

**The Highland Council**

**City of Inverness Area Committee – 1 July 2016**

Agenda Item	3
Report No	CIA/33/16

**Inverness City Arts – River Ness Flood Alleviation Scheme Public Art Project Progress Report**

**Report by the Inverness City Area Manager**

### **Summary**

This report details the progress of the River Connections Project Programme (the Project Programme) with a focus on:

- The governance applied by the City of Inverness Area Committee to the ICArts Working Group to date
- Funding
- Application by the ICArts Working Group of its Delegated Powers
- Project progress and Next Steps
- Community Engagement (Public Consultation)
- Economic Benefit - Analysis

The Committee are invited to endorse the development of the River Connections Project Programme to date and to agree to continue to support the work of the ICArts Working Group in respect of the delivery of the River Connections Project Programme.

## **1. Background**

1.1 At the City of Inverness Area Committee held on 2 June 2016, Members agreed to hold a Special Meeting of the Committee in order to consider the development of the Project Programme. This report will update Members on the work of ICArts and provides confirmation that Project Programme is being delivered accounting for the requirements set by Funding Partners. This is the view endorsed by all Members of the ICArts Working Group

### **1.2 ICArts Working Group – Governance**

The establishment and the remit of the ICArts Working Group were agreed at the City of Inverness Area Committee meetings held on 3 December 2012 and 15 April 2013. On 3 December 2012 it was agreed:

- i. to recommend to the full Council that a Public Art Working Group be established (to be named 'Inverness City Arts Working Group' - ICArts) to undertake the remit detailed in Paragraph 5 of the report under the governance of the City of Inverness Area Committee;
- ii. to nominate the City Leader, Mr T Prag, Mrs B McAllister, Mr K Gowans and one Member of the Independent Group (to be confirmed) to this new Working Group; and
- iii. the proposed governance framework, which would allow the City of Inverness Area Committee to scrutinise the operation of the ICArts

## Working Group and relevant projects.

- 1.3 In line with the existing Scheme of Delegation to City/Area Committees the City of Inverness Area Committee agreed to scrutinise the effectiveness of the ICArts Working Group, to include the monitoring of:
- Budgets;
  - Stakeholder Engagement;
  - Project Governance – this entails the City of Inverness Area Committee being satisfied that detailed proposals have gone through the agreed governance in respect of officer management, stakeholder and Member engagement;
  - The operation of the ICArts Working Group through the approval of ICArts Working Group Minutes; and
  - Approval of an agreed Action Plan for the delivery of projects under the remit of the ICArts Working Group and to review it annually.
- 1.4 The ICArts Working Group is currently composed of four Elected Members, (who were all nominated at the City of Inverness Area Committee) being:
- Provost Helen Carmichael (Joint Chair)  
Cllr Thomas Prag (Joint Chair)  
Cllr Elizabeth Macalister  
Cllr Graham Ross
- 1.5 There is currently one vacancy on the ICArts Working Group for an Elected Member
- 1.6 Our principal funding partners, Creative Scotland, also have representation on the ICArts Working Group and others are co-opted as the need for specialist advice/input arises.
- 1.7 The ICArts Working Group have had the following powers delegated to them by the City of Inverness Area Committee; ;
- To agree a draft Action Plan (which would be subject to the approval of the City of Inverness Area Committee) and review it on annual basis;
  - To apply the decisions of the City of Inverness Area Committee in respect of the application of funds from the City of Inverness Common Good Fund, given for the purpose of promoting or developing projects involving Public Art for the City Area;
  - To provide a framework for project content and community and/or artist engagement to the ICArts Project Programme Delivery Manager, in line with the objectives of the Council's Programme and planning policies;
  - To identify opportunities for youth training and employment and provide educational outcomes for local people linking in with the Curriculum for Excellence and the Council's Employability Action Plan ;
  - To scrutinise all aspects of project delivery with the power to request reports on project progress and on revenue budget spend, relevant to the governance of the City of Inverness Area Committee ;

- To provide governance link to the City of Inverness Area Committee – through reports by the Inverness City Area Manager – on the progress of projects as appropriate.
- to agree options (other than through City Arts Partnership Forum Sessions) for public engagement to enable effective community involvement in projects; and
- To agree the membership and meeting schedule of ICArts Working Group Partnership Forum Sessions.

1.8 **Appendix 1** details a schedule of all the meetings of the City of Inverness Area Committee, at which either ICArts Working Group Minutes or Reports relating to the remit of the ICArts Working Group were presented. On all occasions no objections were raised to the approval of the decisions of the ICArts Working Group. These reports addressed the need to update Members on the progress of the Project Programme. Discussion on progress took place and the City of Inverness Area Committee has consistently supported the project programme, in the knowledge of its content and the progress being made on delivery by the ICArts Working Group and the Project Team. This included the Annual report presented to Committee and agreed on 28 January 2016.

## 2. ICArts Funding (River Connections Projects) (Capital)

2.1 The funding partners are:

Creative Scotland	£0.305m
City of Inverness Common Good Fund	£0.250m (+£0.031m revenue funding 2013/14)
Highland Council – Cities Gateway Fund	£0.066m
Highland Council – additional allocation	£0.040m
HIE	£0.066m
<b>Total</b>	<b>£0.758m</b>

2.2 **Appendix 2** details the budget allocations for each of the elements of the Project Programme. The sums detailed in Appendix 2 are correct as at the date of this report. Clarification is also given on the allocation of financial resources from each of the Funders, against each element noting conditions of grant.

2.3 **Creative Scotland** – Funding was given with primary focus on the Gathering Place element of the Project Programme. The expectation was that the Gathering Place Project would produce an ambitious and innovative project which would explore the diverse relationship between the River and the Community. Throughout the approvals process the central theme has been for the Gathering Place to create a space that will allow both the local community and visitors to enjoy the unique environment of the River and so gain a better understanding of its biodiversity.

2.4 **Highlands and Islands Enterprise (HIE)** – The agreement between HIE and the Council is also based on the Gathering Place Project. It specifies that the Gathering Place Project shall be developed ‘in consultation with local people’.

2.5 The key objectives of HIE's grant are:

- The development of Inverness as a tourism destination by improving the visitor experience and helping to redefine the city centre
- To develop a cohesive Public Arts Programme which will bring economic, social and cultural benefits to the City of Inverness
- To create a sense of place to reinforce local distinctiveness
- To facilitate debate and community engagement
- To raise the profile of the Highlands as a creative hub, thus contributing to the attractiveness of Highland as a tourist destination
- To expand access for children and young people
- To promote equality
- To promote sustainability

2.6 Key Deliverables for HIE are:

- 1 art infrastructure project
- The creation of permanent works
- Community engagement events and artist blogs
- Employment of sustainable processes and materials
- Provision of opportunities for training, employment or learning experiences
- Development of a body of research material that would be available to and would inform, other River Connects Projects

2.7 **The Council** – The Development and Infrastructure Service provided funding for the provision of the Gathering Place Project from the City Gateways Fund and from the Development and Infrastructure Capital Programme.

2.8 **The Inverness Common Good Fund** – on 8 October 2012, the City of Inverness Area Committee agreed in principle to support the Project Programme as follows;

2.9 Overall projected Budget (as at 8 October 2012) £0.740m (£0.250m from the Common Good Fund) – funding at the level of £0.250m would allow for the full menu of projects to be realised and the programme would be comprehensive in that it would encompass significant elements and features which had emerged from public consultation, including River Narratives, The Trail, Viewing Station (with option of promontory/cantilevered jetty), Seating with Integrated Planting, Schools Participatory Project, River Festival and Sculptural Destination. External funds from sources including Creative Scotland (£0.305m) and other funding bodies would total approximately 62% of overall costs with the Common Good proportion at 33.7%. In this respect, the then existing grant of £0.031m from the Common Good Fund went towards the Project Programme for 2013/14

2.10 At that meeting Members also made the following comments:

- The public art programme placed a strong emphasis on meaningful community engagement and this was welcomed;
- Option 1 within the report (which was agreed) allowed external funding to be received, including £0.305m from Creative Scotland, and this would result in a comprehensive programme encompassing the significant elements and features which had emerged from public consultation.

