexibility and make a real difference because of its mission, its strategic location and the level of investment.

This project can help to build bridges. New investment unlocks the opportunity to develop connections between different sectors: public to private to 3rd sector, cultural to educational, creative to social, amateur to professional. New, versatile spaces such as the new Ross Pavilion, can be those bridges. The additional capacity that the Ross Bandstand project brings also creates the opportunity for a fresh look at how a social mission can be delivered by the cultural sector.



With the 70th anniversary of the Edinburgh Festival falling due in 2017, the timing is also good, with the potential to use the major investment proposed to actively support the enhancement of both the Festival and the City brands.

Greener than Manchester?

Every city wants to be a green city. This aspiration is not just about sustainability and use of resources, but also about the green spaces that a city can provide for its inhabitants and visitors. The notion that green spaces are good for people and for a city is scarcely disputed, but with competing calls on public investment, particularly in recent years, municipal authorities have at times been hard pressed to support the green city aspiration with adequate resources. Quantifying the benefits of green space in order to justify public budgets is a difficult exercise, and we shall return to this later in the report.

“Parks and public spaces are important to a democratic society because they are the only places where people meet as equals”

Enrique Peñalosa, Former Mayor of Bogota

And yet those global cities thought to top the rankings tend not to neglect their green space. Singapore, for instance, is ranked second in the Arcadis list of sustainable cities⁷⁰ and is among the global elite in educational provision. The country itself doesn't think these are unconnected; it sees the direct benefits of green spaces for children. Singapore's parks authority lists them: better grades and school behaviour; reduction of ADHD symptoms, reduced stress for children, development of psychomotor skills, reduced prevalence of myopia and improved cognitive functioning⁷¹.

Edinburgh's green spaces play a major role in shaping the city's character. But where does the city rank amongst its peers in terms of park provision? This is an interesting question. An Edinburgh Council report in February 2016⁷² showed that Edinburgh Council spends less than half the Scottish average on parks and open spaces (£13,753, compared with a national average of £31,304). At the same time, the satisfaction rating of residents is higher than the average⁷³ - at 92%, compared with 86% nationally.

Edinburgh Council has spent progressively less on parks in recent years. Spend in 2014/15 is 20% lower than the 2012/13 spend. The Scottish average, by contrast, has declined by only 3% over the same period.

Edinburgh is not alone in deprioritising park spending. Declining public funding for parks is a widespread phenomenon. In Berlin, for instance, the authority responsible for maintenance of the Großer Tiergarten has seen a 60% decline in its budget for “green spaces” over the past two decades⁷⁴. The Heritage Lottery Fund's State of UK Public Parks 2016 report found that 92 per cent of local authority parks departments have experienced budget reductions in the past three years, and that 95 per cent of parks managers expect to be faced with further reductions in the

⁷⁰ Arcadis Sustainable Cities Index, 2016

⁷¹ <https://www.nparks.gov.sg/learning/benefits-of-greenery>

⁷² CEC Culture and Leisure - Local Government Benchmarking Framework 2014/15, February 2016

⁷³ <http://scotland.mylocalcouncil.info/Data.aspx?id=S12000036&cat=14196&data=11654&lang=en-GB>

⁷⁴ Great City Parks, Alan Tate with Marcella Eaton, Second Edition 2015, p215

next three years⁷⁵. At the time of writing, the House of Commons Communities and Local Government Committee has both stressed the value of public parks and sounded the alarm of declining funding to sustain them⁷⁶.

Fig 34 – The Cottage Garden



It might be argued that a combination of high resident satisfaction ratings and low spend is a good outcome for a council, as this implies greater efficiency in park management. However, it seems unlikely that a 56% differential against the national average is entirely due to provision of a more efficient service. Some of the funding shortfall may be offset by voluntary labour in fulfilling functions that would otherwise fall to the Council. As for the high levels of satisfaction, the endowment from nature and previous generations means that if there weren't high levels of satisfaction with Edinburgh's parks, something would be badly wrong.

The current rate of decline in park maintenance clearly can't be sustained without starting to seriously compromise the quality of these public amenities, to the point where accessibility becomes an issue and the cost of rectification prohibitive. This, in effect, is what is starting to happen in West Princes Street

Gardens.

This issue has been building for over a decade. In 2006, Edinburgh Council commissioned a detailed parks and gardens strategy⁷⁷. This identified 141 parks and gardens in Edinburgh, 91 of which were less than 5 hectares in size. The 2006 report also noted that Edinburgh spent less than half the average of Scottish local authorities on its parks, so the spending gap has remained constant over the past decade.

Measured as volume of green space per head of population, the report concluded that Edinburgh was in a comparable position to other major Scottish cities, as the table below shows:

⁷⁵ Source: House of Commons Communities and Local Government Committee Report on Public Parks, February 2017

⁷⁶ Ditto

⁷⁷ Edinburgh Public Parks and Gardens Strategy, March 2006



City	Lower estimate	Upper estimate
Aberdeen ⁷⁸	2.16	7.15
Dundee	6.95	6.95
Edinburgh ⁷⁹	3.01	4.03
Glasgow	5.02	5.02

(hectares per 1,000 population)

However, the mere existence of greenspace in a city is only one part of a formula that also includes accessibility and amenity of the space.

The Council’s 2006 strategy articulated the ambition of creating a quality parks system “worthy of international comparison”⁸⁰, but suggested that to achieve this a major rethink would be required. Today, that opportunity remains to be seized.

Fig 35 – View of Princes Street

Where is the “tipping point” of persistent under-investment in assets with a long and diffuse payback like parks and gardens? That is difficult to say for certain, but it must be a function of the social and economic opportunity cost, in a dense urban setting, of not being able to use these assets.



Following a recent consultation exercise, the City of Edinburgh announced its budget priorities and proposals for 2016 – 2020. There is no mention of its parks in these plans⁸¹.

A focus on annual revenue expenditure obscures the need for longer term investment and strategic thinking. The core elements of this project, namely the replacement of the Ross Bandstand and the bridges, together with the full refurbishment of the fountain, are necessary precisely because of a lack of substantive and regenerative investment in the “core capital” of the Gardens for over a decade.

The question of whether Edinburgh can be described as a “green city” depends, of course, on the benchmark. Clearly if the comparison is with the transformation achieved over the past 50 years by Singapore there is some way to go. In terms of Edinburgh’s more direct competitors, Manchester, Birmingham, Leeds and Glasgow all ranked higher than Edinburgh on the “Planet” sub-ranking⁸² in the Arcadis league table.

Edinburgh’s current Parks & Gardens strategy is over 10 years old and it is probably time for a refresh. It does, however, have natural assets at its heart that most cities would give their eye teeth

⁷⁸ Upper estimate includes greenspaces not included as parks

⁷⁹ Upper estimate includes Holyrood Park and the Royal Botanic Gardens

⁸⁰ Edinburgh Public Parks and Gardens Strategy, March 2006, Executive Summary

⁸¹ <http://www.edinburgh.gov.uk/info/20254/our-future-council/1352/council-budget-2016-2020>

⁸² Arcadis UK Sustainable Cities Index 2016

for. This project is about finding a way to bring in the investment to allow it to be properly sustained and exploited.

Edinburgh the Innovator

This report examines the potential impact of investing in a project to create new creative and cultural possibilities within a rejuvenated green space.

If we just apply “conventional” measures of value, we will miss something very important. We use conventional measures of value because they have the benefit of being recognisable and superficially intelligible. They help to tell a story. But it isn’t anywhere near the full story.

Over longer timescales, conventional measures of value increasingly fall short.

This is something that businesses with extended planning horizons understand very well. “Horizon scanning”, using the Three Horizons model⁸³ is a well-established business planning methodology. The “Three Horizons” progressively take the business further into the future. Horizon-scanning knows that there are multiple possible futures. It is deliberately trying to find the “weak indicators” in today’s world, those apparently unlikely possibilities that seem wholly out of synch with business as usual. If these unlikely possibilities become a reality, they will be the most disruptive to established business models. The consequences of a failure to spot these possibilities can ultimately be fatal – as companies like Kodak and BHS have discovered.

A typical “Three Horizons” approach sets the horizon-scanning exercise against three conceptual time phases:

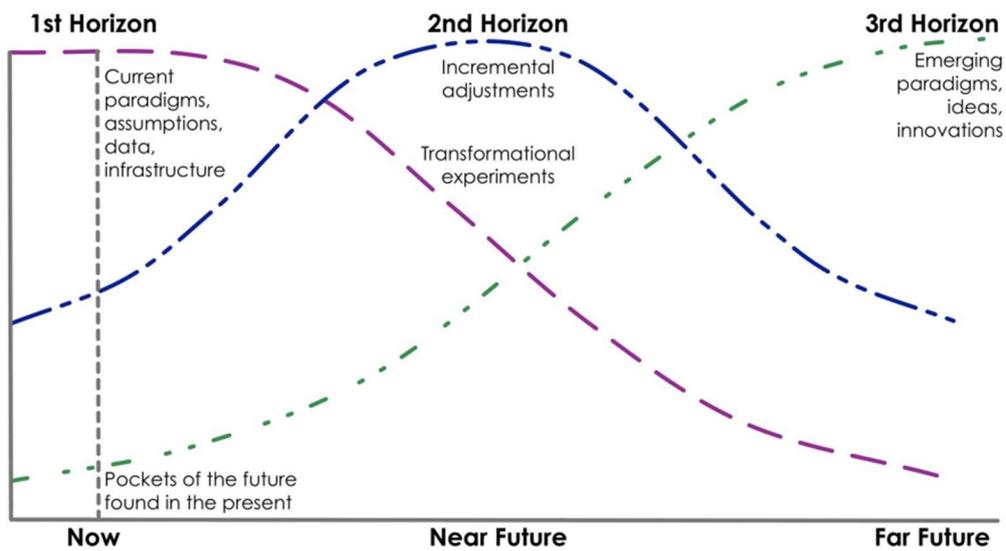
Horizon 1: the description of the current world, of “business as usual”.

Horizon 2: emerging drivers of change, innovation, the engine of future economic growth

Horizon 3: the future disruptive paradigms that we might just spot.

⁸³ See, for example *The Alchemy of Growth*, by Mehrdad Baghai, Stephen Coley and David White, 1999.

Fig 36 – Three Horizons



(WL Schulz from Sharp, Curry & Hodgson)⁸⁴

The question is this: what kind of city creates the conditions for not just the second horizon, but the third as well? And what kind of assets does it need?

The thinking behind the Three Horizons model is important to our assessment of the impact of this project and we return to it in Chapter 9.

⁸⁴ Source: [SAMI Consulting](#)



6. Supporting Scotland’s ambition

“There is growing international evidence that promoting competitiveness and addressing inequality are important interdependent ambitions”

*Nicola Sturgeon, MSP,
First Minister of Scotland*

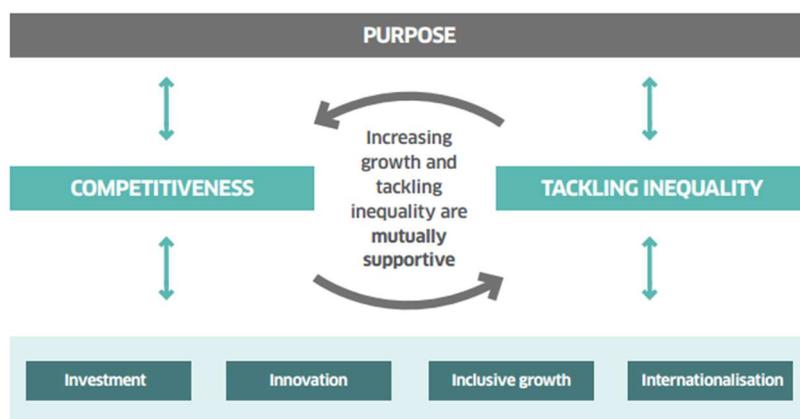
Scotland’s Economic Strategy was published in March 2015.⁸⁵ It sets out an overarching framework for a more productive, cohesive and fairer Scotland. It forms the strategic plan for existing and all future Scottish Government policy. It prioritises boosting investment and innovation, supporting inclusive growth and maintaining focus on increasing internationalisation.

The approach is based on two key pillars:

- increasing competitiveness; and
- tackling inequality.

The interdependence of these two pillars is explicit, and illustrated in the diagram below.

Fig 37 - Scotland’s Economic Framework



To achieve these outcomes, the Government has identified four broad priority areas where actions will be targeted to make a difference:

- investment;
- innovation;
- inclusive growth; and
- internationalisation

How can a project like West Princes Street Gardens support these ambitions?

As we have seen, there are many dimensions to this project. It is a public project that aims to secure the legacy of the past by helping to build a future. The Trust exists to direct investment into a project for the common good, at the heart of Edinburgh’s capital.

The multiple purposes of this project mean that it will achieve impact in a number of different ways. In this chapter, we offer some observations on the relevance of this project against priority areas for Scotland.

⁸⁵ <http://www.gov.scot/Resource/0047/00472389.pdf>

Economic Strategy

These are the themes of the Strategy:

Investment: *in people, infrastructure and assets is key to driving long-term improvements in competitiveness and in creating opportunities for everyone in society.*

The project will lever in about £25m of capital investment, creating construction jobs and GVA during the build phase, putting in place revenue generating assets for sustainable jobs and creating training and development opportunities once the facility is operational. Procurement of the key project elements will be structured to maximise social value outcomes wherever possible.

Innovation: *supporting entrepreneurialism and access to finance, encouraging companies to become more innovative and to exploit new commercial opportunities, and to help businesses to grow and expand both at home and overseas.*

The project will include facilities which, through working with Edinburgh's existing cultural ecosystem, will create opportunities for creative start-ups. The project can act as a bridge between Edinburgh's cultural and educational sectors, providing facilities that create stronger links between the city's cultural heritage and its emerging talent.

Inclusive Growth: *a more cohesive economy that improves the opportunities, life chances and wellbeing of every citizen in Scotland, not only improving outcomes for individuals and households but as a critical driver of economic performance over the long term.*

Cultural activities bring tremendous benefits to those who participate, providing opportunities to develop competencies such as initiative, expressive skills, team-working and leadership, as well as personal health and well-being. In today's Scotland there is not yet equality of access to these kinds of opportunities. Accessibility for all is a central tenet of this project. The Gardens are a hub for formal and informal activity and socialising. As we identify elsewhere in this report, parks create equality of opportunity through the access they provide. The way in which the facilities are funded and managed will mean that the Trust can embed opportunity for all as a central part of its mission.

Internationalisation: *encouraging growth of existing exporters and support new exporters to market through established and new export markets, improving Scotland's position as a place for external investment and business location.*

International businesses and investors invest on the basis of a combination of hard economics and the look and feel of a place. Edinburgh in particular is selling a brand, and is one of Scotland's shop windows. Edinburgh has many great parks, but only one right at its heart. West Princes Street

**SCOTLAND'S
ECONOMIC
STRATEGY**
MARCH 2015



www.gov.scot/economicstrategy

Gardens is central to how Edinburgh is visualised internationally. As investment progresses at the eastern end of the city centre, it is vital that this iconic green space presents an inviting face to the world.

Sustainable Procurement

The Procurement Reform (Scotland) Act 2014 imposes a “sustainable procurement duty” on contracting authorities. It requires the contracting authority to consider how it can improve the social, environmental and economic wellbeing of the area in which it operates, with a particular focus on reducing inequality. It also requires the contracting authority to consider how its procurement processes can facilitate the involvement of SMEs, third sector bodies and supported business and how public procurement can be used to promote innovation.

Public, not private sector bodies are bound by the Act. But the Act provides a benchmark for the delivery of social value and any organisation working in partnership with the local authority, such as the Ross Development Trust, which will wish to follow its intent. Corporate Social Responsibility is now embedded in the strategies of leading businesses, and the Act gives businesses the opportunity to put this into practice in their relationships with communities and the public sector.



CEC, as the landowner and custodian of the Gardens, will look for the Act to be followed. CEC also has sustainability at the heart of its own corporate procurement strategy

Fig 39 – CEC commercial procurement principles

These are the kinds of sustainable procurement theme that the Act has in mind:

- The Living Wage
- Health & Safety at Work
- Procurement of fairly and ethically traded goods and services
- Improving improve the health, wellbeing and education of communities served by the authority
- Prompt payment to contractors and sub-contractors.

The Act requires qualifying contracting authorities (which will include CEC) to prepare and publish an annual procurement report on their compliance with the Act. The first period to be reported on started on 1st January 2017 and the first reports will be published during the course of 2018.

The Trust’s charitable status means that it is already aligned in principle with the objectives of the Act.



Scotland's Performance Framework

The Scottish Government has articulated its purpose as part of the 'Scotland Performs' National Performance Framework⁸⁶:

"To focus government and public services on creating a more successful country, with opportunities for all of Scotland to flourish, through increasing sustainable economic growth."

Guided by 5 Strategic Objectives for Scotland: Wealthier and Fairer, Smarter, Healthier, Safer and Stronger and Greener, 16 National Outcomes have been set which are measured by a range of National Indicators.

The West Princes Street Gardens project can contribute specifically to the following National Outcome:

'We enjoy our built and natural environment and protect it and enhance it for future generations.'