2.11 At the City of Inverness Area Committee meeting held on 3 June 2014, it was agreed to the release of the balance of £0.190m from the £0.250m budget agreed in principle previously from the Inverness Common Good Fund 2014/15 budget to be utilised under the governance of the ICArts Working Group for the purposes of the delivery of the River Connections Project Programme, subject to Creative Scotland approving the Stage 2 funding application. This approval was received in October 2014.

### **3. ICArts Working Group – Application of Powers**

3.1 The ICArts Working Group has the power to facilitate the implementation of the Project Programme. In order to maintain funding levels, noting the Conditions of Grant, this must be achieved with:

- The Gathering Place as a component and
- With full and meaningful Public Consultation.

3.2 Both the above are referred to in all the funding agreements. In order to secure compliance with both the requirements of funders and the aims of Members, extensive public and community consultation has taken place involving :-

- Community engagement and research in development of artists briefs
- Schools project with Architecture + Design Scotland
- Artist-led education projects – Merkinch hoardings, artist talks
- Artist-led community workshops
- Meetings with specific community and business groups
- Member engagement with Community Councils, Inverness BID and the Lochness Tourism BID
- Major Project Launch and community consultation event consultation drop-in and displays at Eastgate Centre
- Focus Group
- Stakeholder event (Eden Court) and follow-up survey
- Youth event (planned)

3.3 These events have been communicated through the media and through social media

3.4 The use of the Evaluation Panel set against the Artist Briefs has ensured openness, fairness and accountability. This process has been endorsed by all funders especially Creative Scotland who have recognised how political scrutiny and artistic merit have worked collaboratively.

## **4. Project Programme – Overview**

4.1 There are six elements to the Project Programme, these being;

- The Gathering Place
- Rest Spaces
- The Childrens Feature
- River Connections
- The Trail
- The Sculptural Destination

4.2 **Appendix 3** details an overview of the 6 elements of the Project Programme and provides an update on progress.

## **5 Next Steps**

5.1 The Gathering Place Artwork is currently going through the Detailed Design Phase. All the issues raised regarding Health and Safety and Design are being addressed by the Project Team and the design will be finalised in consultation with local Stakeholders. These include Ballifeary Community Council, Eden Court, Highland Hospice, the River Ness Angling Club, The River Ness District Fisheries Board, Inverness BID, Lochness Tourism BID, City Heritage Trust and the Civic Trust.

5.2 Further engagement will be through Artist Information days during which the progress of the Project Programme will be publicised and the Project Team will be available to answer any queries.

5.3 Local stakeholders such as Eden Court, Inverness Cathedral and the Highland Hospice have not objected to the proposals for the Gathering Place Artwork at the Eden Court Riverwalkway site.

## **6. Public Consultation**

6.1 Analysis on the Public Consultation which was undertaken in January and February this year on the River Connections Project Programme is provided within **Appendix 4** and is also summarised below. This consisted of:

- Access to an on-line questionnaire
- An Information Day held at Eastgate Shopping Centre on 23 January 2016
- Presentations to several Community Councils

## **7. Consideration by the ICArts Working Group of the results**

7.1 The ICArts Working Group gave detailed consideration to the results of the public consultation and noted that the majority of respondents did not support the location of the Gathering Place Artwork at Friars Shott. Particular concern was expressed at the prospect of this project being a success and attracting

- 7.2 large numbers of people to the Gathering Place and so displacing use of this open area of green space by the local community. To ensure that the views of young people have also been reflected, further work is underway through the Youth Convener and an update is attached at **Appendix 4 a**.
- 7.3 In considering options, the ICArts Working Group noted the position of the principal funding partners and the powers delegated by the City of Inverness Area Committee as detailed above.
- 7.4 In response to the feedback, the ICArts Working Group agreed to support proceeding with the Project Programme, with the proviso that an extra stage was built into the consultation process in respect of the Gathering Place Artwork, being the establishment of a short-life Focus Group.
- 7.5 As our principal funding partner the view of Creative Scotland was significant. Creative Scotland confirmed the decision to form a Focus Group as this met with the criteria set for Public Consultation.
- 7.6 Creative Scotland believed it evident from the public survey that there were strong views held around the Gathering Place commission and where this should be sited. It is also highlighted in the survey analysis that opinion is to some degree split depending on whether the respondent had seen the design exhibition or not. Creative Scotland agreed with the recommendation that a Focus Group would be helpful in testing the feasibility of the current Gathering Place design and options for where this would be best situated within the context and objectives of the original project proposal.

The decision by the ICArts Working Group to establish a Focus Group was also supported by Highlands and Islands Enterprise.

- 7.7 The Focus Group met on 28 April 2016 with the remit of complying with the criteria set by our funders in relation to consultation and integration with the local community. Specifically, to explore and address the matters highlighted through the public consultation phase in relation to siting. It was noted that issues relating to some concerns over the design and safety of the Gathering Place Artwork would be resolved at the Detailed Design Stage, which is now underway. The Focus Group included;
- The Provost
  - Cllr Ken Gowans
  - Cllr Thomas Prag
  - The City Business Improvement District
  - Loch Ness and Inverness Tourism Business Improvement District
  - Inverness City Heritage Trust
  - Inverness Civic Trust.
  - Professor Jim Mooney, as a representative of the Artists Evaluation Panel
- 7.8 The Focus Group meeting was supported by the Project Team and Agreement was reached, expressing understanding and support for the Gathering Place Artwork and recommending the Eden Court Riverwalkway site as the new

## 7.9 location for the Gathering Place Artwork.

In consequence, the ICArts Working Group continues to operate within the governance set by the funding partners.

## 8 Benefits of the Project Programme to the City

8.1 An Economic Impact Assessment (EIA) was carried out and is attached at **Appendix 5. The following paragraphs detail the assessment of potential Economic Benefit made by the Consultant using comparators as examples.**

8.2 The EIA clarifies that the Project Programme and in particular, the Gathering Place Artwork will generate valuable economic benefit to the City of Inverness and quoting directly from the EIA specifically that:

- *“The main economic impact of the Gathering Place will stem from users who would not otherwise have passed by the site (i.e. who would have made a special journey to reach it). Where they walk there from the City Centre, these people will have opportunities to spend money, especially on food and drink, in the businesses en-route.*
- *Although the Gathering Place will be free to use, it is interesting to speculate on how much people would pay were it charged (or donations to be encouraged). For the purposes of the indicative analysis below, it is assumed that the average keen visitor/user who has travelled to get there would be happy to pay £2 – with passers-by and more casual users (potentially regular where local) generally giving the experience a lower value.*
- *If the capital cost of the installation of around £300,000 and annual maintenance, supervisory and marketing costs perhaps averaging £10,000 per year are added and averaged over ten years, this gives an annual cost of £40,000 – although the life and popularity of the installation might extend well beyond ten years. If this indicative annual cost to the public purse could be at least matched by economic impact, the installation’s other public and social benefits could be regarded as a bonus.*
- *At the suggested “shadow price” of £2 per user, it would require around 20,000 people per year who would have been prepared to pay to use the installation to generate this £40,000 of theoretical income. This might be split over the year as follows:*
  - i. *15,000 users over the peak six month summer season of around 180 days, with perhaps 30 days lost to particularly bad weather – giving average use of 100 per day over 150 days.*
  - ii. *5,000 users over the other six months of the year, with bad weather perhaps limiting use to 125 days per year – giving average use of 40 on these days.*