Fig 40 – Greenspace in the city: the view from West Princes Street Gardens to the Old Town

The project has many facets, but can be expected to deliver towards the National Indicators Measurements Set including:

- Improve people's perceptions of their neighbourhood
- Improve access to local greenspace
- Increase cultural engagement
- Improve the state of Scotland's historic sites
- Increase Natural Capital



Each region of Scotland has undertaken to explicitly link their strategic objectives to the National Indicators via Single Outcome Agreements. A Single Outcome Agreement (SOA) is the means by which a Community Planning Partnership agrees its strategic priorities for its place and the outcomes to be delivered by each of the partners in order to successfully deliver them. Edinburgh's most recent Single Outcome Agreement⁸⁷ was geared towards this outcome:

"EDINBURGH is a thriving, successful and sustainable capital city, in which all forms of deprivation and inequality are reduced."

The twin purposes of the West Princes Street Gardens – cultural / creative and greenspace – align with the City's Single Outcome Agreement, which recognises that Edinburgh's built and natural environment are key assets that have a significant impact on economic development and the health

⁸⁶ Scotland Performs: National Performance Framework (March 2016)

⁸⁷ Edinburgh Single Outcome Agreement (2012-15) "SOA3"



and wellbeing of the local population, as well as the role of culture and arts for the city and its communities.

“Edinburgh’s parks and
 greenspaces are already
 recognised as among the
 best in the UK and the
 Green Flag standard
 continues to be developed
 and used as an
 improvement tool”

*City of Edinburgh Council
 Single Outcome
 Agreement*

Tourism

The Scottish Tourism Alliance’s 2020 strategy⁸⁸ for Tourism is Scotland’s major tourism strategy. One of its main goals is to increase overnight visitor spend in Scotland by £1bn (in 2011 prices).

The strategy identifies four main asset groups that Scotland can develop in growing the tourism offer.

1. Nature, heritage and activities
2. Destination town and cities
3. Events and festivals

4. Business Tourism

Each of the category areas resonate with the Capital and the Project. Edinburgh is undoubtedly a destination city, largely through the combination of its history and heritage and its knowledge base.,

The tourism strategy cites customer and visitor feedback that suggest sustained level of both service and high quality attractions are the combination most desired in visitors looking to stay in Scotland.

So where will growth come from?

The 2020 Strategy has targeted growth markets both at home and abroad, grouping visitors in the following categories:

Group	Actual visitor spend (2011) => potential (2020)
“Home turf”: England, Scotland, Northern Ireland, Wales	£3,127m => £3,586m–£4,238m
“Near neighbours”: Scandinavia, Germany, France, Spain, Ireland, Netherlands, Italy	£731m => £875m–£1,035m
“Distant cousins”: USA, Australia, Canada	£414m => £505m–£598m
“Emerging markets”: India, China, Russia, Brazil	£33m => £70m–£83m

Developing our assets

The Tourism Alliance wants “to turn our Tourism Assets, into the more rounded, added value experiences that today’s visitor wants.”

Edinburgh is particularly well placed to grow its Business Tourism, which the strategy identifies as contributing over £800m in visitor spend to the Scottish Economy per annum.

⁸⁸ “Tourism Scotland 2020 The future of our industry, in our hands”



The West Princes Street Gardens is an instantly recognisable signifier for Edinburgh, in a market which relies on rapid indicators to shape visitor behaviour. The business tourist will operate to different space and time constraints from a leisure tourist and first impressions will really matter. Its location means the Gardens can affect perceptions of the city as a destination both positively and negatively.

It is therefore essential for the city's tourism strategy that investment takes place to safeguard historic assets, deal with the maintenance backlog issues and enhance the visitor offer in this heritage setting just below Edinburgh Castle.

Investment in an engaging and interesting building within the Gardens will provide a focal point of interest in the Gardens, to both domestic and overseas tourists, encouraging them to spend more time in the Gardens themselves and also extend their stay in Edinburgh too.

Edinburgh's Tourism Goals

Edinburgh naturally has its own collaborative body to promote and sustain tourism in the city. The Edinburgh Tourism Action Group (ETAG) represents a wide number of stakeholders in the Tourism and Hospitality industry in the City and beyond. The group includes the City Council, National Museums, EICC, Edinburgh Castle, VisitScotland, Edinburgh Cultural Venues Group, UNESCO and Edinburgh World Heritage amongst others.

ETAG have developed a 2020 tourism strategy⁸⁹ to align with the 2020 vision that has been developed nationally.

The Edinburgh 2020 Tourism Strategy sets out three clear and ambitious growth targets:

1. Increase the number of visits and visitors by one third by 2020, from **3.27 million** to **4.39 million** visitors per annum, generating an additional 4.15 million visitor nights - an increase of 3% per annum;
2. Generate an extra **£485 million** per annum by 2020, taking the total visitor spending from £1.015bn to £1.5bn in 2010 prices;
3. Achieve **50% of additional visits during the months of October to March** and reduce the current 40:60 split in visitors to 43:57 between October to March and April to September.

In their 2020 mid-term report⁹⁰ released in late 2016, ETAG summarised the progress so far.

There has been progress in both visitor spend and visitor numbers. Visits by tourists and their spending have grown rapidly. The total spending by visitors staying overnight has increased by 30% from 2010 to 2015. This is faster than in Scotland and the UK. Growth has come from both domestic visitors (33% more than in 2010) and from overseas visitors (27% more than 2010).

Increased visits to the city are on track to meet the 2020 target as of 2015, although increase in average spend is slightly behind.

⁸⁹ Edinburgh 2020: The Edinburgh Tourism Strategy

⁹⁰ Edinburgh 2020 Tourism Strategy: Mid-term Review (September 2016)

Perhaps not surprisingly, the target to proportionately increase the number of visits in October to March, to balance out the very busy summer and festival months, has proved a challenging target. In the period up to 2015, the proportion of visits in these months fell from 40% to 38%. One particular area of concentration highlighted is the January to March period.

The 'mid-term' report does see an opportunity to flex some of the targets but interestingly draws some qualitative further findings that can help to focus progress towards the quantitative targets. The most relevant of these to the West Princes Street Gardens project is around quality of the attractions and surrounding environment:

Visitor experience

While Edinburgh provides a very high level of visitor experience, there are elements that must be improved, particularly such as wi-fi access, wayfinding and the cleanliness and quality of environment. Failure to deliver on these "hygiene factors" is a threat to future growth. Wayfinding, for example, is a particular issue in the Gardens, where the signposting completely fails to signal the connections between the Castle and the Old and New Towns that the Gardens offer.

The report also highlights the growing need for investment in the city's visitor infrastructure, whilst recognising the background of significant and growing pressure.

Business Tourism

The ETAG 2020 report highlights the Business Tourist (or MICE: Meeting, Incentives, Conferences and Exhibitions) as a small but potentially high impact economic visitor to the city and encourages greater co-ordination across EICC, hotel groups and Edinburgh's Marketing and Convention associations.



7. Edinburgh Impact Assessments

This chapter examines three relatively recent impact studies undertaken in Edinburgh that are directly relevant to this report before moving on to our specific analysis.

Two of these studies examine the assessed impact of Edinburgh's cultural assets – both the Festivals and Edinburgh's main venues, in other words, its year-round cultural "infrastructure". It is important to note that both studies exclude input from Edinburgh's residents in some way (for legitimate reasons related to the terms of reference of the studies).

The third looks at the social impact of Edinburgh's green spaces, including Princes Street Gardens. The Gardens were the subject of a specific study in the report, which gives us some useful reference points in assessing the potential impact of investment in West Princes Street Gardens.

Edinburgh's Cultural Venues – Biggar Economics⁹¹

This report focused mainly on the jobs and economic impact generated by the principal cultural venues in Edinburgh. It also provided insight into the collaborative and community programmes and initiatives around engagement and skills development undertaken by a number of the organisations. The report is a useful reference point for the core economic analysis for this project.

[Biggar Economics](#) was commissioned by the Edinburgh Cultural Venues Group⁹², The Audience Business (now Culture Republic) and Scottish Enterprise to assess the economic, educational and cultural impacts of Edinburgh's cultural venues.

The report concluded that Edinburgh's cultural venues made a significant contribution to both the Edinburgh and the Scottish economies, supporting over 5,000 full time equivalent (FTE) jobs and £194 million Gross Value Added (GVA) in Scotland, of which over 3,200 FTE jobs and £156 million GVA were in the Edinburgh economy.

There were over six million visits to Edinburgh's Cultural Venues in 2013-14. Edinburgh's Cultural Venues hosted in 2013-14 almost 1,600 visual and performing arts, films, exhibitions and shows and over 6,100 programmed performances. The proportion of visits directly attributable to the Festivals is provided on a monthly basis, as shown in the table below⁹³: This shows that the overlap is relatively limited; the peak month, August, shows 23% of visits to cultural venues in Edinburgh attributable to the Festivals, but averaged over the year, the proportion is just 5% or 300,000.

It is also a small proportion of the estimated 4.5m attending Edinburgh's festivals (see below).

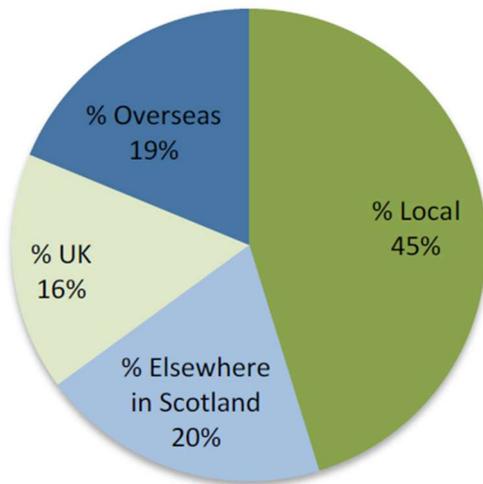
Based on data provided by the venues themselves, the report produced the following visitor residence breakdown:

⁹¹ Edinburgh's Cultural Venues Impact 2013 – 14, Biggar Economics 6th November 2014

⁹² The Edinburgh Cultural Venues Group (ECVG) is a consortium of the city's key publicly funded cultural organisations, which came together in 2013 to maximise the effectiveness, appeal, and reach of Edinburgh's year-round cultural offer. The Group currently includes eight organisations: the Filmhouse, Festival City Theatres Trust (the Festival and King's Theatres), National Museums Scotland, the Queen's Hall, the Royal Lyceum Theatre, the Traverse Theatre, the Usher Hall, and the National Galleries of Scotland.

⁹³ See note 139, p7

Fig 41- Residence of attendees by percentage of attendance⁹⁴



Spending by Edinburgh residents was excluded from the analysis because of the difficulty in demonstrating additionality. Visitor spend for the National Museum of Scotland and National Galleries Scotland was analysed separately because of the materially different visitor profiles for these venues.

The average total spend per visitor in venues excluding the Museum and Galleries was £14.50, of which £3.71 was calculated as additional to Edinburgh and £1.56 additional to Scotland.

Edinburgh’s Cultural Venues directly employed about 1,000 people (FTEs)⁹⁵.

Visitor expenditure is just one element of the additional economic value generated by Edinburgh’s cultural venues. Total additional spend and the resultant GVA analysis is a combination of the direct impact of the venues themselves on the local economy, visitor spend, supplier spend and staff expenditure in the local economy.

The total additional spend, GVA and jobs is calculated by the Biggar report combining estimated figures for all of these elements. The results are summarised in the table below⁹⁶:

	Additional Spend	GVA	Jobs (FTE)
Edinburgh	£129m	£156m	3,204
Scotland	£113m	£194m	5,115

Collectively, Edinburgh City Council, Scottish Government and Creative Scotland spent £42 million supporting the activity of Edinburgh’s Cultural Venues, which generated an economic impact of £194 million. So, for every £1 invested, the report calculated that £4.62 was generated for the Scottish economy.

We should note the difference in the multiplier effect between additional spend and GVA when comparing Edinburgh (the multiplier is 1.21x) with Scotland (the multiplier is 1.72x). Looking at the detail of the report, we can see that this difference arises principally as a result of staff and supplier expenditure, much of which appears to be outside the City of Edinburgh itself.

This can be rationalised by the fact that a city’s economic boundaries are not defined by its administrative area.. Many of the venues’ employees will be resident outside the city boundaries

⁹⁴ See note 129, p9

⁹⁵ See note 129, p12

⁹⁶ Ibid, pp11 - 12

and commute, while suppliers are also likely to do business within a radius surrounding Edinburgh. However, the industry comparables in the Scottish Government Input : Output tables are more in line with the Edinburgh multiplier⁹⁷. The multiplier of 1.72 in the Biggar report is significantly higher.

In this report, we have chosen to regard the City Region as the determining area for economic impact – the nature of the relationship between Edinburgh and surrounding regions makes the city boundary an arbitrary cut-off in economic terms.

Edinburgh Festivals Impact Study - BOP

The BOP report⁹⁸ estimated that the economic impact of the Festivals was £280m in Edinburgh and £313m in Scotland, representing a 19% and 24% increase respectively, on the figures reported in the previous report in 2010⁹⁹. They estimated that 5,660 new FTE jobs were supported in Edinburgh and 6,021 in Scotland compared to 5,047 and 4,757 respectively in 2010.

It might be assumed that there is a significant degree of overlap between activity reported at Edinburgh's permanent cultural venues and the Festivals. Although the Biggar report doesn't explicitly analyse Festival activity, it does show Festival activity separately in a monthly chart¹⁰⁰. The input figures are not available, but assuming the chart is to scale, it suggests that the proportion of total attendance at the venues accounted for by the Festivals is not that material - it appears to be around 5%.

So in assessing the total value in terms of jobs and GVA created by the cultural sector in Edinburgh, the figures from the two reported could to a large extent be combined, subject to a relatively minor adjustment.

The surveys undertaken by BOP as part of this report underlined the intangible impact of the Festivals on the life of the City. BOP surveyed audience members and delegates but not members of the general public who were not attending festival events.

The audience surveys received a very high response rate relative to the sample size and almost twice the volume of responses received for the 2010 study, an encouraging increase in the level of engagement. 29,273 audience surveys were collected across the 12 Festivals and 1,091 delegate surveys were collected at the Fringe, which were included as part of the overall economic impact calculations.

The high-level results give some strongly positive messages about the impact of festival events:

- 92% of respondents said that the Festivals had given them the chance to see something they would not have otherwise get to see.
- 92% of respondents agreed that the Festivals were 'must-see' events.

⁹⁷ The GVA multiplier for "Cultural Services" (SIC 91) in the Input : Output tables is 1.29 for 2013

⁹⁸ Edinburgh Festivals 2015 Impact Study, BOP Consulting

⁹⁹ See note 36.

¹⁰⁰ See note 129, p7

- 89% of local festivalgoers agreed that the Festivals increased people's pride in Edinburgh as a city.
- 94% of respondents said that the Festivals are part of what makes Edinburgh special as a city.

Two of the questions received a somewhat lower level of positive response. 68% of respondents said that attending the Festivals had made them more likely to attend another cultural event, while 57% of respondents said that the Festivals were events that 'bring the community together'.

The report also said that Festival visitors were now spending more nights elsewhere in Scotland than in 2010, with the Festivals' role as sole motivation for travel increasing in significance.

Further analysis of the BOP figures, however, suggests a nuanced picture. The expenditure table below is drawn from the accompanying technical report¹⁰¹:

Type of Visitor	Composition (%) 2015	Composition (%) 2010	Av. Daily exp. per person (2015)	Av. Daily exp. per person (2010)
Local	55.6	42.5	£17.3	£13.8
Day visitors (from elsewhere in Scotland)	14.0	18.9	£34.2	£28.1
Day visitors (from outside Scotland)	1.3	1.8	£28.7	£38.5
Staying visitors (from elsewhere in Scotland)	4.5	5.6	£102.8	£80.7
Staying visitors (from outside Scotland)	23.7	31.2	£103.7	£104.7
Simple average			£57.3	£53.2
Weighted average			£44.3	£49.1

We can see the weighted average spend per person has declined from £49.10 in 2010 to £44.30 in 2015. This appears to be because, while the spend per person amongst local visitors has increased, the spend from staying overseas visitors (higher value on a per capita basis) has declined slightly.

But the presentation of the data in this way may understate the scale of the decline. While an increase in local attendance can be seen as positive from a broader social perspective, it comes at an economic cost. Further analysis reveals that, although overall attendance has increased by 6% between 2010 and 2015, non-local attendance has declined by 14% over the same period and attendance by staying visitors from outside Scotland has declined still further – by 19%.

¹⁰¹ Edinburgh Festivals 2015 Impact Study Technical report (BOP Consulting)



By calculating the difference in overall spend from outside Scotland between 2010 and 2015, we can see a decline of over £28m in spend from outside Scotland – a fall of 20%. This is illustrated in the table below.

	2010	2015	% change
Total attendance:	4,272,228	4,537,937	6%
Local attendance	42.50%	55.60%	
Non-local attendance	2,456,531	2,014,844	-18%
Staying attendance from outside Scotland	31.20%	23.70%	
Staying attendance from outside Scotland	1,332,935	1,075,491	-19%
Spend per head from outside Scotland	£104.70	£103.70	
Aggregate spend from outside Scotland	£139,558,309	£111,528,424	-20%

Notwithstanding the headline increase in GVA reported by BOP, this would suggest that Edinburgh's position as an international city of culture may actually have declined in recent years. It is not possible to deconstruct BOP's GVA analysis from the published reports (which showed that GVA for Edinburgh and Scotland had *increased* by 19% and 24% respectively). However, the simple measure of expenditure from outside Scotland suggests there may be some cause for concern going forward if the current strategy is based on the belief that the recent period has been one of uninterrupted growth.