- *During the peak season, daily keen usage, if averaging 100, might vary from day to day from around 50 to 200 plus, with possibly 100 people during the busiest two hour period of the busiest days. With the installation's maximum capacity of 100, and allowing also for additional casual users, there should not, on these figures, be a capacity constraint on busy days (except perhaps at particular peak times, or where a large coach party might visit).*
- *In addition to the shadow pricing method of assessing economic return on investment in the installation, "additional" commercial spend associated with visitors can be estimated. During the day, visitors walking to and from the Gathering Place might substitute this for another walk where spending opportunities en-route or near their destination are more limited, a drive out of Inverness where they might spend less per hour, or time in the City Centre where they might spend more per hour than they would in walking to and from the Gathering Place and calling in to restaurants, cafés, pubs and other commercial premises en-route. Early evenings, when City Centre shops are closed, might be the time when most spending "additionality" due to visits to the Gathering Place might be achieved.*
- *Very indicatively, spend by the assumed 20,000 annual visitors' en-route to the Gathering Place that might be considered "additional" in Inverness might be an average of £5 spent by 10,000 of these people. This would give annual additional business turnover of £50,000, which, applying standard ratios for tourist visitor spend, would support around 1 full time equivalent job (fte), inclusive of supply chain and other "multiplier" effects, and generate around £20,000 in earnings. This would be shared across a number of the establishments listed in Section 5 above (within the EIA Report attached), although the best placed establishments would also benefit from "non-additional" visitor spend by many of the other 10,000 keen users plus other more casual users. This latter spending would be displaced from elsewhere in Inverness.*
- *The other main category of economic benefit that would apply would be a combination of lengthened stays in Inverness, repeat visits by people who will have enjoyed their riverside experiences, and other people encouraged to visit the City by recommendations, photos posted on social media sites, press publicity, etc. 2,000 additional visitor nights generated in these ways at an average spend of £75 per visitor night would give additional business turnover totalling £150,000 per annum and support a further 3 ftes with total earnings of £60,000.*
- *Some of the above additional visitor nights and extended stays might be displaced from other parts of the Highlands, but this effect might be at least balanced by trips out of Inverness by additional visitors or stays elsewhere in the Highlands as well as in Inverness by the new visitors."*

## **9. Implications**

### **9.1 Equalities**

The delivery of Project Programme will comply with the Council's legal equalities duties and policies. The Project Programme will also actively enhance access to public art and the needs of different groups with protected characteristics will be considered through an equalities screening, and if appropriate impact assessment.

### **9.2 Climate Change**

The flood alleviation works that the arts project is associated with, demonstrate the Council's commitment to adapting to climate change and adverse weather events. Safety measures will be built into the design to take account of potential flooding events.

### **9.3 Rural implications**

Whilst it is anticipated that there will likely be significant economic benefit to the City of Inverness from the Art installations, the economic benefit may well extend to the wider Highlands, as tourists attracted to Inverness would be encouraged to travel beyond the city and explore other attractions in the wider area.

### **9.4 Legal Implications**

The project has complied with the legal duties of the Council in terms of procurement, planning and equalities legislation. Standard contracts are in place between the Council and all contractors associated with the various projects that form part of the Project Programme. In the event that a decision is taken not to pursue any element of the Project Programme it is open to the Council to offer contractual notice of one month to the respective contractor and to make payment of all pro rata sums falling due. In the event that the Council decides to abandon the Gathering Place Project then the Council will be liable to meet abortive costs incurred to the date that Notice of Termination is served. These costs cannot be quantified until that date. However, noting that work is ongoing to progress the Gathering Place Project through the Detailed Design Phase, abortive costs of up to £0.075m may be incurred. In addition, as detailed in paragraph 9.13 further costs may be incurred in the event that third – party funders decide to withdraw support from the Project Programme.

### **9.5 Resource Implications**

The ICArts Working Group has been delegated power to approve expenditure for the River Connections Project Programme by the City of Inverness Area Committee.

9.6 The City of Inverness Common Good Fund has allocated funds within its revenue budget to meet expenditure proposed within this report. All other funds are in place from our funding partners and the formal agreement with Creative Scotland has been signed.

9.7 The installed Artworks will require maintenance. The project team are mindful

that any art installation should be designed and installed to minimise maintenance but it should be recognised that a maintenance liability will remain. Following production and installation of the Artworks, a maintenance plan will be developed. Each element of the Project Programme includes a 3 year maintenance clause, but consideration will also be given to on-going maintenance beyond the period. The project team are investigating potential maintenance mechanisms and it is likely that some additional funds may be required to maintain the Artworks from the Inverness Common Good Fund, as is the case with other art installations/statues/memorials. This is balanced by the economic benefit referred to in the EIA

#### 9.8 Risk implications

Risks to the commissioning and timely delivery of the Project Programme are managed through the regular up-date reports to the ICARTS Working Group with the Minutes being approved at the next available City of Inverness Area Committee.

9.9 A risk register has been put in place which is regularly reviewed at Project Management/Board meetings.

9.10 The reputational risk is significant. The Council has earned the confidence of Creative Scotland, HIE and International Artists, all of whom are committed to the Project Programme. Governance has been applied appropriately to date and the budgets have been approved by the funders. Budgets are being applied in accordance with the decisions and conditions set out earlier in this report and in the Minutes of ICARTS Working Group meetings which have all been approved by City of Inverness Area Committee to date, with the exception of those on this meeting Agenda.

9.11 Creative Scotland have confirmed that in the event of the Council dropping the Gathering Place Project from the Project Programme, the allocation of funding from Creative Scotland's Capital Programme of £0.305m will be suspended, pending re-consideration of the revised proposals without the Gathering Place element.

#### 9.12 Financial

Noting the Project Programme, grant conditions and a view of funders significant risk is attached to the following scenarios:

- Stopping and not proceeding with the Gathering Place Project
- Stopping and seeking an alternative proposal for the Gathering Place Project or
- Delaying the Project Programme for 12 months

9.13 In all instances detailed above, **Third Party Funders** - would review their commitment to the project programme. **Appendix 6** details the potential impact of a review of funding allocations made by Third Party funders.

9.14 In considering application of any of the 3 options detailed above within this paragraph, Members should also note that Creative Scotland has confirmed its

- 9.15 continued support for the Project Programme, including the Gathering Place Project. Creative Scotland believes that the Gathering Place Project in its current form will create high quality, internationally recognised public art that will enhance the experience of the area alongside the River Ness both for the local population and visitors.
- 9.16 Further, Creative Scotland's decision to award funding was made on the basis of the Stage 2 application submitted to them under Their Large-scale Public Art Programme in 2014.
- 9.17 This Funding Stream (Stage2) supports four related public art projects, which are The Gathering Place, The Sculptural Destination, Artist-designed Rest Spaces, and the Trail as outlined in the Stage 2 application.
- 9.18 Creative Scotland have confirmed that any material change to these projects, either in terms of the overall scale and vision, the agreed artistic content, or the financial contributions from partners as stated in the application, would require Creative Scotland to review the decision to award. This review would consider whether the Project Programme still reflects the original Stage 2 application and continues to meet the criteria of the Large-scale Public Art Programme, and whether their funding award, in whole or in part, remained appropriate.
- 9.19 In summary, the view of Creative Scotland is that;
- The River Ness Public Art Project Programme has been supported by a strong governance structure and has conducted an effective, open selection process for the artistic work. The Gathering Place project has attracted artists with very strong international reputations and the final artwork should be a significant addition to the city.
  - As well as the potential impact on the funding award, noted above, there could be both financial and reputational impacts related to this project having engaged artists of this caliber and not fulfilling the project to the level originally envisioned.
- In conclusion, Creative Scotland recognise that Highland Council has shown support for the arts and creative industries through its Cultural Strategy, plans for the City Region Deal, the potential development of the Castle and surrounding area as a cultural asset, and support for independent investment in artists' studios.
- 9.20 Creative Scotland would like to continue to work with the Council and local creative businesses to support the creative and economic development within Inverness and the Highlands. Creative Scotland hope that Highland Council's support for arts and culture, and its value to the economic and social development of the city, is something that continues.

## **Recommendations**

The Committee are invited to;

1. endorse the development of the River Connections Project Programme to date and
2. agree to continue to support the work of the Inverness City Arts Working Group in respect of the delivery of the River Connections Project Programme.