On the other hand, the finances of the Festivals themselves appear to be reasonably sound. A summary is provided in the table below.

Income Sources of Edinburgh Festivals			
	Earned income	Grant income	All income
2005/6	13,865,938	6,748,716	20,614,654
2009/10	17,796,009	10,796,529	28,592,538
2014/15	24,095,796	11,999,992	36,095,788
9-year incr. from 2005/6	74%	78%	75%
4-year incr. 2005/6 - 2009/10	28%	60%	39%
5-year incr. from 2009 /10	35%	11%	26%

source: *Thundering Hooves 2.0*

This table shows that the proportion of “earned” income generated by the Festivals (as opposed to unearned, or grant income) has been broadly stable at around 2/3 of their total income since 2006 / 6¹⁰², with earned income returning to 67% of the total after dipping to 62% in 2009 / 10.

¹⁰² Edinburgh Festivals Thundering Hooves 2.0 (“Thundering Hooves 2.0”)– A Ten Year Strategy to Sustain the Success of Edinburgh's Festivals, May 2015 pp38 - 39



Total income generated by the Festivals has increased by 75% (from £20m to £36m) in the same period. This is a significant increase in real terms – RPI over the same period was around 34%.

Certain trends within this overall figure are worth noting:

- The biggest increase in grant income comes in the 4 years of this period, largely before the global financial crisis
- The opposite is true for earned income, which suggests that the Festivals have adapted to changing financial circumstances

Grant income, on the other hand, appears to have stagnated over the past three years.

If we aggregate the figures from the Biggar and the BOP reports (the Biggar report infers that there is very little overlap), this suggests that there are about 10m visits to “cultural events” in the City each year: around 6m to Edinburgh’s year-round “cultural infrastructure” and around 4m to Edinburgh’s Festivals.

The Impact of Green Space

The main focus in this chapter has been on the impact of cultural activities. Like cultural assets, green assets in cities tend to be viewed as intrinsically good, but their specific impact is difficult to quantify. The idea that urban green spaces should generate specific individual and social benefits goes back to the genesis of public parks in the 19th century.

In the past decade, further work has been undertaken to codify, if not quantify the benefits of urban green space and public spaces. Much of this, however, has taken the form of literature reviews, probably because primary research in this area, which largely depends on forms of direct contact with users and other stakeholders and is relatively costly to undertake. It is also difficult both to isolate the impact of greenspace from other factors in people’s lives and to generalise from the findings of specific pieces of research.

[Greenspace Scotland](#), in collaboration with the University of York, undertook a comprehensive literature review, in 2007¹⁰³, covering 87 studies. The report concluded that:

- Better health is related to greenspace regardless of socio-economic status
- The attractiveness or quality of greenspace is an important determination of greenspace use
- The more time people spend in outdoor greenspaces, the less stressed they feel, regardless of age, gender, and socio-economic status
- Public perceptions of greenspace are generally positive, albeit tempered by fears of crime and for personal safety
- Greenspaces bring people of different backgrounds and communities together

¹⁰³ “ the links between greenspace and health: a critical literature review” Greenspace Scotland & the University of York, October 2007



A research project in Japan specifically analysed the impact on longevity of having green, walkable spaces¹⁰⁴. The report looked at the five-year survival rate of 3,144 people born in 1903, 1908, 1913, and concluded that living in areas with walkable green spaces positively influenced the longevity of urban senior citizens independent of their age, sex, marital status, baseline functional status, and socioeconomic status.

Systematic collection of data about people’s use of green and public spaces would be extremely useful to a wide range of public and private bodies. A project such as the West Princes Street Gardens provides an opportunity to build in the mechanisms to do this from the outset, to provide empirical evidence of how people can and should use these spaces.

Social Return on Investment of Edinburgh’s Parks and Greenspaces

In 2014, the City of Edinburgh Council undertook a Social Return on Investment (“SROI”) analysis of Edinburgh’s parks and greenspaces¹⁰⁵. Using financial proxies, it concluded that for every £1 invested in Edinburgh’s parks, a return of £12 was generated.

The results of the 5 studies were then combined with population data obtained from 5000 face-to-face interviews as part of the Edinburgh People’s Survey¹⁰⁶ to give an estimate of the value of services delivered in all 142 of Edinburgh’s parks.¹⁰⁷ Two major absences that result from using the EPS, however, are children (which is interesting, given the emphasis placed on children’s welfare by Singapore) and visitors to the city. The report calculated that, for Princes Street Gardens, there was a £17 return for every £1 invested. This was derived by calculating an aggregate figure for different kinds of benefit (such as improved health and wellbeing, local economic benefits, educational benefits, impact on social cohesion and so on) and dividing it by the amount spent by the Council on the Gardens.

The key figures used for Princes Street Gardens are summarised in the table below:

Princes Street Gardens SROI Analysis	
Revenue spend (2013/14)	£577,444
Capital (2013/14):	£57,556
Total “investment”:	£635,000
Estimated visits a year:	2,733,000
Individuals attending events and activities:	1,606,000
Schools / nurseries attendance:	4,000
Employees visiting the Park:	5,000
Social return on investment per £1 invested	£17
Estimated visitor spend (contribution):	£9.68
Est. value to organisations per person attending events:	£3.90
Total Social Return	£10,960,454

¹⁰⁴ “Urban residential environments and senior citizens’ longevity in megacity areas: the importance of walkable green spaces”, T Takano, K Nakamura, M Watanabe, May 2002

¹⁰⁵ Summary report: “The Value of City of Edinburgh Council’s Parks”

¹⁰⁶ http://www.edinburgh.gov.uk/info/20029/have_your_say/921/edinburgh_people_survey

¹⁰⁷ Technical report: “Calculating the Value of Edinburgh’s Parks”



The study estimated there were about 2.7m visits to Princes Street Gardens annually (both East and West). We haven't been able to find a way of corroborating this figure, but our analysis is based more on the potential additional visits that this investment could unlock, specifically with regard to the West Gardens. In terms of building on the estimates that this SROI report uses, it might be worth considering how technology could be used (e.g. sensors) to build the evidence base for visitor numbers.

While the work that this report does to capture and frame the kinds of social benefit that greenspaces can deliver, the SROI calculation itself produces results that can look counter-intuitive and need to be treated with caution.

The denominator in the calculation - the "investment" element - does not represent investment in the accepted financial sense of the word. It is principally routine maintenance. All other things being equal, as the Council continues to reduce spending on parks, reported SROI will continue to rise until persistent underspend starts to have a material effect on the ability of people to use these amenities. So the SROI calculation in this report is not telling the whole story. A financial equivalent would be to assume a value for the amortisation of "natural capital" that is the Gardens - a difficult exercise, certainly, but without which the denominator is seriously understated.

It is important to recognise that there are no standard methodologies for calculating SROI. For this reason, transparency is a fundamental principle and the technical report is careful to provide sources for its calculations.

The SROI ratio varies significantly, of course, as the denominator changes. It is difficult to say how meaningful this ratio is without benchmarks or time comparisons, but if the SROI calculation is revisited annually, that might start to build more insights into the key factors driving these outcomes.

In conclusion, applying a one-off SROI assessment doesn't look particularly meaningful, other than as a general statement that it is a good thing to spend money on parks¹⁰⁸.

¹⁰⁸ The summary report admits as much in its conclusion, when it comments on survey responses: "When asked to place a value on their park the most common response was "it's priceless".

8. Demand Assessment



Fig 42 – Westwards along Princes Street, 1959

Estimating how many people this project is likely to affect, and how is key to assessing the impact of this project. The core economic assessment effectively generates its own estimates through the use of statistical multipliers, although the viability of the project is still dependent on an alignment between the project scope and the impact population.

But wider impact is entirely dependent on usage assumptions and understanding the “addressable market” or the cohort of people that provides the potential source of users.

During the course of our research, we have identified that the various methodologies used for counting people are likely to differ significantly according to the purpose served. This means that our demand assessment remains very much a process of estimation rather than anything more systematic and rigorous.

This chapter is a summary of the available volume data that is relevant to the project. This data essentially takes three forms:

Peripheral footfall: the volume of people in areas adjacent to the West Princes Street Gardens amongst whom we might either expect visitors to the Gardens and people for whom these facilities might influence their decision to be in the area.

Park footfall: the volume of people recorded informally in the Gardens, from whom we might expect a level of economic spend and who are likely to benefit in other ways (increased physical activity, greater levels of socialisation, etc.).

Catchment: the groups from whom we might expect attendance at specific organised events within the Gardens.

Each of these are considered in turn below.

Peripheral footfall

Visitors to Edinburgh

The latest available visitor numbers from VisitScotland for Edinburgh are summarised in the table below. They report that there were over 4m visits to Edinburgh in 2015, of which 2.5m were from other parts of Great Britain, including Scotland and 1.6m from overseas. This compares, for example,

with a reported 2.3m GB and 1.3m overseas visitors in 2006, showing a 13% increase in GB visitors and a 23% increase in overseas visitors over the past decade¹⁰⁹. It is worth bearing in mind that these figures are an approximation¹¹⁰.

While the average expenditure per trip for overseas visitors is higher at £425 (compared with £335 for England only and £272 for Scotland), the average spend per night is higher for GB visitors than for overseas visitors. This may be due to a greater propensity towards retail expenditure from GB visitors, Edinburgh not (yet) being a major retail destination for overseas visitors. It does suggest that the cohort of visitors from England is particularly valuable to Edinburgh.

Visitor data and spend in Edinburgh, 2015				
Scotland	England	GB	Overseas	Total
Visits				
673,000	1,798,000	2,471,000	1,590,000	4,061,000
Expenditure				
£183,000,000	£603,000,000	£786,000,000	£676,000,000	£1,462,000,000
Spend per trip				
£271.92	£335.37	£318.09	£425.16	£360.01
Duration of stay (nights)				
		3	4.5	3.59
Spend per night				
		£106.03	£94.48	£100.36

Shopping data

[Essential Edinburgh](#), central Edinburgh's Business Improvement District, has been producing year-round footfall data for a number of years in a monthly bulletin called Essential Trends. This provides a useful trend analysis, in terms not only of overall numbers but also of how these numbers have changed in different locations. The locations used to measure footfall are concentrated at the central – eastern end of the city centre on the three parallel shopping streets (George Street, Rose Street and Princes Street), plus one point near Waverley Station, one point east of Princes Street and two points in the Old Town – one relatively to the west (Grassmarket) and one parallel with the eastern end of Princes Street (at the North Bridge).

There is only one data collection point on Princes Street - outside Marks & Spencer, which is two thirds of the way down Princes Street going from west to east.

Data was collected in Shandwick Place (i.e. at the western tip of the West Princes Street Gardens) until April 2014, at which point it appears to have been discontinued.

A continuous data-set is available for 9 locations (including Princes St M&S) from the Essential Edinburgh website from July 2013. Data appears to have been collected from a year or so previously,

¹⁰⁹ VisitScotland data cited in City Cultural Venues Study, PMP, March 2009, p75

¹¹⁰ Curiously, the data in the VisitScotland report "Tourism in Scotland's Regions 2015" says there were no visitors to Edinburgh from Wales in 2015, which seems unlikely, particularly as that year's Six Nations fixture between the countries was played at Murrayfield.

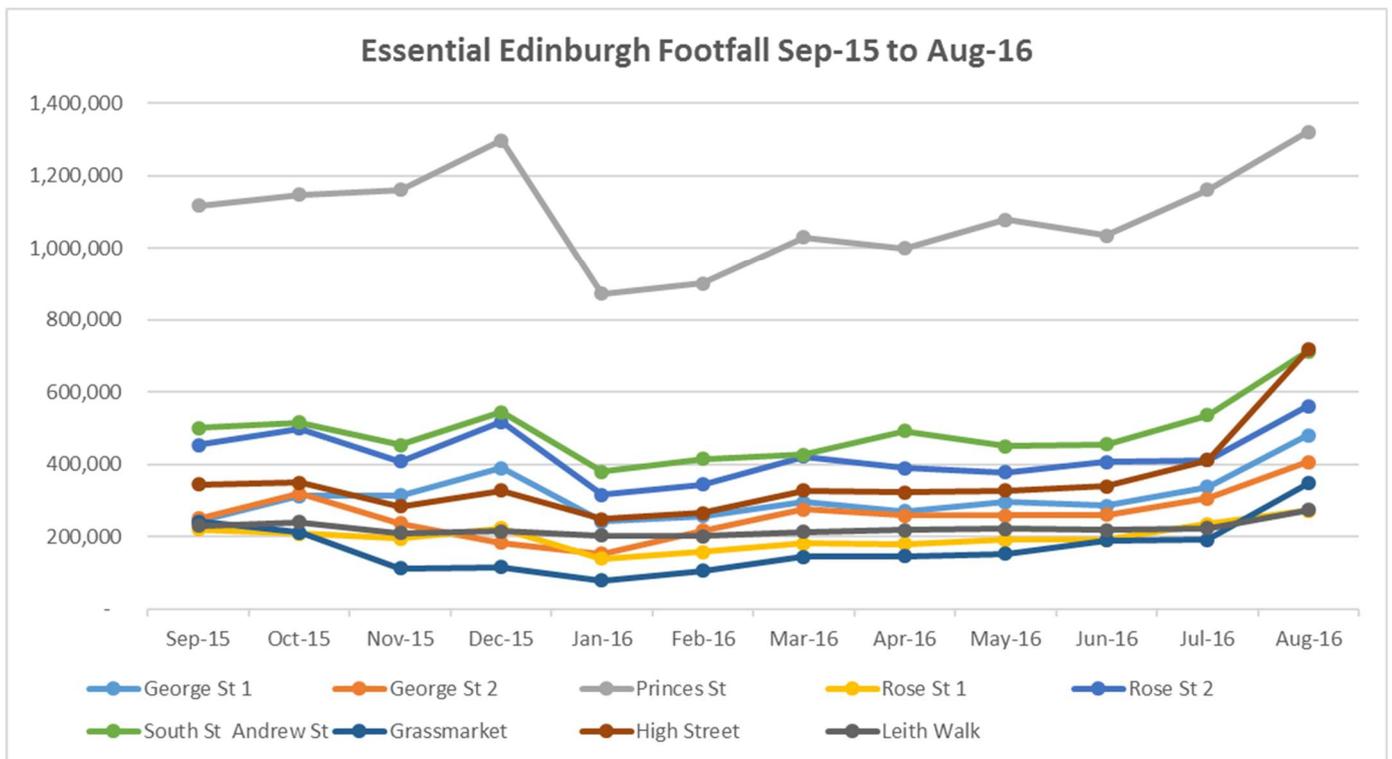


but it has not been possible to gain access to the data. Nevertheless, over three years' continuous data exists in the public domain, from July 2013 to August 2016, inclusive. A complete data-set has not been published since September 2016 (November 2016's Essential Trends' data was incomplete for George St).

The key points to note are as follows:

Princes Street consistently records the highest footfall throughout the year. The total footfall for the 12-month period outside M&S in Princes Street was around 13.1m, more than double any other location. The second-placed location was South St Andrews Square, with around 5.9m. All locations follow a similar and predictable "double spike" pattern – in August and December. This is illustrated in the chart below.

Fig 43 – Footfall in central Edinburgh



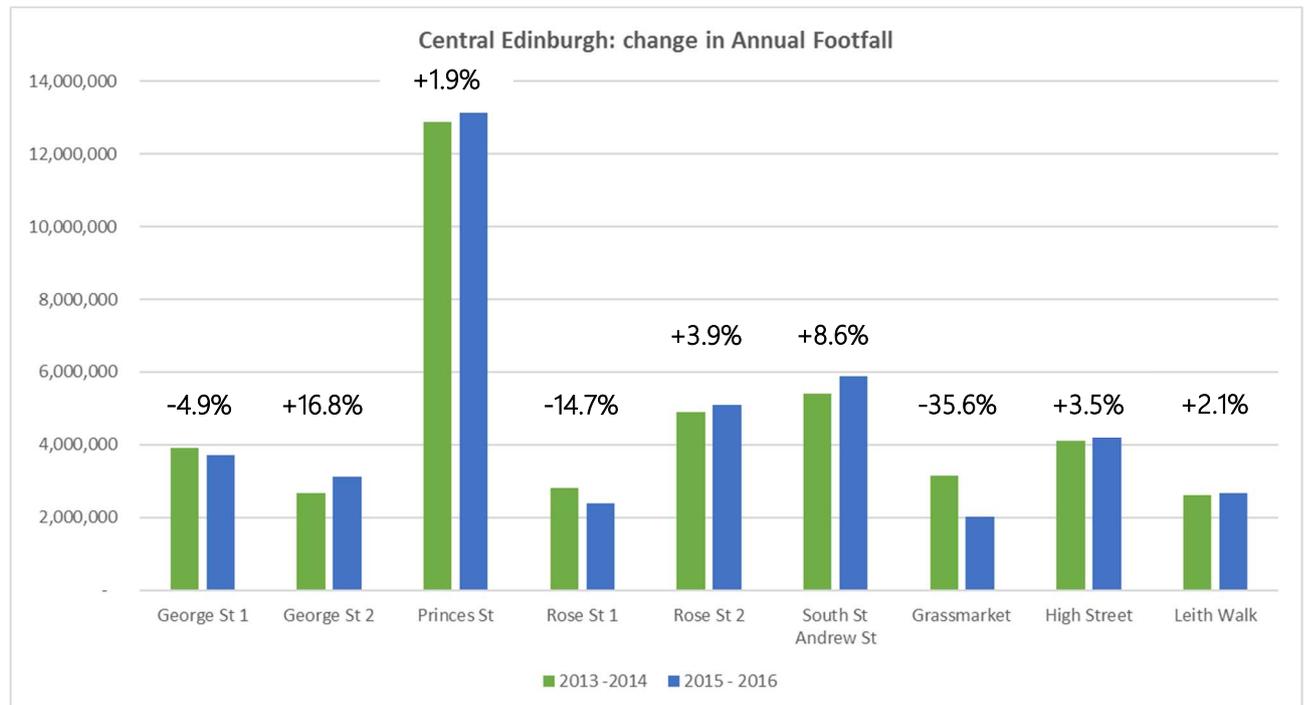
A comparison with a two-year gap shows a consistent picture of eastern growth and western decline, even over this relatively short period. This is illustrated in figure 33 below, where we can see a significant shift towards the eastern locations on George Street and Rose Street, where location 2 (east) fares much better than location 2 (west) in both cases. South St Andrew Street, also at the east end of the central shopping district, shows the second largest growth in footfall. The Princes Street location (bearing in mind this is nearer to the east than to the west end) also shows modest growth.