Designation: Inverness City Area Manager

Author: David Haas  
Date: 23 June 2016

ICArts Meeting	Minutes Approved at City of Inverness Area Committee	Web Link to ICArts Minutes and CIAC Minutes	Separate ICArts Report at CIAC
21 December 2012	11 February 2013	<a href="http://www.highland.gov.uk/meetings/meeting/691/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/691/city_of_inverness_area_committee</a>	
21 March 2013	15 April 2013	<a href="http://www.highland.gov.uk/meetings/meeting/692/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/692/city_of_inverness_area_committee</a>	Item 9
2 May 2013	3 June 2013	<a href="http://www.highland.gov.uk/meetings/meeting/693/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/693/city_of_inverness_area_committee</a>	
13 June 2013	12 August 2013	<a href="http://www.highland.gov.uk/meetings/meeting/694/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/694/city_of_inverness_area_committee</a>	
7 August 2013	21 October 2013	<a href="http://www.highland.gov.uk/meetings/meeting/695/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/695/city_of_inverness_area_committee</a> (please note the ICArts Minutes are Item 13iii)	
17 October 2013	9 December 2013	<a href="http://www.highland.gov.uk/meetings/meeting/696/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/696/city_of_inverness_area_committee</a>	
24 January 2014	4 March 2014	<a href="http://www.highland.gov.uk/meetings/meeting/3191/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3191/city_of_inverness_area_committee</a>	
6 March 2014	3 June 2014	<a href="http://www.highland.gov.uk/meetings/meeting/3200/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3200/city_of_inverness_area_committee</a>	Item 5
29 May 2014	2 September 2014	<a href="http://www.highland.gov.uk/meetings/meeting/3305/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3305/city_of_inverness_area_committee</a>	
20 June 2014	2 September 2014	<a href="http://www.highland.gov.uk/meetings/meeting/3305/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3305/city_of_inverness_area_committee</a>	
22 August 2014	2 September 2014	<a href="http://www.highland.gov.uk/meetings/meeting/3305/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3305/city_of_inverness_area_committee</a>	
17 October 2014	2 December 2014	<a href="http://www.highland.gov.uk/meetings/meeting/3370/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3370/city_of_inverness_area_committee</a>	Item 7
23 January 2015	2 June 2015	<a href="http://www.highland.gov.uk/meetings/meeting/3504/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3504/city_of_inverness_area_committee</a>	
27 March 2015	2 June 2015	<a href="http://www.highland.gov.uk/meetings/meeting/3504/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3504/city_of_inverness_area_committee</a>	

<b>ICArts Meeting</b>	<b>Minutes Approved at City of Inverness Area Committee</b>	<b>Web Link to ICArts Minutes and CIAC Minutes</b>	<b>Separate ICArts Report at CIAC</b>
29 May 2015	10 September 2015	<a href="http://www.highland.gov.uk/meetings/meeting/3563/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3563/city_of_inverness_area_committee</a>	
6 August 2015	10 September 2015	<a href="http://www.highland.gov.uk/meetings/meeting/3563/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3563/city_of_inverness_area_committee</a>	
14 October 2015	28 January 2016	<a href="http://www.highland.gov.uk/meetings/meeting/3639/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3639/city_of_inverness_area_committee</a>	Item 3
10 December 2015	28 January 2016	<a href="http://www.highland.gov.uk/meetings/meeting/3639/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3639/city_of_inverness_area_committee</a>	Item 3
11 February 2016	3 March 2016	<a href="http://www.highland.gov.uk/meetings/meeting/3659/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3659/city_of_inverness_area_committee</a>	
14 April 2016	2 June 2016	<a href="http://www.highland.gov.uk/meetings/meeting/3703/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3703/city_of_inverness_area_committee</a>	To be considered
28 April 2016	2 June 2016	<a href="http://www.highland.gov.uk/meetings/meeting/3703/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3703/city_of_inverness_area_committee</a>	To be considered
13 May 2016	2 June 2016	<a href="http://www.highland.gov.uk/meetings/meeting/3703/city_of_inverness_area_committee">http://www.highland.gov.uk/meetings/meeting/3703/city_of_inverness_area_committee</a>	To be considered

Appendix 2

<b>Target</b>	<b>£740,900.00</b>
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Source	Amount
Creative Scotland	£305,600.00
Common Good Fund	£250,000.00
CGF Revenue Funding 2013/14	<b>£30,750.00</b>
Cities Gateway Fund	£66,000.00
HIE	£66,000.00
Development & Infrastructure	£40,000.00
<b>Total Funds So far</b>	<b>£758,350.00</b>
Target Fund	£740,900.00
<b>Fund to Find</b>	<b>-£17,450.00</b>

Less £46,000.00 used in stage 1 = £259,600.00  
 Less £60,000.00 used in stage 1 = £190,000.00  
 already drawn down

<b>Contingency</b>	<b>£18,000.00</b>
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Overall Project Budgets									
Project	Start Budget	Spends to Date	Remaining Budget	Total Fee's	Fee's Spent to Date	Remaining Fee's	Total Cost	Total Spent to Date	Remaining Budget
River Connections	£60,000.00	£26,766.17	33,233.83	£14,505.84	£7,006.20	£7,499.64	£74,505.84	£33,772.37	£40,733.47
Rest Spaces	£40,000.00	£3,000.00	37,000.00	£9,670.56	£4,670.80	£4,999.76	£49,670.56	£7,670.80	£41,999.76
The Trail	£25,000.00	£3,500.00	21,500.00	£2,417.64	£1,167.70	£1,249.94	£27,417.64	£4,667.70	£22,749.94
Gathering Place	£300,000.00	£31,059.98	268,940.02	£70,111.56	£33,863.30	£36,248.26	£370,111.56	£64,923.28	£305,188.28
Sculptural Destination	£60,000.00	£4,000.00	56,000.00	£14,505.84	£7,006.20	£7,499.64	£74,505.84	£11,006.20	£63,499.64
Childrens Feature	£40,000.00	£0.00	40,000.00	£9,670.56	£4,670.80	£4,999.76	£49,670.56	£4,670.80	£44,999.76
Development Cost	£0.00	£0.00	£0.00	£85,018.00	£85,018.00	£0.00	£85,018.00	£85,018.00	£0.00
Client Contingency	£26,850.00	£5,116.33	21,733.67	£0.00	£0.00	£0.00	£26,850.00	£5,116.33	£21,733.67
<b>Total</b>	<b>£551,850.00</b>	<b>£73,442.48</b>	<b>478,407.52</b>	<b>£205,900.00</b>	<b>£143,403.00</b>	<b>£62,497.00</b>	<b>£757,750.00</b>	<b>£216,845.48</b>	<b>£540,904.52</b>

**Development & Project Fee's Summary**

<b>Confirmed Budget</b>	<b>£205,900.00</b>	<b>Running Spends</b>	<b>£58,385.00</b>	<b>Remaining Budget</b>	<b>£147,515.00</b>
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<b>Project</b>	<b>Pro-rata % Allocation</b>	<b>Spend to Date</b>	<b>Remaining Spend</b>	<b>Total</b>	<b>Comments</b>
River Connections	12	£7,006.20	£7,499.64	£14,505.84	
Rest Spaces	8	£4,670.80	£4,999.76	£9,670.56	
The Trail	2	£1,167.70	£1,249.94	£2,417.64	
The Gathering Place	58	£33,863.30	£36,248.26	£70,111.56	
Sculptural Destination	12	£7,006.20	£7,499.64	£14,505.84	
Childrens Feature	8	£4,670.80	£4,999.76	£9,670.56	
<b>Sub Total</b>	<b>100</b>	<b>£58,385.00</b>	<b>£62,497.00</b>	<b>£120,882.00</b>	
<b>Stage 1 Development Cost</b>	n/a	<b>£85,018.00</b>	<b>£0.00</b>	<b>£85,018.00</b>	
<b>Total Cost</b>		<b>£143,403.00</b>	<b>£62,497.00</b>	<b>£205,900.00</b>	

## **Appendix 3**

### **RIVER NESS PUBLIC ART PROGRAMME**

#### **Project Programme Update – June 2016**

##### **RIVER CONNECTIONS**

A series of interventions along the river, including seating areas and poetry set into stones and copes of the Flood Wall which refer to the natural history and other river stories.

Artist: Mary Bourne

- All interventions – specially composed poems and river wildlife forms in stainless steel and stone carving – have been completed and installed on Flood Wall and flagstones.
- Seating has been fabricated and will be installed late June /early July in Bank Street break-out areas of Flood Wall.
- Community workshops creating circular poems for ‘portholes’ and stone-carving have taken place at Merkinch. The community ‘portholes’ have been installed at the end of the Flood Wall.