It appears, then that the centre of gravity in central Edinburgh is moving fairly rapidly eastwards. This is likely to be accelerated with the completion of the new Edinburgh St James's Centre in 2020.



The decline in footfall in the Grassmarket is startling. It is not within the scope of this report to examine the causes behind this, but an eastward trend would mean that this area, positioned west of centre behind the Castle Rock, becomes progressively more detached from the concentration of commercial activity.

Fig 44 – Footfall in central Edinburgh – change over two years



It is unfortunate that there is no data-point on Princes Street further west than M&S, but for the purposes of our analysis we will use this figure as the starting point for comparison with other activity data relating to the Gardens.

Park Footfall

It is not easy to estimate the number of visitors to a free and open space such as the Princes Street Gardens, although the technology now exists to do this much more effectively. The best available figure we seem to have at present is from CEC’s assessment of SROI in the city’s parks¹¹¹, which estimated that there were 2,733,000 annual visitors to Princes Street Gardens. However, we have not been able to correlate this figure which may have been drawn from another report on 4 Edinburgh parks, which is not publicly available, from Carrick Associates. We wonder, for instance, if the figures predate the now annual extended winter market in East Princes Street Gardens.

It seems that, if this figure is correct, it is likely to include all visitors to the Gardens, not just residents.. We don’t know how the visits are distributed between the East and West Gardens, but it seems clear that a high proportion of these visitors at present are concentrated in the East. ..

¹¹¹ See: “Calculating the Value of Edinburgh’s Parks” notes 164 & 165



The same report estimated that 1,606,000 people visited the Gardens as a result of some organised activity in the year. Intuitively, this seems high. Assuming most, if not all of these organised events would be in the West Princes Street Gardens, organised events would be 73% of total visits to the Park, which seems unlikely¹¹². This underlines the need for robust and broadly based datasets in this area.

For the purposes of this report, our primary interest is in the incremental change in visitor numbers that the investment described in this report can deliver and this is covered later in this section.

General Catchment

The principal “catchment” that we are concerned with is the catchment for the cultural events that will be hosted by the Ross Bandstand. As we have seen, there essentially two layers to the City’s cultural offer – the permanent cultural “infrastructure” of venues and year-round performances and the periodic events that collectively comprise the Edinburgh Festivals, which give the City a huge and seasonal boost to cultural activity.

In the PMP Report¹¹³, the key characteristics of the Edinburgh catchment(s) were defined as follows:

- 461,842 people within 30 minutes of Edinburgh City centre and 1,779,745 people within 60 minutes of the City centre
- Edinburgh catchment area was thought to be significantly smaller than that of comparator cities that deliver and sustain arenas and/or multiple theatres
- the smaller catchments exhibited a number of characteristics indicative of a higher propensity to attend arts/cultural events – a high proportion of ABC1 social groups, above average female percentages, high levels of MOSAIC groups A and E¹¹⁴, and a relatively young population
- at catchments beyond 45 minutes, the demographic profile more closely resembled the national average
- there was substantial overlap (circa 50%) between the catchments of Edinburgh and Glasgow.

Catchment for cultural sub-elements

The PMP report also provided an assessment of the expected catchment for cultural “sub-elements” – different types of cultural experience. This analysis was based on surveys overseen by the Scottish Arts Council which reported claims by adults to have attended particular types of cultural event in the preceding 12 months and modified to account for Edinburgh’s population size and demographic

¹¹² Technical Report: Calculating the Value of Edinburgh’s Parks, p76

¹¹³ City Cultural Venues Study, PMP, March 2009

¹¹⁴ A = ‘Symbols of success’; typically people with rewarding careers who live in sought after locations, affording luxuries and premium quality products. E = ‘Urban intelligence’; typically young, single and mostly well educated, cosmopolitan in their tastes and liberal in attitudes

profile. While not holding itself out to be a prediction of attendance at specific events, the data provides an insight into the propensity of people within a particular location to attend certain types of cultural events. Clearly it does not allow for changes in demographic profile nor for increased demand resulting from better facilities or greater frequency of events, but the analysis is instructive, nonetheless. The summary figures are provided below.

Propensity to attend cultural events in Edinburgh ¹¹⁵	
Population of Edinburgh	494,937
<i>Potential annual attendance at:</i>	
Plays	147,226
Opera	53,817
Ballet	50,584
Contemporary Dance	95,779
Classical Music	81,603
Jazz	46,607
Art galleries / Exhibitions	158,456
Dance	141,896

This approach appears to have broadly correlated with PMP's own assessment based on drive-time catchments (predominantly within a 30-minute radius).

Festivals

The table below provides a breakdown of visitor numbers to Edinburgh's festivals:

Principal Edinburgh Festivals		
Festival	Latest Dates ¹¹⁶	Estimated visitor numbers ¹¹⁷
Scottish Storytelling Festival	21–31 October 2016	23,000 ¹¹⁸
Edinburgh's Hogmanay	30 December – 1 January 2017	75,000 ¹¹⁹
Science Festival	1–16 April 2017	130,000 ¹²⁰
Beltane Fire Festival	30 April 2017	12,000 ¹²¹
Imagine	27 May–4 June 2017	10,000 ¹²²
Film Festival	21 June–2 July 2017	64,960
Jazz & Blues Festival	14–23 July 2017	67,500
Art Festival	27 July–27 August 2017	297,725
Festival Fringe	4–28 August 2017	2,298,090
Royal Edinburgh Military Tattoo	4–26 August 2017	220,000

¹¹⁵ City Cultural Venues Study, PMP, March 2009, Table 5.2

¹¹⁶ <https://edinburghfestival.list.co.uk/festivals/>

¹¹⁷ Includes estimated attendances at ticketed as well as non-ticketed events. Figures in bold are from 2015 and can be found in the report to CEC's Culture and Sport Committee, Tuesday, 30 November 2015 (item 7.4)

¹¹⁸ <http://www.tracscotland.org/festivals/storytelling-festival/about-the-scottish-international-storytelling-festival> Estimate for 2013

¹¹⁹ From: Edinburgh's Christmas and Edinburgh's Hogmanay Key Performance Indicators 2015/16 report to 23 August 2016 CEC's Culture and Sport Committee, Tuesday, 30 November 2015 (item 7.8)

¹²⁰ Source: Edinburgh International Science Festival Annual Review 2015–2016

¹²¹ <https://edinburghfestival.list.co.uk/festival/edinburgh-beltane-fire-festival/>

¹²² <http://www.imagine.org.uk/archive/festivals/>



International Festival	4–28 August 2017	441,294
Book Festival	12–28 August 2017	349,749
Edinburgh Mela	Postponed	28,550

The Festival table above sums to just over 4m people. The report on Edinburgh’s festivals commissioned from BOP in 2015¹²³ counted an aggregate attendance of 4,537,937 across the 12 main Edinburgh Festivals. This was compared with 4,272,228 in 2010, an increase of just over 6%. It is not surprising that there is some variance in the reported numbers and it is certainly possible to get a sense of the scale of Edinburgh’s Festivals from this analysis – also the predominance of summer festivals and the Fringe in particular.

For a broader indication of visitor numbers, these are the main Edinburgh attraction visitor numbers for 2015¹²⁴

Edinburgh Castle	1,568,508
National Museum of Scotland	1,567,310
Scottish National Gallery	1,377,710
Royal Botanic Gardens	889,420
National War Museum Edinburgh	601,074
Royal Yacht Britannia	314,600

What impact could the West Princes Street Gardens Project have on numbers?

Without extensive primary research, it is only possible to speculate on the effect that investment in the Gardens will have on visitor numbers. The purpose of this investment is specifically to draw more people to the Gardens, by making it a more attractive open space, providing the facilities to allow a much more extensive range of cultural and social activities to take place in the Gardens and creating more of a destination by investment in the Fountain and the Bandstand. It therefore seems reasonable to assume that visitors will be attracted to the Gardens in significantly greater numbers as a result of this programme of investment.

With the right kind of attraction, it is clearly feasible to achieve a significant increase in visitor numbers, as the Kelpies at the Helix near Falkirk demonstrates¹²⁵. West Princes Street Gardens has the economic advantage of being located near places to spend money.

It would be difficult to argue that investment in the Gardens alone is likely to draw new visitors to Edinburgh, so the basis on which the wider economic impact assessment is made in the following chapter is that more people who are already visiting Edinburgh will include the Gardens in their itinerary. The economic benefits will derive from a higher level of expenditure which may be modest on a per capita basis, but will be compounded by the visitor numbers (by visitors we mean both residents of Edinburgh and people visiting from outside Edinburgh).

¹²³ Edinburgh Festivals 2015 Impact Study Final report (BOP Consulting)

¹²⁴ Edinburgh by Numbers 2016 – City of Edinburgh Council publication

¹²⁵ Now Scotland’s 9th most visited attraction. See <https://www.visitscotland.com/blog/culture/most-visited/>



Assessing Economic Contribution

The Trust has assessed demand for the direct cultural and food and drink services within the West Princes Street Gardens boundaries and we fully expect this offer to attract a wide cross-section of user – the local community, domestic and overseas visitors, day tourists as well as business tourists. The economic effect of the Trust’s operational activities is discussed further in Chapter 9.

In looking at the sources current of demand and volume, the headline figures are useful to estimate when planning for available facilities and routes, but it is recognised that as free to access public park, many visitors may simply linger slightly longer than they previously would have done.

There will be an increase in economic contribution from a proportion of those new visitors to the Gardens. For the purposes of the economic impact assessment it has been assumed an element of the existing ‘casual’ and new visitors who may not directly use the facilities within WPSG, will contribute in other ways through spending on leisure activities in the nearby area (Princes Street and surround).

As a guiding principle, we have utilised VisitBritain’s categorisation of Day-Tripper from their Annual GB Day Visitor Statistics 2015¹²⁶. They refer to ‘3 hour+ Leisure Day Visits’ where the visitor is taking part in one or more of the following activities:

- Visiting friends or family for leisure
- ‘Special’ shopping for items that you do not regularly buy
- Going out for a meal
- Going on a night out to a bar, pub and/or club
- Going out for entertainment – to a cinema, concert or theatre
- Undertaking outdoor leisure activities such as walking, cycling, golf, etc.
- Taking part in other leisure activities such as hobbies, evening classes, etc. (outside of your home)
- Taking part in sports, including exercise classes, going to the gym, etc.
- Watching live sporting events (not on TV)
- Going to visitor attractions such as a historic house, garden, theme park, museum, zoo, etc.
- Going to special public event such as a festival, exhibition, etc.
- Going to special events of a personal nature such as a wedding, graduation, christening, etc.
- Going on days out to a to a beauty or health spa/centre, etc.
- Going on general days out/to explore an area
- Going on day trips/excursions for other leisure purpose not mentioned above

¹²⁶ https://www.visitbritain.org/sites/default/files/vb-corporate/Documents-Library/documents/England-documents/gbdvs_annual_report_2015_13.06.16.pdf

We have assumed that some new visitors will become a 'leisure visitor' and some existing footfall will be encouraged to extend their stay in the City Centre to more than 3 hours, taking in leisure activities above that they previously would not have done.

Further explanation of the methodology and impact assessment is available in the next chapter.



9. Impact Assessment

“Since the rise of Silicon Valley through the 1980s and the birth of the digital age there has been a fascination with the characteristics of highly creative, innovative regions...Policy is now increasingly about creating the enabling conditions for innovation in chosen places and spaces, hotspots, clusters, cities, regions.”

Bill Sharpe and Graham Leicester – Producing the Future

Describing and valuing the impact of cultural, heritage and green assets

has exercised many minds over the past three decades. The body of research is voluminous and it is not possible to do any more than scratch the surface in this report. A more detailed exposition of how we have developed an approach for this project is included in Appendix B. As a preamble to this chapter, we have extracted the four main lines of thought over this period that have influenced our thinking on impact assessment, in order to provide the context for our approach. These four “threads” are:

1. Economic value
2. Social value
3. Creative value
4. Future value

Each of these is briefly discussed below with reference to one relevant report.

Economic Value

Among the earliest systematic research programmes in this area was John Myerscough’s **The Economic Importance of the Arts in Britain**, published by the Policy Studies Institute in 1988. At the time, it was important to develop an economic rationale for the arts. Using primary survey-based research, the objective of this programme was to focus on the core economic impact of the arts, through three regional case studies: Merseyside, Glasgow and Ipswich.

Myerscough established the principle that there was a “multiplier effect” in the local economy from the arts. In other words, spending on the arts meant additional spending elsewhere in the economy. This multiplier effect appeared to be more pronounced where there was an arts “ecosystem” (our word, not his). For example, the multiplier in Glasgow was higher than in Ipswich. Although the arts and culture landscape has changed in many ways since then, the multipliers that he calculated 30 years ago are not that different from the latest industry multipliers produced by the Scottish Government, as this table shows:

Income Multipliers	
Glasgow Museums & Galleries – Myerscough	1.20
Glasgow Theatres & Concerts – Myerscough	1.18
Cultural Services (91) SG Input : Output Tables 2013	1.20

One thing has changed since then - the proportion of household spend attributable to culture and leisure. Myerscough reported that consumer spending had remained roughly constant on culture and leisure between 1974 and 1984 (as a percentage of household expenditure) - about 5.4%¹²⁷. Today it is around 13%¹²⁸.

Social Value

Next, it was argued that the impact of the arts should be seen in social, rather than economic terms. In 1997, a report emerged, entitled **"Use or Ornament? The Social Impact of the Arts."**¹²⁹. This examined the social impact of participation in the arts. The argument was that focusing on the economic impact of the arts was missing the point in two respects, namely that an economic analysis was superficially financial rather than being about how society's resources were managed and secondly that the arts is not about wealth creation but about creating "a stable, confident and creative society"¹³⁰.

Published shortly after the new Labour government came to power, it was very much of its time, particularly given the surge in cultural projects in the run-up to the Millennium.

This report deliberately avoided attempting to quantify social impact. It concluded that the arts had a serious contribution to make in addressing contemporary social issues.

Creative Value

Some 13 years later, in the aftermath of the Global Financial Crisis, many arts organisations were looking to explain their raison d'être in new terms. It was clear that arts and cultural organisations were always going to underperform in pure economic terms against other sectors. Similarly, their primary function wasn't social, either. So there must be something else to justify their existence.

This time, a report looked at what was unique and distinctive about creative spaces.

In 2010, [Watershed](#), a Bristol arts centre founded in 1970, commissioned a report entitled **"Producing the Future - Understanding Watershed's Role in Ecosystems of Cultural Innovation"**¹³¹.

The chain of reasoning in the Watershed report is quite complex and examined in greater detail in Appendix B, but the key insight is that the kind of thinking needed to innovate successfully in today's digitised world is aligned with creative processes in the arts. The "value" of the creative process to society is that it creates the sort of conditions that 21st century business innovation needs. Like all great new ideas, this one finds an echo in the past; it develops of Jane Jacobs' ideas in the early

¹²⁷ As per note 101, p12

¹²⁸ Household expenditure in 2014, Office for National Statistics.

¹²⁹ See note 106. The term 'art' is used in the report to include all art forms and media. 'Artist' means people employed in the arts.

¹³⁰ Ibid, p6

¹³¹ See note 107

1970s around “inefficient” cities¹³², where she suggested that apparent inefficiencies (multiple small companies in the supply chain, for example, allowed innovation and experimentation to take place).

Fig 45 – The Three Horizons (cultural / creative)

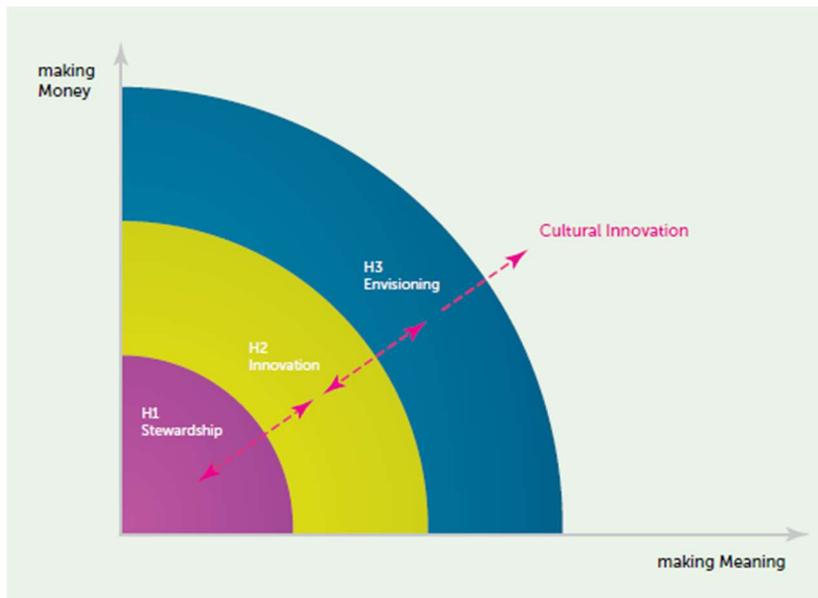


diagram above, drawn from the Watershed report.

Future Value

City branding may seem like a bit of a “black art” to some, but certain cities unquestionably have a level of “brand recognition” that is analogous to the way the term is used in the business world.

There are a number of current attempts to place a value on the brand value of cities. One of them is the Saffron European City Brand Barometer¹³⁴.

This attributes a “brand utilisation” score to each city in the survey (based on a YouGov poll of 2,000 UK respondents). The brand utilisation score is the ratio of a city’s brand strength to its underlying assets. The higher the ratio, the more effectively, according to the survey, its assets are being used.

A score of 100% means in theory that the brand broadly reflects the underlying “asset quality” of the city. A score above 100% means that the city is using its brand by selling an image as well as a reality.

The frame of reference that the Watershed report uses is precisely the Three Horizons approach that we examined in relation to Edinburgh’s vision¹³³.

In cultural and creative terms, these “horizons” are described as:

Horizon 1 – **Stewardship**

Horizon 2 – **Innovation**

Horizon 3 – **Envisioning**

This is illustrated in the

“[a brand is] an overall image or set of perceptions and associations that resides in people’s heads. When we speak of ‘the brand’ of a place, we mean the average or common perceptions and associations people have with that place.”

Saffron European City Brand Barometer

¹³² See Jane Jacobs, *The Economy of Cities*, ch 3.

¹³³ See chapter 5

¹³⁴ [Saffron European City Brand Barometer](#)

As one might expect, Edinburgh's brand utilisation is over 100% at 104%. This means that there is a good level of brand recognition. However, it is not as much above 100% as some cities. It is lower than (for instance), Berlin (137%); Stockholm (118%); Liverpool (115%); Paris (111%); London (110%) and Dublin (107%).

Lying below Edinburgh in the table are the "Thundering Hooves" – the cities that are not yet getting the most out of their assets and could be the "challenger brands" of the future, such as Sofia, Lisbon and Vilnius.

Brands matter, the survey points out, because people base decisions on them. And brand values can go down as well as up.

Brands are shorthand – a quick way of making a positive or negative decision. It follows that highly visible, central places in cities (such as the West Princes Street Gardens) could have a disproportionate effect on the brand.

How might the value of positive or negative changes in a city's brand score be affected? One way would be to think about it in terms of a city's Gross Value Added. The impact of a city's brand value can be assessed as the relationship between a notional GVA at "brand parity" and its reported value, assuming its brand score.

Methodology

From these different elements, we have developed an approach to try and capture the diverse impacts that a project such as the West Princes Street Gardens can have on a city and the wellbeing of its people, the different forms of "value" that these approaches imply and the level of quantitative certainty of each.

These different impacts can be described as "Rings of Impact" – the ripple effect of a project, creating value in different ways. In this case, we have separated out the "rings" as follows, but this will vary from project to project, and will be influenced by its core purpose. Our "rings" are:

Immediate Economic Impact

Wider (or Induced) Economic Impact

Social Impact; and

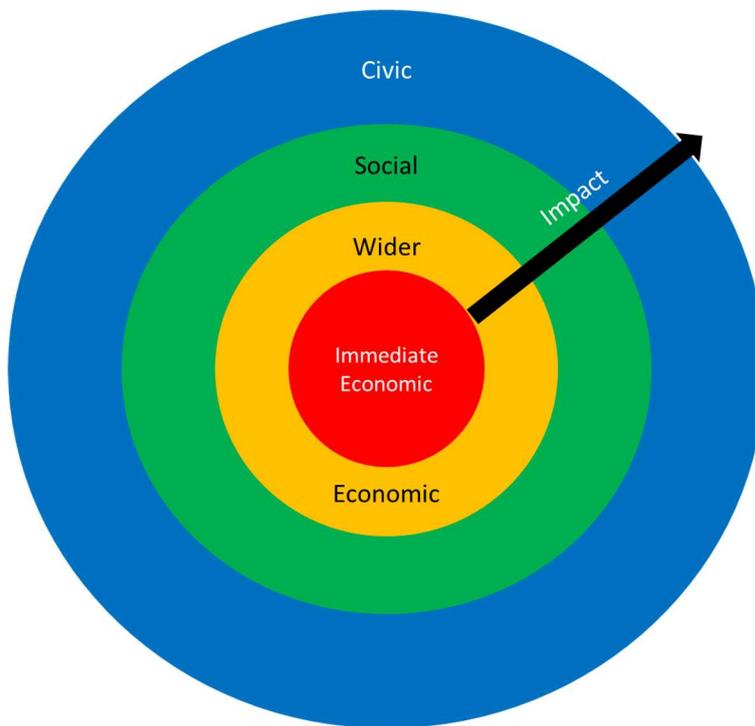
Civic Impact

This chapter examines each of these in turn. It should be emphasised that this is a "desk-top" prediction of impact for a project that has not yet been implemented. As such, it should be treated as indicative assessment only. For a multi-faceted, long-term project of this nature, it would be particularly helpful to undertake primary data collection during the development and operation phases.



Fig 46 – “Rings of impact”

Immediate Economic Impact



The immediate economic impact assessment follows a standard methodology as set out in Appendix A. This can be divided into two sections:

Construction; and

Operation.

Both periods are assessed, to estimate the number of jobs and Gross Value Added (“GVA”) expected to be generated by the Project. This assessment is based on the estimated construction cost of the project of £25m.

In considering economic impact we have taken the Edinburgh City Region and Scotland as our areas for evaluation.

Our assessment of the annualised economic benefit of the construction works, based on this estimate, is as follows:

National Gross Value Added	£13.4m
Regional Gross Value Added	£9.5m
National construction jobs	131
Regional construction jobs	93

Operational jobs and GVA

The Trust expects the project to generate its revenue predominantly from Food & Beverage sales and from ticket sales for events within the West Princes Street Gardens. The estimated revenue for a full operational year (expected to be from 2023 onwards) in today’s prices is shown in the table below:



Projected annual operational revenue

Trust Annual Income & Expenditure Account	
Year ended	Full Yr Real
Aggregate gross commercial revenue	2,225,930
Aggregate net commercial revenue (less VAT)	1,896,338
Donations and Charitable Fundraising	192,000
Total revenue (less VAT)	2,088,338
Wage & salary costs	- 1,099,618
Third party costs	- 874,484
Operating surplus	114,236
Revenue breakdown	Full Yr Real
Food & beverage	1,432,956
Use of venue income	393,577
Tour income	69,804
Charitable income	192,000
Total Revenue	2,088,338

Once fully operational, applying standard employment multipliers for the Food & Beverage sector, we estimate these activities could sustain around 45 direct and indirect jobs in total.

Our assessment of the “core” annual economic benefit, once the proposed activities in the Gardens become fully operational, is summarised below:

National Gross Value Added	£2.7m
Regional Gross Value Added	£2.4m
National operational jobs	45
Regional operational jobs	41

Wider Economic Impact

We have evaluated potential indirect economic impact during the operational phase of the project in two ways:

1. The impact from the potential (ticketed) cultural activities in the Gardens
2. The impact from increased casual footfall in the Gardens.

Taking each of these in turn:

Cultural Activities

The Trust has developed an indicative set of projections for a typical year of cultural activities in the Gardens, once the refurbishment works are completed. These are summarised in the table below. It should be emphasised that the scale and profile of activity will depend on demand and may vary significantly from this, but the outline assessment is helpful in giving a qualitative as well as a quantitative sense of how the Gardens might be used. We have used these projections as the basis of our estimate of the wider economic impact of cultural activities.



Summary of Cultural Activities	Annual Customers	Annual Events	Av Monthly Numbers	Av Monthly Events	Revenue
Classical	72,900	568	6,075	47	549,760
Comedy	18,260	107	1,522	9	190,164
Conferences	12,580	89	1,048	7	251,600
Dance	4,900	17	408	1	67,500
Educational	14,200	44	1,183	4	14,300
Fireworks	13,000	2	1,083	0	191,750
Hogmanay	21,000	3	1,750	0	355,500
Other Festival events	79,500	544	6,625	45	690,100
Other non-Festival events	49,400	284	4,117	24	395,300
Popular Music	49,600	106	4,133	9	1,094,800
Screen shows	15,000	5	1,250	0	135,000
Total	350,340	1,769	29,195	147	3,935,774
<i>Revenue is gross including VAT</i>					

It will be noted that some of these figures are relatively high compared with the catchment for Edinburgh identified by PMP in 2009¹³⁵. It should be emphasised that these are indicative figures only and the mix may turn out to be different.

A study to measure the value retained in the local economy based on primary data could potentially be of great benefit. We have assumed that leakage will be lower at a national (Scottish) level, but a great deal of the value in cultural activities comes from attracting international performers, so the level of economic leakage will still be high.

Taking these factors into account, we estimate the annualised wider economic impact (including the core impact set out above) of this Project to be as follows:

National Gross Value Added	£4.1m
Regional Gross Value Added	£3.5m
National operational jobs	45
Regional operational jobs	41

Increased Footfall

In Chapter 7, we noted that CEC estimated that there were 2,733,000 annual visitors to Princes Street Gardens. We expect that a significant majority of those visitors will be to the East Princes Street Gardens. The question is whether more visitors can be attracted to West Princes Street Gardens and, if so, whether they will spend more in the local economy. The additional spend that goes direct to the Trust (e.g. from the sale of refreshments) is already accounted for in the core economic figures. Spend on cultural events hosted in the Gardens is already covered as well in the analysis above.

The Gardens will contain elements that will significantly enhance their attractiveness as a destination: a refurbished heritage fountain, a state of the art cultural venue, art installations and new landscaping. Greater accessibility should encourage people to combine a visit to the Gardens with other activity such as shopping and dining in the vicinity. Princes Street is over a mile long and with

¹³⁵ See p.76

the Gardens acting as a more effective break, this could have a beneficial effect on the way people move around Edinburgh's shopping space. Recent experience in Scotland shows that there is a continuing appetite for new visitor attractions and that the Gardens has the potential to draw more people into the centre of Edinburgh, as well as give those that are already there something else to do and see.

West Princes Street Gardens also has the benefit of a large range of retail opportunities on its doorstep. We have estimated that there could be of the order of 100,000 additional visitors to West Princes Street Gardens who spend more money in the wider economy. The detailed methodology is provided in Appendix A.

We estimate that this incremental spend would create an additional annual benefit of just over £0.75m for the local economy. This would in effect support around 20 additional jobs.

In summary, the total aggregated core and wider economic benefits, once the Project is fully operational, have been estimated as follows:

National Gross Value Added	£4.9m
Regional Gross Value Added	£4.3m
National operational jobs	65
Regional operational jobs	61

Social Impact

We have seen that social impact is an important consideration for cultural and heritage assets and that the same can be said for green spaces. Edinburgh Council estimated the SRoI for Princes Street Gardens and for its parks as a whole. The report started from primary user data and in effect "valued" the positive responses given. The challenge in measuring social impact is gathering the data. As we have seen earlier in this chapter, a large number of assumptions need to be made in order to estimate economic impact, but at least that estimation is undertaken with a limited number of variables, a standardised methodological approach and many years of data collected in a similar manner.

At the present time, social impact data lacks density, longevity and standardisation. The quantification of social value can be undertaken where there are clearly defined variables, for example during a competitive tendering process where a number of parties are framing proposals according to the same criteria, or as part of a long-term data collection process, but at the early stages of a unique project such as this one, trying to articulate social impact in financial terms does not seem particularly meaningful.

Rather than attempting to quantify a notional level of social value, we consider it more appropriate at this stage to provide a description of where this project could and should be looking to deliver social value going forward.

As we have indicated earlier in this report, these kinds of assets have an intrinsic capacity for delivery of social value, providing a range of environmental, community and wellbeing benefits, but there are also ways in which the Project can be structured to deliver enhanced social value outcomes.

Civic Impact

Drawing on the analysis at the beginning of this chapter, we examined Edinburgh's "brand value" and concluded that we could estimate the "branded" element of Edinburgh's GVA at £709m. Our approach is described in more detail in Appendix B.

We estimated that if the investment from this project had an the impact of 1% on the brand score of the Project (comparing this investment with continued underinvestment in the Gardens), the difference would be **£6.8m** in GVA terms.

Combined with the GVA analysis and ignoring social benefits from the project, this would increase the total annual value from the project to around **£12.5m**.

10. At the heart of the City's Future

"It seems like a city built on precipices, a perilous city. Great roads rush down-hill like rivers in spate. Great buildings rush up like rockets".
GK Chesterton

This is a great civic project, a centrepiece for Edinburgh's future. The investment in the Bandstand, the Fountain and the Gardens will make West Princes Street Gardens a destination at the heart of a destination city. What matters then is how the space is used and looked after in the decades to come. The Bandstand can act as a bridge between the community and the city's great Festival tradition. The landscapes, monuments and artefacts can tell their stories. The connections between Old and New Towns can be strengthened and multiplied. West Princes Street Gardens can take its rightful place in Edinburgh's shop window on the world.

As the project develops, Edinburgh's communities and businesses will have their say in how the Gardens evolve. This project creates the opportunity – it is for others to seize it. A proactive impact strategy will throw up numerous opportunities.

Some of these possibilities are described below:

Community & Voluntary initiatives

Volunteering generates benefits both for the organisations receiving the support and for the volunteers themselves. The Trust already has plans for the benches in the Gardens to be managed as a community initiative, there may be other aspects that can be managed in a similar way to help manage budgets for the Gardens and sustain a high level of engagement from local communities. There may be opportunities for businesses in Edinburgh with volunteering programmes to contribute resources to these programmes. Community initiatives such as multi-faith events can be run at times when there is limited or no commercial interest in the venue – in the mornings, out of season. During busy Festival times, there might be space for drop-in centres, run by Citizens Advice Edinburgh, for instance.

Smaller, participative festivals could be encouraged to relocate centrally.

Education & Training

The Trust already has plans to make facilities available for local school performances. Over time, this could develop into a broader educational strategy and start to look at how facilities might be used to link local educational establishments with culture and media to create greater opportunities for local young people to be part of events such as the Festivals. Local schools, not just the independents, could use the new venue to perform spring and summer concerts – this would bring young people and their families into the centre of the city. Subsidised rates for venue hire, opportunity for schools to fund raise, opportunity for young musicians and performers to play/act in public. Liaison with FE colleges could create opportunities in the creative and hospitality sectors.

Data capture

There is a lack of consistent and sustained data about the use of parks. The Trust is in a strong position to incorporate an overarching social impact reporting programme as part of the rejuvenation of the West Princes Street Gardens and contribute to a better understanding of the benefits that these kinds of spaces bring.

Employment

Earlier in this report, we identified the potential level of direct and indirect jobs that can be generated as a result of this project. For standard economic methodologies, the value of a job is the same, whoever holds it. However, the societal value of a job varies according to the background of the individual benefiting from the job. Greater impact can be achieved by targeting jobs at disadvantaged groups¹³⁶.

Sustainable Procurement

As we have seen, procurement is a key mechanism for the delivery of social value. Where contracts of significant value are tendered on a competitive basis, bidders are clearly incentivised to make their best offer. This offer can be expressed in social value terms as well as in terms of the quality and price of the contract. This can be treated as a compliance issue or scored as part of the tender evaluation. Where the Trust is letting contracts, it should be doing this on the basis that its commercial partners should also commit to the delivery of social value.

¹³⁶ <http://neweconomymanchester.com/our-work/research-evaluation-cost-benefit-analysis/cost-benefit-analysis/unit-cost-database>

Appendix A: Economic impact methodology

General Principles

Gross Value Added

Gross Value Added has become a key measure used by the UK and Scottish Governments primarily to understand the impact of proposed investments or interventions made will have on the regional and national economy.

In broad terms Gross Value Added is a measure of additional output less intermediate consumption. Sales less cost of sales and other business costs except Compensation of Employees and Taxes.

There are three approaches to assessing GVA:

- 1) The Income Method
- 2) The Production Method
- 3) The Expenditure Method

Currently, only the income approach is used for regional and sub-regional (Regional Accounts) estimates of total GVA and GVA by industry. This is essentially Compensation of Employees plus gross operating surplus.

Jobs and Employment

In this report, when estimating employment impacts, we are talking in terms of direct, indirect and induced benefits.