##### **REST SPACES**

3 or 4 rest spaces to accommodate individuals or small groups who might informally gather and relax to enjoy the river

Artist: Dress for the Weather

- Engineering designs for 3 Rest Spaces – ‘Perch,’ ‘Bask’ and ‘Explore’ have been drawn up for discussion and approval and engineers identified.
- Proposed sites in Church Street and Huntly Street to be confirmed in early July.
- Fabrication and installation timeline has been drawn up to align with construction of other projects. Completion spring 2017

##### **THE TRAIL**

Paper map, waymarkers and digital trail accessed by mobile phone to create and signpost a route around the river, highlighting the natural history and cultural heritage.

Artist: Dress for the Weather

- Information gathering through public consultation ongoing
- GPS element under investigation

- To be completed spring 2017

### **THE SCULPTURAL DESTINATION**

An iconic and interactive artwork, sited to provide a 'destination' which will encourage people to explore further along the river. The artwork will be based on the geology of the River Ness faultline and be informed by myths and legends of the river

Artist: Annie Cattrell

- Artist is scoping banks on both sides of the river in late June to find suitable areas for casting impressions to form elements of the artwork, showing the different rock formations.
- Suggested site is Friars' Shott
- Material is hard-wearing resin infused with bronze powder
- Fabrication and installation to tie-in with overall timeline for project – to be completed spring 2017

### **CHILDREN'S WATER FEATURE**

An artwork informed by and for young people to create an interactive playspace on the river.

Artist: Bespoke Atelier and ERZ

- The artists – Bespoke Atelier - have now been appointed to the commission
- Contemporary Art Practice students from Inverness College, UHI are shadowing the process and liaising with Bespoke Atelier in the development of the design.
- Schools are invited to take part
- Site to be confirmed
- Fabrication and installation to tie-in with overall timeline for project – to be completed spring 2017

### **THE GATHERING PLACE**

The 'Ness Pier' - a timber clad structure which tilts towards the water the more people walk along it.

Artist: Sans Façon and KHBT

- Proposed site is Ness Bank – river walkway outside Eden Court
- Planning application in preparation
- Stakeholder Engagement ongoing

## Appendix 4

### River Ness Arts projects – Survey results

#### 1. Key Findings

The Inverness City Arts Working Group, in partnership with Creative Scotland and Highlands and Islands Enterprise, sought public opinions on proposals for the River Ness Art Projects through a survey. This was conducted between January 23<sup>rd</sup> and February 29<sup>h</sup> 2016 and at that time Friars Shott at the North end of Huntly Street had been identified as the preferred site for the proposed Gathering Place art installation. The key findings from this survey are:

- Respondents who completed the survey having visited the exhibition on the potential art projects were generally more positive in their feedback than those who completed the survey online;
- Over 50 % of respondents indicated that the Rest Spaces (55%); The Trail (65%); and River Connections (55%) proposals would complement the River Ness area;
- Less than 50% of respondents indicated that The Gathering Place (33%); The Sculptural Destination (34%) and Children’s Riverside Water Feature (48%) would complement the River Ness area;
- 54.3 % of respondents indicated that they did not feel that the River Ness Art projects were a good investment with lasting impact;
- The majority of respondents indicated that they either strongly disagreed (49.5%) or disagreed (9.7%) to “The Gathering Place” being located at Friars Shott;
- Just over a third of respondents indicated that they would visit “The Gathering Place” once it was constructed, whilst just over half indicated that they would not;
- The majority of respondents either strongly disagreed (46.8%) or disagreed (12.2%) that “The Gathering Place” would attract visitors to the area and would boost the local economy;
- There was a high response rate to an open question asking for further comments. For the purposes of analysis, feedback received was classified as positive, neutral/mixed, or negative.
  - Positive feedback highlighted the bold design of the artworks, the location of them by the river, supported the aspirational nature of the proposals, and highlighted the potential of the artworks to increase Inverness’ appeal as a tourist destination;
  - Negative feedback focused on the cost of the art projects, health and safety concerns, and the design of the art projects.

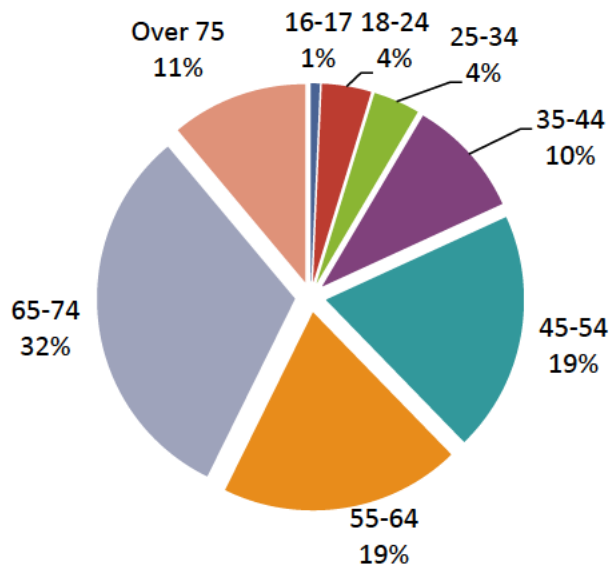
## **2. Methodology**

The survey contained 11 questions on the proposed River Ness Arts projects and details about the respondent. The survey was distributed in two ways: through an online survey available to everyone through the Council's website, and through a printed survey that people were asked to fill out after viewing the proposed projects at an exhibition in the Eastgate Shopping Centre and thereafter at Inverness Museum and Art Gallery. All respondents were asked to view the proposals either online or at the exhibition prior to completing the survey. These two different methods of considering and commenting on the proposals may have produced two distinct samples based on different experiences of the proposals.

How the survey responses were gathered is also important with the process being self-selecting and people choosing to fill in the survey. It is therefore not a random sample of the population. This can be viewed as both a positive and a negative – it probably isn't a representative sample of residents, but it is people with the strongest views that are most likely to respond.

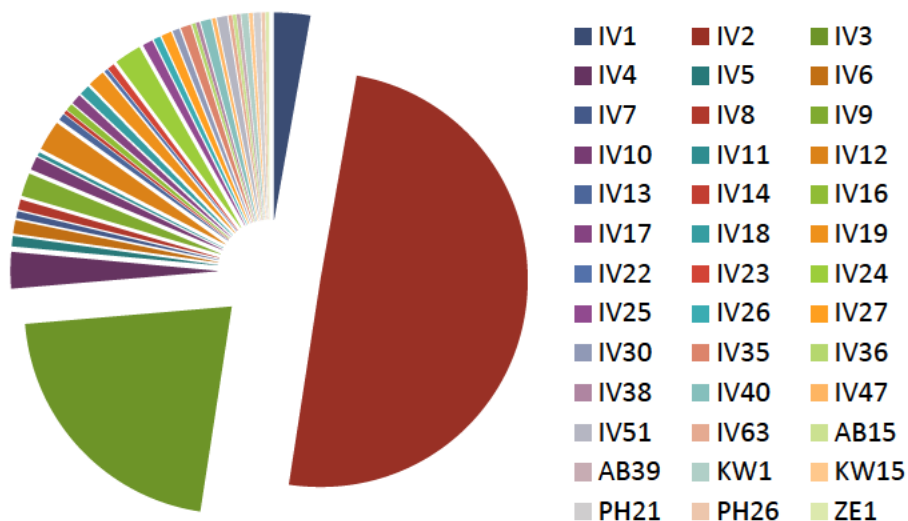
## **3. Respondents**

There were 445 respondents to the survey. 282 people filled in the paper survey after visiting the exhibition in person and 163 people completed the survey online. 59 % were female, and 41 % male. 81% of respondents were aged 45 and older, with 9% under 34 years old, Figure 1. This age split is not uncommon with surveys conducted by the Council, where young people are often under-represented.



**Figure 1: Age profile of respondents**

The survey was completed by people from 39 different postcode areas. Over three quarters of respondents were from the Inverness area with 50% from an IV2 postcode, 21% from IV3, and 3% from IV1, Figure 2. This represents a strong response from the communities where the art installations are proposed.