Approach to assessing economic impact for the West Princes Street Gardens Project

1. Review existing data set

This includes:

- Anticipated job creation and
- Anticipated Visitor numbers (both from financials for the Bandstand and wider Edinburgh Park study)
- Expected load factor/ticket sales etc

2. Estimate jobs impact

Direct – on the site and supporting amenities

Indirect – supply chain

Induced – supplementary jobs supported in the city

Sources: Ross financials, Scot Government Multipliers, Visit Scotland info.

Some of this will be top down – Direct FTEs filtering down to indirect/induced. This will need to be complemented by reviewing the impact of visitor numbers below on GVA to Edinburgh.

3. Estimate visitor numbers

This will be to assign an overall visitor figure estimate to the Gardens into specific visitor types assumptions. Split will be into:

- Attending events at Ross Pavilion
- Visiting café
- Passing trade

Other sub-groups will be considered to identify visitor types:

- Local/commuting
- Day tripper – specific Pavilion event
- Day tripper – Pavilion event plus other activity in Edinburgh
- Overnight stay
- Business ‘tourism’

Assumptions on spend per visitor type have been made from comparable evidence available. (Visit Scotland, Tourism Alliance, Shellac formula + other sources).

4. Other economic assumptions

Assumptions around deadweight, leakage and displacement are explained below.

The economic ‘boundary’ for these assumptions is Edinburgh City Region.

Construction Jobs and GVA

The detailed workings for the construction phase jobs and GVA assessment are set out in Appendix The latest available national data by sector are the Scottish Government Input : Output tables 1998 – 2013¹³⁷, which provide Type I and Type II multipliers (direct and indirect impact respectively). We are looking to capture the “induced effect” on employment, so we have applied the Type II employment effect multiplier, whilst applying the Type I multiplier for the GVA calculation.

The Input : Output tables show a Type I GVA multiplier for the construction sector (rounded to two decimal places) of 1.65. The tables show a Type II employment effect (per £1m of turnover, rounded to two decimal places) of 16.10.

Construction output is assumed to be spread over approximately 2.25 years.

¹³⁷ <http://www.gov.scot/Topics/Statistics/Browse/Economy/Input-Output/Downloads/II001998-2013All>

Leakage - Scotland

The GVA calculation needs to take account of leakage (value being transferred outside the area being evaluated) and displacement (the risk that this economic activity will cancel out other activity rather than being additional activity). At a national level, Government accounts for leakage in construction by applying an “import adjustment for capital goods”; in other words, recognising that a proportion of the value will be sourced from outside Scotland. This will apply, for example, where there are specialist services or components that cannot be sourced in Scotland. For this project, we know, for example, that the Ross Fountain will be shipped to Wigan for refurbishment because this is the only specialist cast iron restorer in the UK. Once the design for the Ross Pavilion is known, it is likely that a proportion of the capital cost of this building will also be sourced from outside Scotland, although it may be possible to influence the local proportion of the capex through the procurement criteria.

For a reasonably specialist capital project, we believe that Government would tend to apply an import adjustment of around 23%, so we have used that assumption here.

Leakage – Edinburgh City Region

While the Region has a well-developed construction sector, we believe that it would be prudent to assume a proportion of the value attributable to Scotland is outside the region – for instance, with some sub-contractors based elsewhere in the Central belt. We have therefore assumed a further regional leakage factor of 25%.

We have assumed the same adjustment factors apply to jobs as well as to Gross Value Added.

Operational jobs and GVA

The Trust expects the project to generate its revenue predominantly from Food & Beverage sales and from ticket sales for events within the West Princes Street Gardens.

Because these are generally non-specialist service jobs, we believe that there will be relatively little leakage. The management team are expected to be based in Edinburgh. We have assumed 10% leakage at a regional level and no leakage at a national level.

We have assumed displacement to be limited as well, at 10%. This is not a large project and we assume the requirement for labour could be absorbed in the regional jobs market, leaving a residual “opportunity cost” to be accounted for.

Using the “income method” (see Appendix A), we have applied the Scottish Government Type II Multiplier for Food & Beverage Services (SIC 56) for GVA to the estimated turnover. A proportion of revenue is attributable to ticket sales and tours (c.25%) and a different multiplier (SIC 91 – Cultural Services) could be applied to this element, but the multipliers are similar and the difference would therefore not be material. This is also true of the jobs multipliers.

Wider Economic Impact

We have evaluated potential indirect economic impact during the operational phase of the project in two ways:

1. The impact from the potential (ticketed) cultural activities in the Gardens
2. The impact from increased casual footfall in the Gardens.

Taking each of these in turn:

Cultural Activities

The Trust has developed an indicative set of projections for a typical year of cultural activities in the Gardens, once the refurbishment works are completed. We have used these projections as the basis of our estimate of the wider economic impact of cultural activities.

For the purposes of assessing impact, we propose to distinguish between projected activities that are part of the “cultural infrastructure” of Edinburgh – the year-round offer - and those that will be part of the more temporary impact of the Festivals.

While both areas of activity will be economically beneficial to Edinburgh, it would seem reasonable to assume that a greater proportion of the added value created by the Festivals will leak to regions outside Edinburgh (as visiting performers and organisers will aim to take a significant proportion of their earnings back with them). We estimate that 40% of the ticket sales in the Gardens’ new facilities will be directly related to the Festivals, on the basis of a roughly 60:40 split between attendance at “year-round” events and Festivals-related events.

In considering the impact of leakage, we note that the Edinburgh Festivals Impact Study opted not to include leakage in the figures produced for the main report, but did include an approach to calculating leakage in the accompanying Technical Report. The leakage percentages were stated to be 12% and 11% relative to Edinburgh and Scotland respectively for audience spend, and 41% Edinburgh / 26% Scotland for organiser spend.

In Myerscough’s work in the 1980s on the economic impact of cultural activity¹³⁸, he noted much higher leakage from Glasgow’s cultural system of around 60%¹³⁹. The gap underlines some of the methodological challenges in this area. Because we are considering where the money goes once it is distributed, we have decided to remain cautious in this area. We have applied high estimates of revenue leakage because of the nature of the activities, with a substantial proportion of revenue likely to flow outside the region and outside Scotland. We have taken this as our “baseline” for year-round activities and assumed that the leakage for Festivals will be even higher – at around 80%. These are clearly desk-top assumptions. A study to measure the value retained in the local economy based on primary data could potentially be of great benefit. We have assumed that leakage will be lower at a national (Scottish) level, but a great deal of the value in cultural activities comes from attracting international performers, so the level of economic leakage will still be high.

We have assumed a minimum displacement level of 10% in estimating these figures, on the basis that the local economy will largely have the capacity to absorb this increase in activity.

¹³⁸ The Economic Importance of the Arts in Britain, John Myerscough, 1988

¹³⁹ See p. 50

Increased Footfall

Given the existing footfall on Princes Street and with the proposed investment, it should be possible to attract a significantly higher number of visitors to the Gardens. We have estimated for the purposes of this exercise, that this could be of the order of 1,000,000 new visits a year overall.

To avoid double counting, from this we have deducted attendance at scheduled events, which the Trust has estimated at around 350,000, and “walk-in” custom which the Trust has already factored into its food and beverage projections, which is estimated at 260,000. This would leave new casual footfall that is not already accounted for of 390,000. We anticipate that, because of the new Ross Bandstand and other investment in the Gardens, West Princes Street will become a more frequent destination and less of an “accidental” element of a trip to Edinburgh. However, recognising that the kinds of activity factored into the Trust’s projections will absorb a significant proportion of the incremental spend, we have assumed that only 25% of the unaccounted footfall generates further revenue in the local economy.

The estimated visitor spend in CEC’s SROI assessment in 2014 for Princes Street Gardens was £9.68¹⁴⁰. This seems to be a reasonably prudent figure when compared with the spend per day figures produced by the Edinburgh Tourist Action Group (“ETAG”)¹⁴¹. Since inflation has been relatively low since 2014, we have not indexed this figure. Given the limited information available, we have opted not to use a multiplier. We envisage that leakage will be relatively limited; we have assumed 20%.

The job calculation is based on the standard SG Input : Output multiplier for Food & Beverage Services (SIC 56).

¹⁴⁰ See p.68

¹⁴¹ <http://www.etag.org.uk/wp-content/uploads/2016/11/Facts-and-Figures-2016-Final.pdf>

Appendix B: Integrated Impact Methodology

This Appendix provides further detail on the methodological approach to assessing the wider impact of this project.

“The purpose of the arts must never solely become related to alien objectives, be it job generation or social rehabilitation”

John Myerscough, The Economic Importance of the Arts in Britain

Few would disagree with the proposition that two marks of a successful 21st century city are the quality of its green spaces and its cultural life. And yet finding public money to support investment in these areas is difficult, partly because the return on investment seems difficult to define and lacking in immediacy.

Everyone seems to agree that these are areas of great economic and social importance, but nobody seems to know how important they are.

A great deal of research has been dedicated over the past thirty years or so to developing robust methodologies for assessing the impact of (variously) arts, cultural, heritage and green space projects.

This appendix describes in more detail than the body of the report how we have approach the methodology for this project in the context of some of the broad ideas developed by academics and practitioners over the past three decades, then references a small number of relevant case studies.

Methodological Principles

The West Princes Street Gardens project isn't a single homogenous project. Nor is it a programme of initiatives whose location is simply the primary common theme. Although the individual projects vary in size and purpose, they drive the overarching strategic vision of a rejuvenated, accessible and inclusive space at Edinburgh's heart.

It follows that there will be a multiplicity of outcomes, with differing impacts on individuals and groups. Its effects will be economic, social, environmental and cultural. Some of these impacts will be relatively easy to estimate – others will be much harder.

We propose an impact assessment that separates impacts into a number of layers or, if an analogy of a pebble in a pond is used, a number of “rings” of impact from the defined centre, which is the project itself. These “rings of impact” are:

Immediate economic impact – the direct results of the investment made in the project. This will include jobs created during construction and operation from activities directly managed by the Trust and the spending power that these jobs generate,

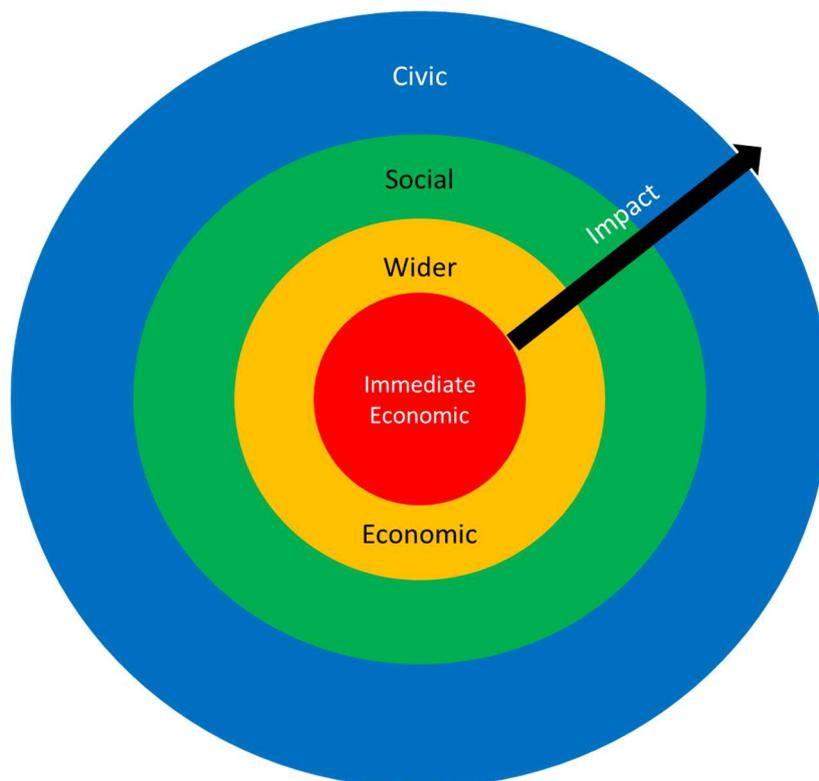
Wider economic impact – resulting from the expected activities in the gardens. This will include potential ticket sales for events in the gardens and the impact of visitors to the gardens on spending in the central Edinburgh economy.



Social impact – this will include estimated health and wellbeing benefits, the impact of training and education derived from the Trust’s activities, the benefits of volunteering and the role of community-based organisations in the Gardens.

Civic impact – this perhaps the most important “ring” and yet probably the most difficult to evaluate. But in a sense the other impacts are useful by-products. What matters most is what this project does for the City, its brand and its international status and, by extension, Scotland’s brand as well.

West Princes Street Gardens: Rings of Impact



Challenges in assessing impact

It is important to stress that this report develops scenarios. It hypothesises how the impact of the project might look, based on existing information about the Gardens and the proposed project. The potential outcomes that it identifies are defined solely by the “desk-top” data on which the report is based. If outcomes are quantified, they are based on financial assumptions or “proxies”, which are generalisations about how external factors behave or interact.

West Princes Street Gardens is very much a public project – about a physical space central to the city’s existence, with public amenities available for its citizens and its visitors. Moving forward, this desk-top analysis needs to be supplemented firstly by community engagement to create effective



of feedback which help to shape the content of this space. The design competition is the first step in what is intended to be a continuous and reciprocal relationship with the community.

We will only know whether this project delivers anything resembling the outcomes described in this report if we monitor the effects of the project once it comes into being. At this point we can start to feel more certain about the impact.

Quantitative analysis, particularly where comparable data is available, is helpful because it enables us to think more precisely about value. However, particularly with a project of this nature, it is neither certain nor comprehensive. Not only are we engaging in a process of forecasting, which in itself is inherently uncertain, but in a project such as West Princes Street Gardens, the proxies and assumptions are less well-established, causality is less clear and effects are often indirect. This not a wind farm or an aluminium smelter where the objective is principally to maximise the core economic effects and specified economic activity drives known needs for jobs and resources, where the proxies or assumptions we use (e.g. costs of production) are generally well recognised and supported by empirical data.

The difficulty is that investors and policy-makers alike need some mechanism for comparative evaluation over time and between projects – otherwise, how can they make objective choices? In our view, a pragmatic approach is required, coupled with simplicity and transparency, which enables the reader to understand how figures are derived, and challenge them if he / she wants to.

Theorists and practitioners alike have struggled with the challenge of quantifying the value created by social, cultural, heritage and environmental projects, and West Princes Street Gardens is a mixture of all three. There are obvious attractions to trying to use money as a common denominator of value. However, there are real dangers if this is done by trying to shoehorn non-economic outcomes into an economic model, with the risk of overplaying the economic effects of a project that is fundamentally non-economic in its objectives. On the other, the calculation may produce a value, even if it looks large in absolute terms, that intuitively doesn't seem to correlate with the intrinsic value of an asset.

Projects where the core economic impact is the primary driver seem easier to value because there is a market for the underlying assets and therefore a price. One approach frequently adopted for non-economic projects is to try to replicate "market" conditions by asking people what they would be willing to pay for an asset. Even then, it may be difficult to make use of the calculated output¹⁴².

The "Do Nothing" Option

Classical public policy assessment requires predicted impact to be assessed on a comparative basis. In other words, why is the preferred option better than some other theoretical option at delivering the desired outcomes? One of the comparative options is the "Do Nothing", or "Do Minimum" option. The options appraisal then considers whether, taking into account costs and benefits, the

¹⁴² For example, a report produced for the Heritage Council in Ireland in 2007 used a survey with "willingness-to-pay" questions to assess the value of heritage assets and concluded that the people of Ireland would each be willing to pay €46 per annum – or around €90m in total for enhanced heritage protection; more than the total already spent by the Irish Government on heritage protection and ten times the Heritage Council's annual budget. It seems unlikely that, as result of this survey, heritage protection budgets would then have been doubled.

preferred option delivers better value for money than the preferred option. In other words, do the benefits outweigh the costs?

Sometimes it is difficult to imagine the “Do Nothing” option, but in this case it is relatively easy, because it represents the current situation in the Gardens, with a continued failure to invest to preserve its key structures. Although we do not have access to sufficient information to quantify this, it seems likely that the Do Nothing option will cost the Council more money as it is forced to take remedial action, perhaps having to remove the fountain for health & safety reasons, as well as reducing amenity to Edinburgh’s citizens.

Projected forward, the main features of a Do Nothing option for the Gardens are likely to involve progressive dilapidation; the fountain presumably needing at some point to be removed for safety reasons, use of the Ross Bandstand becoming increasingly restricted and the shelters also showing greater signs of wear and tear with their primary use providing temporary but inadequate shelter for the homeless and displaced. With the main access bridge, even if the load-bearing capability remains stable, failure to replace it with a stronger bridge will mean that the cost of staging major events such as Edinburgh’s Hogmanay will remain higher as the volume and weight of equipment that can be transported into the gardens remains constrained.

The baseline assumption of the project is that it will be funded entirely from non-Council sources, so the Preferred Option, by contrast, will cost the Council nothing. Some public-private projects which require no public financial resource are based on the transfer of assets (e.g. land from the public to the private sector). However, this is not the case for the West Princes Street Gardens project – in fact, it is assumed that the assets created by the project will be donated to the Council as the owner of the land. It is clear that, regardless of the cost of the project itself and the estimated value of the benefits, it will represent better value for money to the Council than doing nothing.

In capital projects, there are often different ways of delivering similar outcomes (for instance, if there is a choice between refurbishment of an existing building or demolition and a new building), so the question of which option is likely to deliver the desired set of outcomes better (however that is defined) needs to be addressed. At the current stage of this project, the specifications are not developed to a sufficient level of detail to allow consideration of whether variances in specification are likely to make a material difference to project outcomes. This may become more of an issue, for instance, once the design competition for the new Bandstand is complete. So for the purposes of this report, it is assumed that two options should be compared: the Do Nothing Option and the current scope.

Trends

There is a significant body of research into the impact of these “non-economic” areas of activity, and it is not within the scope of this report to provide a comprehensive or exhaustive summary of this. But it is helpful to sketch out some of the broad trends to provide some context for our own impact assessment. This can be done by highlighting [three] broad themes, from the earliest to the most recent in assessing impact for cultural, heritage and green projects.

Immediate & Wider Economic Impact

Among the earliest systematic research programmes in this area was John Myerscough's **The Economic Importance of the Arts in Britain**, published by the Policy Studies Institute in 1988. Using primary survey-based research, the objective of this programme was to focus on the core economic impact of the arts, through three regional case studies – in Merseyside, Glasgow and Ipswich.

Specifically, the research considered:

- The benefit, in terms of employment and other economic returns of public spending on the arts, and how these compared with other public services
- The importance of cultural tourism and its contribution to the national economy
- The significance of overseas earnings attributable to the arts
- The value to the business community of a healthy arts sector
- The importance of the arts as an agent of urban renewal
- The prospects of the arts sector, and the opportunities provided for realising the economic potential for the arts.

Society's relationship with leisure and culture has changed over the decades. Myerscough reported that consumer spending on culture and leisure between 1974 and 1984 had stayed roughly constant as a percentage of household expenditure at about 5.4%¹⁴³. Today it is around 13%¹⁴⁴.

The report established the principle that the arts was likely to be a major inducement for people to visit an area. For instance, the report concluded that in Glasgow 64% of spending by Glaswegians attending arts attractions was specifically induced by the attractions¹⁴⁵. The report set out some criteria for success of major arts projects, which, while nearly 30 years old, are still largely valid today:

<i>Myerscough's criteria for assessing success of a major arts project¹⁴⁶</i>
• Builds confidence in the immediate vicinity as a business environment
• Enhances the prestige of the region and makes a mark in business and cultural circles outside the region
• Creates extra jobs
• Services the needs of the working population in the vicinity
• Draws significant numbers of people and their purchasing power

Myerscough drew some important conclusions about the economic potential of the arts that remain at the foundation of assessing the impact of cultural projects today¹⁴⁷: He concluded that the arts were:

- A significant and expanding sector in their own right

¹⁴³ As per note 101, p12

¹⁴⁴ Household expenditure in 2014, Office for National Statistics.

¹⁴⁵ As per note 101, p72

¹⁴⁶ Ibid, p77

¹⁴⁷ Ibid, p148



- A value added sector - the report calculated that the arts generated around 40% added value generally and c.55% added value specifically for arts events and attractions¹⁴⁸
- A major export earner
- A source of spin-offs into other industries and growth in ancillary industries
- A stimulus for tourism
- A potent means of sustaining employment –
 - The report estimated that each job in the pilot areas gave rise to further jobs, with the multiplier effect ranging from 1.8 – 2.8 jobs¹⁴⁹
- A cost-effective means of job creation
- A catalyst for urban renewal
- A means of improving the image of a region and making it a better place to live and work¹⁵⁰

A number of specific points are important for our assessment. Firstly, Myerscough calculated income multipliers for Glasgow’s cultural services that – in 1988 – were similar to the reported Type 1 income multipliers for cultural services (SIC 91) in the latest Scottish Government Input : Output tables¹⁵¹. These are shown in the table below:

Income Multipliers	
Glasgow Museums & Galleries – Myerscough	1.20
Glasgow Theatres & Concerts - Myerscough	1.18
Cultural Services (91) SG Input : Output Tables 2013*	1.20

*rounded to 2 decimal places

The leakage from theatres and concerts, even after allowing for indirect and induced effects was relatively high – in Glasgow it was 60% of every £100 of turnover, a result of significant spending outside the region (e.g. on visiting performing artists). On the other hand, the income multiplier was higher than the comparator regions (Merseyside) and (Ipswich), leading Myerscough to conclude that the Glasgow cultural ecosystem was more self-sufficient than that of the other two.

Importantly, Myerscough’s report also concluded that a strong cultural infrastructure was a business asset for the region.

A great deal of more recent economic and social impact analysis, rather than using a “top-down” approach based on assumptions about the “multiplier effect” of cultural activities has been based on surveys which try to “calibrate” value by getting respondents either to declare their own preferences or to answer questions which work out their implied preferences. One of the benchmark reports is by Jura Consultants on the Bolton Library and Museum Service¹⁵², which used a contingent valuation technique to survey users and non-users to identify three types of value:

¹⁴⁸ Ibid, p35 & p148. Myerscough estimated that the turnover of the arts sector in the UK was £10bn and the added value overall was £4bn, but that it was higher for arts events and attractions

¹⁴⁹ Ibid, p149. Myerscough makes the point that the size of the economic effect of the arts depends on the links between the arts sector and the rest of the economy. The lowest job multiplier amongst the pilot projects was in Ipswich (1.8), while Glasgow was 2.7 and Merseyside 2.8 jobs respectively.

¹⁵⁰ Ibid, p128. In a survey of Glasgow residents, 93% thought the arts were important for the personal development of Glasgow’s children and young people; 92% thought the arts improved the general image of the city and 89% thought they made Glasgow a more pleasant place to live and work.

¹⁵¹ <http://www.gov.scot/Topics/Statistics/Browse/Economy/Input-Output/Downloads/IO1998-2013All>

¹⁵² Bolton’s Museum, Library and Archive Services – an Economic Valuation, Jura Consultants, 2005



Use Value – value created through direct use of Bolton’s museum, library and archive services

Option Value – value derived from Bolton’s museums, libraries and archives services being available for future use if the individual requires it

Existence Value – value generated by Bolton’s museum, library and archive services by their existence, for both users and non-users

The survey asked “willingness to pay questions”, which asked how much individuals would be willing to pay to continue to access the service and “willingness to accept” questions which asked how much they as individuals would accept in compensation to forego the service. There are two fundamental challenges with this kind of approach: firstly, the cost of the survey relative to the number of people surveyed. The cost of the exercise is not known, but only 325 people were surveyed¹⁵³.

Secondly, the context for the survey is hypothetical – the people being surveyed are not actually being asked to commit their own resources directly to support the museums and library service, so it is likely that this will build bias into the responses.

The first challenge is easier to resolve now than it was at the time of the Bolton survey, although cost remains an issue. While face-to-face contact is still important for certain aspects of impact research, technology now allows data to be collected and analysed in a wide range of ways; for example, through Survey Monkey or sensors located in buildings or pathways. A “feedback” culture, as we have seen, is a standard part of the everyday commercial transactions most people undertake. This enhanced digital capability means that some of the conceptual weakness of contingent valuation techniques can be addressed, through larger sample sizes and repetition of surveys.

The most valuable surveys tend to be those that are repeated and use the comparative data to identify trends – impact is essentially the measurement of change. Many of the surveys in the culture, heritage and greenspace sectors have been “one-offs”, making trend analysis impossible. If the exercise for Bolton had been repeated, for example, over the following 10 years, this would have provided a much richer insight into what the people of Bolton thought about their museums and libraries.

¹⁵³ Which the report states to be a “statistically valid” sample, although clearly not large enough to be considered representative



Social Impact

“Financial indicators can show how the arts compete for people’s disposable income, but struggle to account for non-financial resources, or savings in public expenditure which result from arts activities”

François Matarasso, Use or Ornament? The Social Impact of the Arts

Myerscough’s work very much focused on economic outcomes from the arts. In 1997 the group Comedia¹⁵⁴ produced a report entitled “**Use or Ornament? The Social Impact of the Arts.**”¹⁵⁵, which sought to examine the broader impact of participation in the arts. It argued that focusing on the economic impact of the arts was missing the point in two respects, namely that the analysis was superficially financial rather than being about how society’s resources were managed and secondly that the arts is not about wealth creation but about creating “a stable, confident and creative society”¹⁵⁶.

Published shortly after the New Labour Government came to power, it was very much of its time.

The foreword makes this explicit: “The election of a Government committed to tackling problems like youth unemployment, fear of crime and social exclusion is the right moment to start talking about what the arts can do for society, rather than what society can do for the arts.”¹⁵⁷ With the surge in cultural projects in the run-up to the Millennium acting as the catalyst for a paradigm shift in attitudes to and the role of cultural projects of society, the effects of this new thinking have been long-lasting.

Participation in some form of arts & crafts activity was thought to be very high – a survey produced for the Voluntary Arts Network estimated that 23 million people regularly pursued arts & crafts activities¹⁵⁸.

Based on primary research¹⁵⁹ such as surveys, interviews, discussion groups, as well as desk-top research, the report is essentially about identifying social and personal wellbeing from participation in the arts:

- An effective route for personal growth, which can ultimately improve people’s social contacts and employability
- A contribution to social cohesion
- Benefits in other areas such as environmental renewal and health promotion
- Produces social change
- A flexible, responsive and cost-effective element of a community development strategy
- It strengthens rather than dilutes Britain’s cultural life¹⁶⁰

¹⁵⁴ <http://www.comedia.org.uk/>

¹⁵⁵ See note 106. The term ‘art’ is used in the report to include all art forms and media. ‘Artist’ means people employed in the arts.

¹⁵⁶ Ibid, p6

¹⁵⁷ Ibid, p5

¹⁵⁸ Ibid, p18

¹⁵⁹ This took place in a range of UK locations plus some outside the UK, namely: Batley, Bolton, Hounslow, London, Nottingham, Sandwell, Portsmouth, Northern Scotland, Derry, Helsinki and New York. 60 projects were examined closely and another 30 examined more peripherally.

¹⁶⁰ Ibid, p6

Use or Ornament? does not attempt to quantify the value of this impact but concludes that the arts have a serious contribution to make in addressing contemporary social issues. Much of its strength lies in its use of case studies to provide a vivid and engaging narrative of the positive impact of the arts on individuals and communities.

More recently, work was undertaken on behalf of HACT (the Housing Associations' Charitable Trust¹⁶¹) to construct a robust macro-economic ("top-down") methodology for valuing well-being which could, over time start to inform the development of a more robust social impact methodology¹⁶². Specifically designed to estimate the social value created by community investment programmes run by housing providers, Daniel Fujiwara, a researcher at the London School of Economics, tackles the problem of preference based surveys¹⁶³ by deriving a matrix of values from large national datasets, such as the British Household Panel Survey to calculate wellbeing outcomes and impact and comparing this with a "control", namely the impact of money on wellbeing. This approach, however, raises challenges as well as offering methodological solutions and which it is not proposed to cover in detail here.

For this project, the approach suffers from the same drawback as other macro-economic approaches, namely the extent to which it is possible to generalise about well-being without explicitly surveying the people who are directly affected.

Civic impact

The "outer ring" of our value circle is still less well defined than the other two. But we know that there is more to the Gardens than the sum of its economic and social parts. It is part of the fabric of the city, part of its "brand". As we think about how we would like our Edinburgh in 2050 to be, we know that the West Princes Street Gardens has to be a part of it.

The impact of cultural and green spaces needs to be considered over the long term. They are key to attracting new talent and improving the well-being of existing residents, but the effects of investment (or disinvestment) will make themselves felt incrementally, over many years. They affect all generations – we have seen, for instance, the educational value for children identified in Singapore, or the wellbeing benefits for the elderly identified by Japanese researchers¹⁶⁴.

This long-term effect is the "future value" of creative and green spaces. Much of this value lies in the ability of creative and green spaces to foster adaptability in people. These are spaces where the new and the unforeseen can be safely explored. They help to build resilience in communities, and by extension in cities.

So we can examine the multipliers that come from the economic impact of activities within this project and we can consider how social impact can be quantified, but if we stop there, something

¹⁶¹ <http://www.hact.org.uk/>

¹⁶² Measuring the Social Impact of Community Investment: The Methodology Paper, Daniel Fujiwara, 2013

¹⁶³ Fujiwara points out that peoples' responses to surveys can be influenced by factors such as the décor in the room, and "the focusing illusion" where outcomes that are the subject of the survey suddenly seem much more important than they are in real life.

¹⁶⁴ See notes [] and [] respectively

is missing. It doesn't capture the "civic value" of the project. By comparison with the social and economic impacts, this aspect, however, seems intangible and difficult to measure.

However, just because it is difficult to measure, this doesn't mean we should ignore it. The corporate world, of course, is increasingly finding that intangible assets dominate business valuations¹⁶⁵. It would be strange (and risky) if the public sector didn't keep up.

This "outer ring" of value is really about the inherent value of human creativity itself. Creativity is the prerequisite and foundation for innovation. Green spaces offer the soil in which it can flourish. Innovation is now understood by investors and policy-makers alike as vital to future economic success – although it has taken time to get there.

As far back as 1970, the urbanist Jane Jacobs understood why just doing the same thing better was not a recipe for success for cities. She called it the "inefficiency" of cities. This inefficiency, she argued, was vital to a city's ability to develop and innovate, to find new sources of growth – and it went as much for the physical spaces as for the things citizens did within them¹⁶⁶. Equally, cities need inefficient spaces and activities which are not directly hooked to a money-making machine. These spaces are the city's future prosperity.

The arts world has found it difficult to put its case, but in 2010, [Watershed](#), an Bristol arts centre founded in 1970, commissioned a report entitled "**Producing the Future - Understanding Watershed's Role in Ecosystems of Cultural Innovation**"¹⁶⁷ which provides the kernel of an idea for framework to evaluate future value.

Watershed, which has evolved into, in its own words, "the leading film culture and digital media centre in the South West", with three cinemas, a café / bar, a media studio and research space and conference and events spaces, needed a new expression of the role it played, in response to the pressures on public expenditure after the Global Financial Crisis.

There are two especially interesting aspects of the Watershed report. The first lies in its central argument that everyone was confusing "economic value" with "monetary value". We needed to think in terms of multiple "economies", of which the monetary economy is only one. These "economies" collectively form an eco-system of economies, and value is expressed differently in each of these.

The monetary economy, the report argues, works on the basis of "alienable" value. In other words, we can assess value because things (let's call them assets) can be separated or "alienated" from individuals and handed to another individual, to whom they have an equivalent value. Life experiences, for instance, are "inalienable", because their value is specific to the person whose experience it is. Artistic and cultural experiences are relatively inalienable - therefore to try and abstract the value from the specific experience (for example by asking how many jobs the arts centre supports) is therefore missing the point.

¹⁶⁵ For example, over 100% of the value of the US\$55bn merger of Heinz and Kraft foods was intangible assets, as the net tangible assets were negative (see http://brandfinance.com/images/upload/gift_report_2016_for_print.pdf)

¹⁶⁶ See "The Economy of Cities", 1970. Jacobs was not afraid to think big and long term; in the same book, she predicts the advent of the circular economy.

¹⁶⁷ See note 107

What the Watershed report doesn't say, but which is becoming particularly evident as our economy becomes more digitised, is that the distinctions are becoming blurred and that degrees of "alienability" appear throughout our everyday existence, for example as economic value is generated by activities previously thought to be essentially personal in nature (vlogging is one example, or Spotify's recent playlist advertising campaign).

The key to understanding this line of argument is the recognition that the dynamics of value creation have changed in a post-industrial, digitised world. The Watershed report points to the transformation in thinking about the conditions of business innovation – from picking winners to clusters and hotspots; suddenly, it seems, there is an alignment between the way the arts create and the way business needs to innovate¹⁶⁸. Start-ups will always be a mix of successes and failures, but if you cluster the start-ups you learn from your mistakes and your success rate might be higher. And it's more likely that a lucky find will be converted into a successful business idea.

Paradoxically, (given the Watershed argument that the value of the arts should be articulated in a different currency from monetary value), the paradigm shift in business innovation has the effect of bringing the business and cultural worlds closer together. Cultural activities have much more that business values than, say, 30 years ago. This is true of other areas of cultural activity than the "arts" – in sport, for instance, where the proliferation of leadership and motivational training based on sporting achievement is just one example of an area where business now borrows heavily from cultural activities.

Another way to look at this phenomenon is the increasing significance in business of co-production. The "consumer" is increasingly becoming a co-producer – for example by customising to order previously standard, mass-produced goods¹⁶⁹, by testing products (e.g. online games) providing feedback, both voluntary and involuntary (Trip Advisor, Amazon, Tesco), or by becoming producers themselves (Airbnb, e-bay). Taking the Watershed's "alienable" to "inalienable" scale, it seems that even in the six years since their report was produced, business transactions have shifted increasingly to the "inalienable", bespoke end.

So if we ask why Edinburgh wants to be a creative city, the answer should be obvious and immediate. It is fundamental to its future prosperity.

Creativity in Business Planning: Horizon-scanning

The second useful aspect of the Watershed report for our methodology is its application of the "Three Horizons" model¹⁷⁰. Horizon-scanning is a well-established business scenario planning methodology, which, rather than trying to pinpoint a specific future scenario, is designed cast widely to identify long-term threats and opportunities and particularly capture those that are at the margins of current thinking. The "Three Horizons" is a common framework, which breaks the horizon-

¹⁶⁸ This is an oversimplification. Not least because some commentators had already spotted the value of clusters of multiple start-ups. See Jane Jacobs, *The Economy of Cities*, ch 3. She identifies Eastman Kodak as an enemy of innovation through its strategy of stifling business activity beyond its own corporate boundaries in its home town. It is tempting to think this corporatizing tendency might have been a factor in Kodak's ultimate demise.