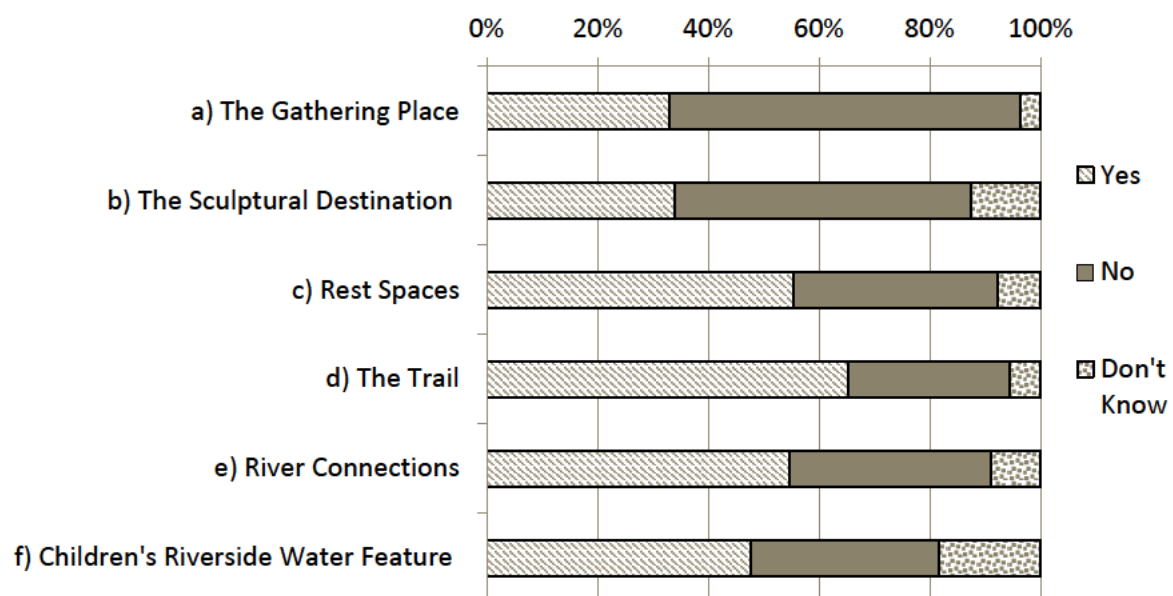
**Figure 2: First part of respondent's postcode**

#### 4. Survey analysis

The survey results are analysed in this section. There were six main questions asked as part of the survey, with a seventh question asking respondents for any further feedback on the proposals. It is worth reiterating for context, that the survey was conducted during January and February 2016 when the preferred location for the Gathering Place was at Friars Shott.

It is worth noting at this point in the report the difference between the sample group who filled in the survey in a paper format having visited the exhibition, and those who completed the survey electronically. People who completed the survey in the paper format were generally more positive about the proposals, but strong opposition to the projects came from those completing the survey electronically. This observation is consistent throughout the survey. Whilst a number of hypotheses for the reasons for this could be made, no firm conclusions can be made on the basis of the evidence collected. What can be concluded is that people visiting the exhibition were much more likely to be supportive of the projects.

**Q1. The artists chosen to deliver the River Ness Arts Projects were recommended by an advisory panel of independent experts. Having looked at the exhibition - for each of the projects do you agree that the designs/proposals will complement the River Ness area?** Over 50 % of respondents indicated that the Rest Spaces (55%); The Trail (65%); and River Connections (55%) proposals would complement the River Ness area, Figure 3. Less than 50% of respondents indicated that The Gathering Place (33%); The Sculptural Destination (34%) and Children’s Riverside Water Feature (48%) would complement the River Ness area.



**Figure 3: Response to question 1.**

The dataset can also be separated into those who filled out the survey electronically, and those who visited the exhibition and then completed the survey in a paper format.

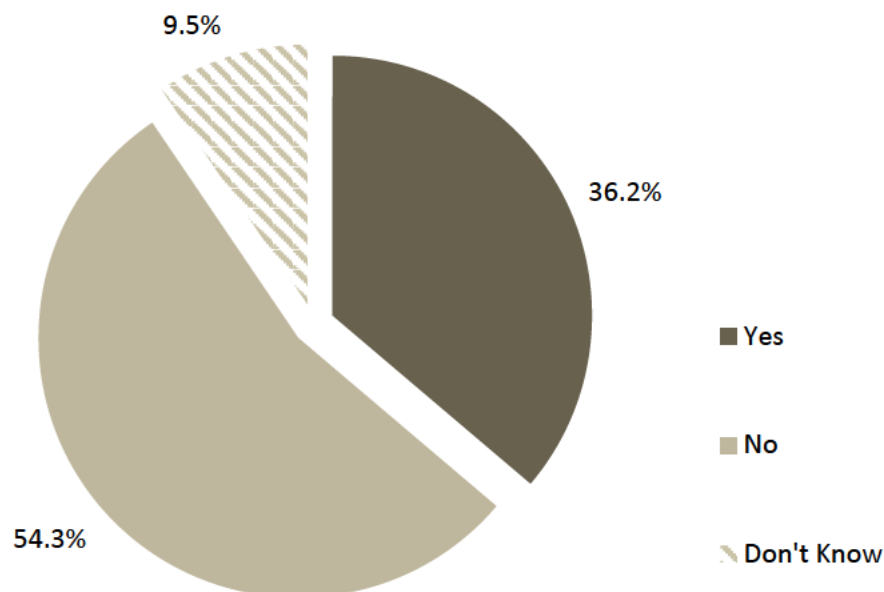


Agreement that the projects will complement the River Ness area is consistently higher amongst those who visited the exhibition than those who did not, Table 1.

**Table 1: Percentage of respondents who answered “yes” to question 1.**

	Paper survey	Electronic survey	Combined
<b>The Gathering Place</b>	46 %	11 %	33 %
<b>The Sculptural Destination</b>	48 %	11 %	34 %
<b>Rest Spaces</b>	65 %	40 %	55 %
<b>The Trail</b>	80 %	42 %	65 %
<b>River Connections</b>	70 %	29 %	55 %
<b>Children’s Riverside Water Feature</b>	58 %	30 %	48 %

**Q2. Funding for the River Ness Art Projects will bring a considerable investment to the local economy from national and local agencies. Do you agree that the River Ness Art Projects are a good investment with lasting impact?** The majority (54.3 %) of respondents indicated that they did not feel that the River Ness Art projects were a good investment with lasting impact, Figure 4.



**Figure 4: Response to question 2.**

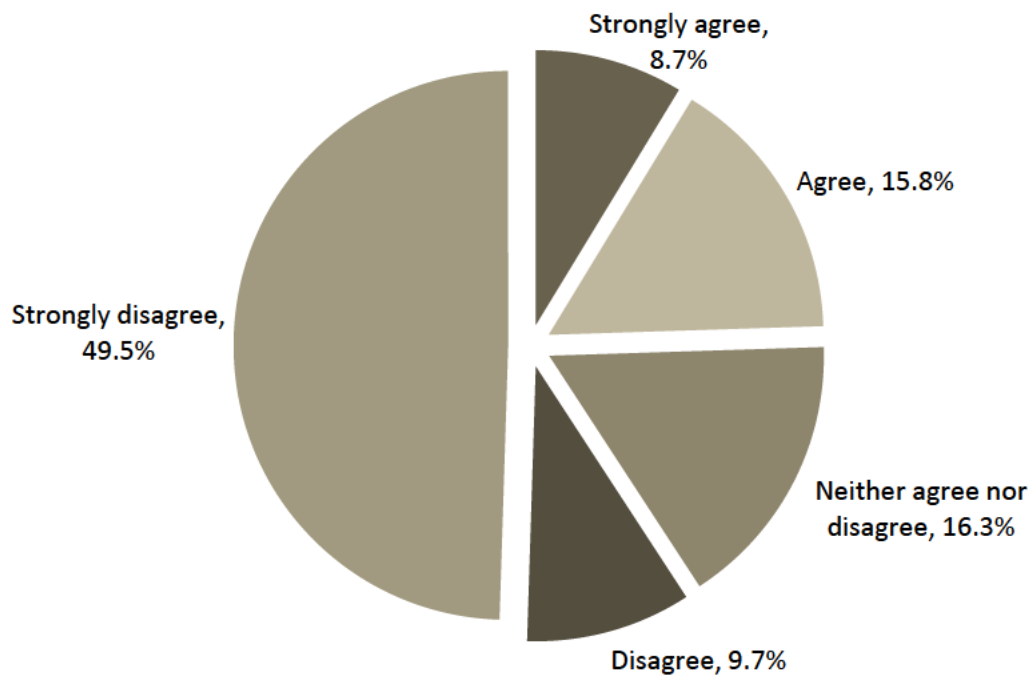
By separating the respondents into those who filled out the survey electronically and those who attended the exhibition and completed a paper response, we get two very different sets of opinions. The majority (50.2 %) of people who responded having visited the exhibition

agreed that the projects were a good investment with lasting impact, compared to 13 % of those who responded electronically, Table 2.

**Table 2: Response to question 2.**

	Paper	Electronic
<b>Yes</b>	50.2 %	13.0 %
<b>No</b>	39.0 %	79.6 %
<b>Don't know</b>	10.8 %	7.4 %

**Q3. Friars Shott at the north end of Huntly Street has been identified as the preferred site for the Gathering Place. Do you agree that the Gathering Place should be located there?** The majority of respondents indicated that they either strongly disagreed (49.5%) or disagreed (9.7%) to “The Gathering Place” being located at Friars Shott, Figure 5.



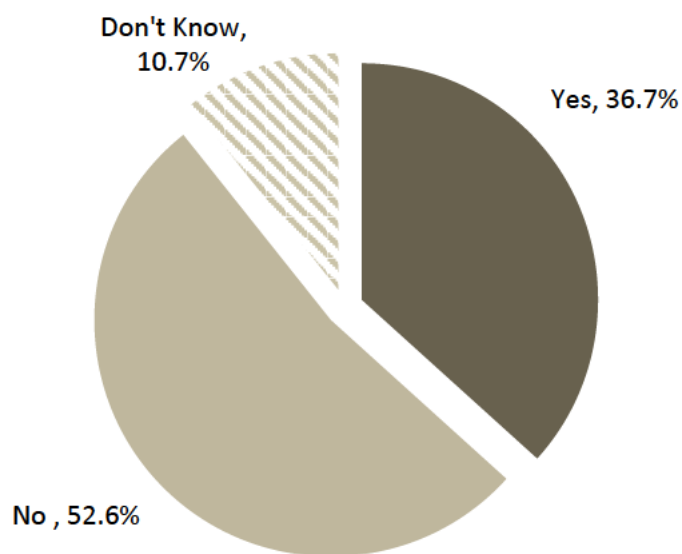
**Figure 5: Response to question 3.**

Support for the location of “The Gathering Place” at Friars Shott was stronger from those who visited the exhibition and completed the survey in paper format than from those who completed the survey electronically, Table 3. Of those who completed the survey electronically, 71.6 % strongly disagreed with the suggested location.

**Table 3: Responses to question 3**

	<b>Paper</b>	<b>Electronic</b>
<b>Strongly Agree</b>	13.0 %	1.3 %
<b>Agree</b>	23.4 %	2.6 %
<b>Neither agree nor disagree</b>	16.7 %	15.5 %
<b>Disagree</b>	10.0 %	9.0 %
<b>Strongly Disagree</b>	36.8 %	71.6 %

**Q4. The Gathering Place would be a large unique interactive art installation. Will you visit the Gathering Place when it is built to experience this work?** Just over a third of respondents indicated that they would visit “The Gathering Place” once it was constructed, whilst just over half indicated that they would not, Figure 6.



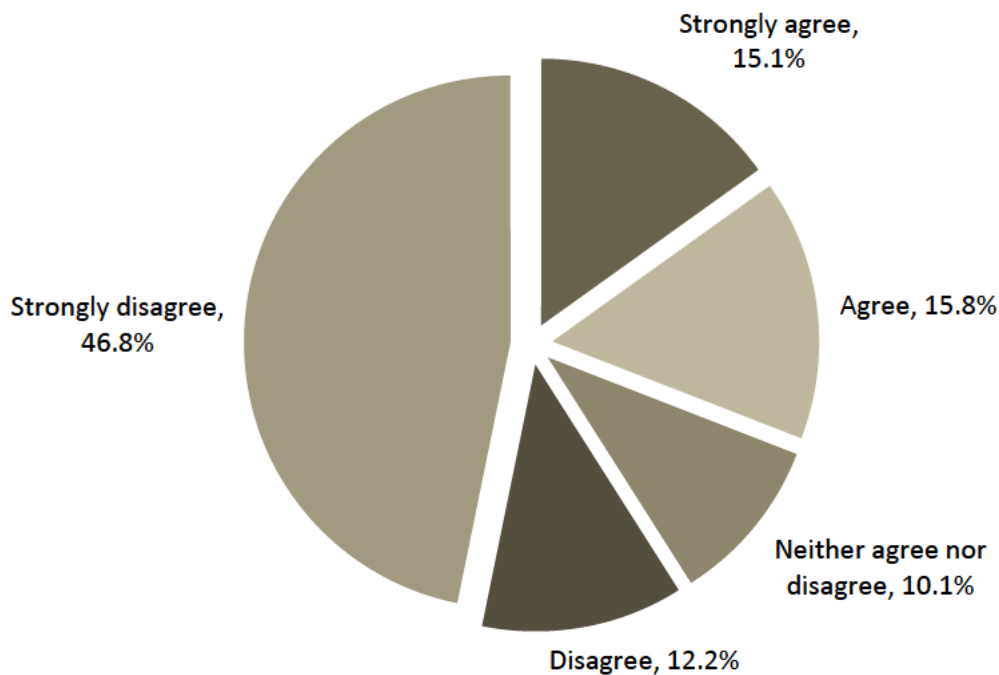
**Figure 6: Response to question 4.**

People completing a paper copy of the survey having visited the exhibition were more likely to indicate that they would visit “The Gathering Place” following installation (52%), than those who completed the form electronically (10%).

**Q5. The Gathering Place may have the possibility to be used as an outdoor performance area. Do you think Friars Shott is an appropriate location for a performance area?** 57% of respondents indicated that Friars Shott is not an appropriate

location for a performance area. As with other questions, the response was generally more positive from those who attended the exhibition than those who completed the survey electronically, however the majority were still not in favour.

**Q6. The Gathering Place would be a unique design intended to attract visitors to the area and boost the local economy. Do you agree?** The majority of respondents either strongly disagreed (46.8%) or disagreed (12.2%) that “The Gathering Place” would attract visitors to the area and would boost the local economy, Figure 7.



**Figure 7: Response to question 6**

84.4% of the respondents who completed the survey electronically either strongly disagreed (66.9%) or disagreed (17.5%) with the statement in question 6. Responses from those who completed the survey having visited the exhibition were divided, with 43.5% either strongly agreeing or agreeing with the statement in question 6, and 44.6% either disagreeing or strongly disagreeing.

**Q11. Please provide further comments that you may have about any of the proposals for the River Ness artworks below.** There was a high response rate to this question with 304 people (out of a total of 445) leaving comments. To enable analysis of these comments they were classified as being either: Generally positive (41); generally negative (219), or neutral/ mixed comments (44).

The positive comments highlighted the bold design of the artworks, the potential regeneration of the area, and also supported the aspirational nature of the projects. People also commented on the artworks enhancing the river/ waterfront area and that more needs to be done to capitalise on this feature of the city. The potential of the artworks to increase Inverness' appeal as a tourist destination was also recognised in the feedback.

Most negative comments received were related to the cost of the projects, and questioned this investment for a number of reasons such as current austerity/ pressure on public sector budgets, or indicated that other areas for spend should be prioritised. Concerns were also raised about ongoing maintenance costs especially in relation to potential vandalism/ graffiti.