¹⁶⁹ Even cars.

¹⁷⁰ Said to originate from a McKinsey book, *The Alchemy of Growth*, by Mehrdad Baghai, Stephen Coley, David White, 1999.

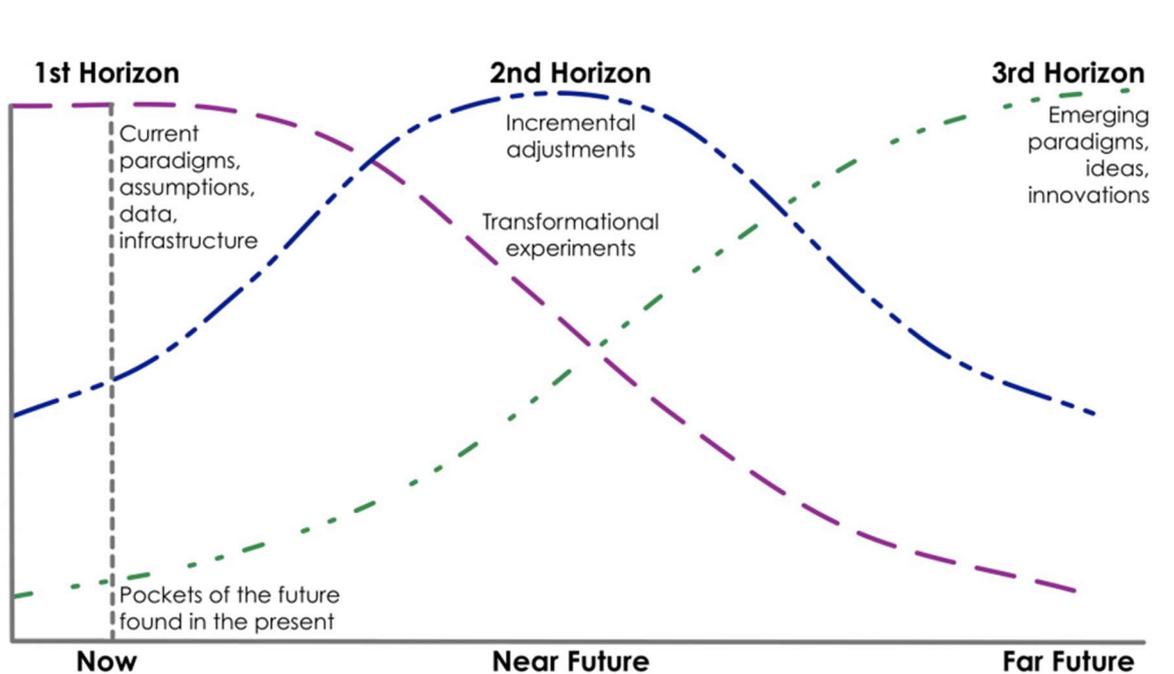


scanning into three time phases: the first horizon is the description of the current world; the second, emerging drivers of change and on the third horizon are the future disruptive paradigms that (if we're smart) we might just detect signs of in today's world.

The second horizon is the innovation horizon – the engine of economic growth. The question is, how to get to the third horizon – which is tomorrow's second horizon. One answer is that it needs the skills and behaviours nurtured through creative activity, which allows the "space" to encourage non-standard thinking.

There are numerous examples of how creative thinking is starting to become embedded in science and business thinking, one of the best known being the [TED](#) programme.

Three Horizons



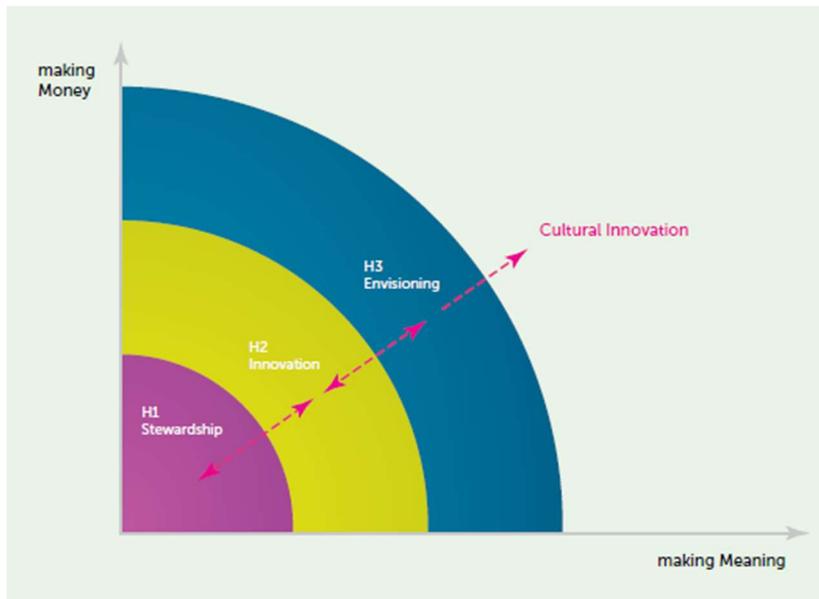
(WL Schulz from Sharp, Curry & Hodgson)¹⁷¹

The Watershed report simply and neatly illustrates the potential for cultural innovation to access the "third horizon"¹⁷²:

¹⁷¹ Source: [SAMI Consulting](#)

¹⁷² See note 107, p36





We can start to see the potential for the multi-functional space created by the new Ross Bandstand and the surrounding gardens, we can start to see how it can become part of the city's future and act as bridge between business, social and cultural activity.

Future Value

In the preceding section, we have argued that cultural and greenspace projects are vital for the resilience of a city and the wellbeing of its citizens. If this is the case, then investment in this project should have an impact on the city's brand.

At this point, we should consider what brand is, and in what sense it is meaningful for a city such as Edinburgh.

Brand is, first and foremost, a corporate concept. [Business Dictionary](#) defines a brand as a:

"Unique design, sign, symbol, words, or a combination of these, employed in creating an image that identifies a product and differentiates it from its competitors. Over time, this image becomes associated with a level of credibility, quality, and satisfaction in the consumer's mind. Thus brands help harried consumers in crowded and complex marketplace, by standing for certain benefits and value"

In business terms, a brand is essentially short-hand for a set of attributes. The value of the brand comes from the consumer's reliance on this short-hand to make a purchasing decision, rather than starting from first principles. As buyers don't have time to evaluate every purchasing decision from first principles, the brand therefore becomes extremely important. Brands are not immortal, and they evolve over time and not always in ways that their owners would wish¹⁷³.

¹⁷³ See, for example, the expected disappearance of the RBS brand from English high streets <https://www.moneymarketing.co.uk/rbs-to-ditch-toxic-brand-name/>



A value is placed on a brand because it is thought to be a store of value, like any other asset. This value needs to be expressed in meaningful, general terms. Brand valuation even has its own international standard: ISO 10688¹⁷⁴, established in 2010. However, standards on the corporate valuation of brand assets lag behind business practice. Businesses are not allowed to recognise internally created intangibles, but at the point of acquisition, IFRS requires intangible assets of the acquired company to be recognised on the group's balance sheet at their fair value, thus creating a mismatch¹⁷⁵.

Brand valuation for businesses is, at different levels, both difficult and easy. The easy bit is the methodology, which determines the value of the brand. ISO 10688 offers the following options:

Price and volume premium: Estimate the value of a brand by reference to the price premium and/or volume premium that it generates.

Income-split: Present value of the portion of economic profit attributable to the brand.

Multi-period excess earnings: The present value of the future residual cash flow after deducting returns for all other assets required to operate the business.

Incremental cash-flow: The cash flow generated by a brand in a business through comparison with a comparable business which does not own a brand.

Royalty relief: The present value of notional future royalty payments, assuming that the brand is not owned but licensed¹⁷⁶.

The more difficult part is working out what are the internal and external factors feeding into the composition of a brand, and how they change over time. Brand valuation may start from the principle that the brand is "alienable" – i.e. it can effectively be detached and disposed of like any other asset, but the reality is rarely this simple. However, it is not the case for businesses, either. If businesses do not live up to the values, the brand suffers – as Volkswagen discovered during the emissions scandal. Brands usually have an element of "inalienability" about them.

It also needs to be recognised that corporate brand valuations are hugely uncertain. For example, Interbrand valued the Nokia brand at \$7.4bn in 2013, while the acquirer Microsoft valued it at \$157m¹⁷⁷.

So if measuring the value of a corporate brand is difficult, how much more complex must it be for a city?

However, if we strip the concept back to its core principles, it is clear that for a city interested in promoting itself to secure growth and investment, the brand – as essentially shorthand for a collection of positive attributes to encourage some form of transaction (e.g. a visit) – is a vital part of the mix.

¹⁷⁴http://www.iso.org/iso/catalogue_detail.htm?csnumber=46032

¹⁷⁵<http://www.managementtoday.co.uk/why-brand-valuation-spin/article/1380507>

¹⁷⁶ Source: Overview of ISO 10668: Brand Valuation, Australian Marketing Institute, August 2011

¹⁷⁷<http://www.managementtoday.co.uk/why-brand-valuation-spin/article/1380507>

A research paper which examined the relationship in branding terms between cities and their universities¹⁷⁸ identifies globalisation and the resultant competition for resources and investment amongst cities as a key driver for city brand strategies. The fundamentals of building a brand for a city are no different from those of a company. As the same paper points out, the key to successful branding is to create a relationship between the brand and the consumer.

City brands are “inalienable”, to an even greater extent than corporate brands. There is no sense in which they are separable from the cities themselves. That does not mean, however, that cities can’t “leverage” their brands to get more out of them.

There are a number of “league tables” for global city brands, such as the Anholt-GfK Nation Brands Index, Saffron European City Brand Barometer, and Creative Cities International—The Vitality Index¹⁷⁹

One of them, the Saffron European City Brand Barometer¹⁸⁰ defines a “city brand” as:

“an overall image or set of perceptions and associations that resides in people’s heads. When we speak of ‘the brand’ of a place, we mean the average or common perceptions and associations people have with that place”

Brands matter, the survey points out, because people base decisions on them.

The survey assessed 72 cities in total – all cities with populations over 450,000 (including Edinburgh), plus a number of significant UK cities below this number). The survey was based on a YouGov poll of 2,000 people in the UK, so we can reasonably expect a level of awareness bias as a result. It would be interesting to run the same survey, for instance, in Germany, Poland and Italy¹⁸¹.

The four evaluation criteria used by the survey (equally weighted) were:

1. **Pictorially recognised** - could many people recognise the city from a postcard (without having to read the description on the back)?
2. **Quantity/strength of positive/attractive qualities** - what prompted and unprompted associations do people have of the city?
3. **Conversational value** - how interesting would it be to talk about the city?
4. **Media recognition** - media references to the city counted over a set period.

Cities were given a “brand utilisation” score; the ratio of a city’s brand strength to its underlying assets. Therefore, the higher the ratio, the more effectively, according to the survey, its assets are being used. A score of 100% meant in theory that the brand broadly reflected the underlying asset quality of the city. A score above 100% means that the city is effectively selling an image as well as a reality. Only one city in the survey scored exactly 100% - Vienna.

¹⁷⁸ “Branding cities as educational centres; the role of higher education institutions”, Alina Popescu, *Academy of Economic Studies, Bucharest, 2012*

¹⁷⁹ Understanding Cities through City Brands: City Branding as a Social and Semantic Network, Efe Sevin, Université de Fribourg, June 2014

¹⁸⁰ [Saffron European City Brand Barometer](#)

¹⁸¹ Although for Edinburgh, with a preponderance of UK visitors, the UK results are probably most interesting.

As one might expect, Edinburgh's brand utilisation is over 100%, at 104% - but not that much over 100% and lower than, for instance, Berlin (137%); Stockholm (118%); Liverpool (115%); Paris (111%); London (110%) and Dublin (107%). But behind Edinburgh are the "Thundering Hooves" of cities that could be the challenger brands of the future, such as Sofia, Lisbon and Vilnius.

To move from this to assessing the effect that particular projects might have on Edinburgh's "brand" is clearly a matter of speculation. However, we do have a way of estimating the impact on the value of that brand.

Edinburgh's Gross Value Added is reported by ONS as £18.4bn in 2015¹⁸². If, as stated by Saffron, Edinburgh's brand score is 104%, then the impact of a city's brand value can be estimated as the relationship between a notional GVA at "brand parity" and its reported value, assuming its brand score.

For Edinburgh, this differential works out at about £709m. It will be noted that this approach, for cities with a brand utilisation score of less than 100% (such as Manchester) will show a difference which is negative. This shouldn't be interpreted as meaning that Manchester's brand is intrinsically negative – this is a relative assessment of the city "narrative", relative to the estimated underlying value of the city's "assets". Assessing impact is about change and either case – whether the baseline is positive or negative, change is positive as the brand score rises.

Like all methodological approaches that rely on primary data, the robustness of the "brand score" approach is determined by the breadth of the survey and its duration ("wider" and "for longer" should equal "better"). Rapidly evolving data capture techniques are driving down the cost and increasing the accessibility of primary data and all cities – including Edinburgh – should be looking closely at how they can invest in more systematic applications of these techniques to bring city branding into the information age.

Summary

Having set out the "four rings of impact" by which we propose to evaluate the impact of the West Princes Street Gardens project, this paper has explored the potential methodological frameworks that support this approach.

We have seen how the basis has been established for the assessment of economic impact, the debate around social impact and the role for a project such as this in strengthening the resilience and future growth potential of a city. Lastly, we have considered the role of city brands and how these can be articulated.

Appendix C: Great City Parks

¹⁸² ONS gross value added (income approach) release, Table 1, published 15th December 2016.

Great City Parks (by size)

Name	Date	Area (ha)	Funding
Paley Park, New York	1967	0.039	Private
Yorkville Park, Toronto	1992	0.36	Public
Freeway Park, Seattle	1972	2.1	Public
Bryant Park, New York	1988	2.4	Private
The High Line, New York	2004	2.7	Public / private
Parc de Bercy, Paris	1992	13.5	Public
Westergasfabrik, Amsterdam	1998	14.5	Public / private
Parc Andre-Citroen, Paris	1987	15	Public
<i>Princes Street Gardens, Edinburgh*</i>	<i>1876</i>	<i>15.2</i>	<i>Public</i>
Park Güell, Barcelona	1900	17	Public**
Parc des Buttes-Chaumont, Paris	1864	24.7	Public
St James's Park, London	1827	35	Public / private
Parque de Maria Luisa, Seville	1911	39	Public
Luisenpark, Mannheim	1970	41	Public / private
Vondelpark, Amsterdam	1864	47	Public
Parc de la Villette, Paris	1983	55	Public / private
Birkenhead Park, Merseyside	1845	58	Public
Queen Elizabeth Olympic Park, London	2009	102	Public
Grant Park, Chicago	1915	130	Public
The Regent's Park, London	1811	135	Public / private
Stadtpark, Hamburg	1910	151	Public
Landschaftspark, Duisberg Nord	1992	180	Public
Grosser Tiergarten, Berlin	1833	220	Public
Prospect Park, Brooklyn, New York	1866	237	Public / private
Central Park, New York	1858	341	Private / public
Stanley Park, Vancouver	1886	405	Public / private
Golden Gate Park, San Francisco	1871	412	Public
Emerald Necklace, Boston	1878	445	Public
Forest Park, St. Louis	1876	555	Public / private
Amsterdamse Bos	1935	1000	Public
Minneapolis Park System	1883	2729	Public

* Not part of the list. Included for comparative purposes

** Initial capital cost privately funded

Source: Great City Parks, Second Edition - 2015, Alan Tate with Marcella Eaton

Appendix D: Key Definitions

Additionality	Additionality is the net positive difference that results from economic development intervention. Additionality measures the net result, taking account of deadweight, leakage, displacement, substitution and economic multipliers.
Deadweight	A deadweight loss is a loss of economic efficiency that can occur when equilibrium for a good or service is not achieved or is not achievable. In this kind of analysis, it is taken to mean the offsetting opportunity cost that results from not deploying public sector investment in this project. As there is no public sector investment in Loudoun, the deadweight loss is taken to be zero.
Displacement	Displacement concerns the degree to which the effects which produce additional economic activity lead to consequent reductions in activity elsewhere in the economy that would not have occurred if the intervention had not been made. For example, staff leaving other jobs in the area to come and work on the Project.
Full Time Equivalent ("FTE")	FTE is a concept used to compare full-time and part-time jobs on an equal basis. Someone working half-time is equivalent to 0.5 FTE.
Gross Value Added ("GVA")	Gross value added (GVA) is the measure of the value of goods and services produced in an area, industry or sector of an economy, in economics.
Leakage	In economics, leakage refers to the diversion of funds from some iterative process. In this kind of analysis it is taken to mean economic benefit – for example, the distribution of profits – moving to a party outside, as the case may be, Edinburgh or Scotland.
Multiplier	The multiplier effect refers to the increase in final income arising from any new injection of spending. In this case, it is a recognised statistical tool to estimate, for instance, the number of additional jobs that arise from the creation of a job on a sector by sector basis.