A number of comments were also raised about design, questioning whether the design of "The Gathering Place" was suitable for Inverness and Friars Shott, and also whether the artwork would negatively impact on the view of the river from other locations.

Health and safety concerns were also noted with regards to "The Gathering Place" and its proposed location at Friars Shott. These concerns focused on the artwork as an entry point to the river, it being located near a pub, and being on a busy route for commuting school children.

Many of the concerns raised will be addressed as the projects develop through the design stage, through the planning process, and following the decision to move the preferred location for the Gathering Place from Friars Shott.

## Appendix 4a

### The Gathering Place

Summary of meetings with:  
**Highland Youth Hub 18<sup>th</sup> June 2016 and  
Youth Convenor Kat Bateson 20<sup>th</sup> June 2016**

Both the Highland Youth Hub members and the Youth Convenor were unanimously in support of the project. As they are of the generation which will live with and enjoy the artwork in the future they are anxious for their voices to be heard.

Key reasons for supporting The Gathering Place:

- The innovative design
- The interactive tilting feature
- The location and setting in the environment
- It provides a space for events and performances (music events, catwalk shows etc)
- It would identify Inverness as a cultural, artistic city (this was very important to them)
- An excellent tourist attraction - Inverness needs more attractions like this.

Concerns:

- If this doesn't go ahead – and having pulled the museum cladding – does this mean that Inverness will never be able to get another cultural project going?
- Should be more engagement with artists for mentoring and learning opportunities

Sample comments:

'I like it, lovely design and really interesting idea. A shame that the artist isn't from the area but the design and the idea is there.'

'It identifies Inverness as a cultural, artistic city.'

A really modern and sophisticated design. Will be amazing for tourism and events. Maybe needs more detail in terms of design? But overall brilliant idea.'

'The structure idea is amazing - love the tilting feature. Love the performing idea. But I think the wood is a bit bland and I think there should be a more creative covering - small designs, mirrors, bright colours'

'It could provide young people with an opportunity to shadow - internship?'

'Acts as an excellent tourist attraction.'

(They would like) ... 'Lots of opportunity for the artist with young artists shadowing the build and a space for public art performance... Mirrors would look awesome reflecting the river. Glass steps/blocks to see through to the river in the structure could be really interesting.'

'I really like (that) the overall plan for the Ness Pier is a tilting structure. There could have been more pattern/decoration on the wooden/glass parts.'

'Big is better. Get more involved with the community. Artists should work with students.'

'Good environmental art. Something different for Inverness. Adds culture.'

'Good as a performance space. Or exhibition space.'

**Appendix 5**

**THE GATHERING PLACE  
IMPACT ASSESSMENT**

**30 September 2015**

**Steve Westbrook, Economist,** [REDACTED]  
[REDACTED]

**THE GATHERING PLACE**  
**Impact Assessment**

<b>Contents:</b>	<b>Page No:</b>
Section 1 : Introduction & Background	1
Section 2 : The Potential Market	5
Section 3 : Potential Categories of Benefit	8
Section 4 : Public Art Installations Elsewhere	11
Section 5 : The Two Alternative Sites	14
Section 6 : Estimates of Impact	20
Section 7 : Implications for Siting	22



## 1. INTRODUCTION & BACKGROUND

- 1.1 This impact report relates to the installation, the Gathering Place, which will be positioned at one of two alternative sites adjacent to and jutting over the River Ness as a tilting pier that people will be able to stand on to experience the river at close quarters and see up and down the river.
- 1.2 The pier has been planned at about 30 metres long and six metres wide, made from steel and clad with local timber. It will tilt towards the river with about 15 people on it and could take up to 100 people. It will be free to use.
- 1.3 The Gathering Place is the signature piece of Inverness's riverside public art project, *River Connections*, which aims to encourage people – locals and visitors – to experience and engage with the river as it flows through the city. It has a budget cost of up to £300,000. The overall programme, costed at £760,000, is linked to the Flood Alleviation Scheme along the River Ness, and capitalises on the improved amenity of walking along the banks of the river that was an integral part of the scheme. The programme comprises six projects:
  - River Connections;
  - The Gathering Place;
  - The Trail;
  - Artist Designed Rest Areas;
  - Children's Riverside Feature;
  - Sculptural Destination.
- 1.4 The first of these projects will be stainless steel carvings by sculptor Mary Bourne of ten animals mounted along with the outlines of popular lochs in the River Ness catchment area on the Huntly Street side of the river, and of poems by Ken Cockburn burnt into the coping stones of walls on the Bank Street side relating to the geography of the river and those historically relying on it, such as crofters and fishermen. Etched steel plaques will be put on the floodwalls relating to the wildlife, geography and history of the river. Altogether, six artists will produce their work along the river through the £60,000 River Connections commission, with seating areas.
- 1.5 The other projects listed at 1.3 above will include a Sculptural Destination with an iconic landmark installed on the riverside which people could visit or view from a distance; Rest Spaces which would be relaxation areas for individuals or small groups; The Trail which would encourage people to explore the riverside from the Ness Islands to the river's mouth using a paper map or an app; and a Children's Riverside Feature involving secondary school pupils in helping to create an interactive play space.
- 1.6 This impact study of the Gathering Place (GP) sets it in this wider context. A number of visitors attracted by the other features, depending on their itinerary, will arrive at or pass by the GP and might use it even though they might not have intended to do so in advance; whilst it would be expected that many people drawn to visit the GP specifically will take in other features en-route to and from – especially where they are using a map or app or are following Trail signage.



## ***Location***

1.7 Two alternative riverside locations for the Gathering Place structure are under consideration (see Maps 2 and 3 in Section 5 below), and this impact assessment compares the different ways in which the project might generate economic and social benefits at each of the two sites.

- ***Site 1***

A site on the west bank of the River Ness just upstream from the Friars' road bridge and adjacent to the junction of Wells Street and Friars' Place. The site is known as Friars Shott, which takes its name from the Dominican Friars who between the 12<sup>th</sup> and 16<sup>th</sup> century had an abbey nearby and who had the legal right to shoot nets across the river to take salmon.

- ***Site 2***

Close to Inverness Cathedral.

## ***Background***

1.8 The riverside is arguably the city's strongest asset; Inverness is a creative city and the Gathering Place should be highly visible to the visitor. 2016 is Scotland's year of Innovation, Architecture and Design.

1.9 The purpose of the installation (in itself and in conjunction with the other new features) is to encourage people to explore further away from the city centre and to enjoy opportunities, complemented by public realm improvements arising from the flood defence works, to discover more of the city on foot; especially the riverside experience – enhancing the leisure experience that Inverness offers. The installation should add weight to Inverness as a compelling destination for holidays and day trips.

1.10 Only a small proportion of visitors are likely to put significant time and effort, and some degree of study, into their research before visiting. Inverness's inherent attractiveness and heritage plus stories about its special and accessible cultural, natural and recreational features are key to the success of the more general visitor experience.

1.11 Public art can help to make the visitor experience empathetic and enjoyable to all. Empathy is about fun, love, awe and wonder, and installations should make people feel good about their visit.

1.12 However, public art and the public places artworks physically occupy can be contested places. Public art can often polarise public opinion and generate debate, which has already been the case for the Gathering Place proposal.

1.13 Whilst it will be an attraction in its own right, the Gathering Place presents the opportunity to link people into established city routes, including the Inverness Historic Trail that guides visitors to 15 historic city sites and the already signposted Riverside Trail. On the west bank of the river between Inverness Cathedral and the potential Gathering Place site at Friars Shott, there are three sites included in the Historic Trail:

- Inverness Cathedral, built in 1866-69 by Alexander Ross;

- St Mary’s Roman Catholic Church dating from 1837; and
- Balnain House, an early Georgian House built in 1726.

1.14 The Cathedral has an information leaflet for visitors and a teashop. It scores 4 out of 5 on Trip Advisor. St Mary’s has a green plaque and Balnain House an interpretive panel. Between the two lies the Greig Street suspension bridge built in 1881 by the local Rose Street Foundry as a pedestrian link across the river at this point.

1.15 The Paths in Inverness network also includes a signed Riverside Walks route that links walkers to and from Inverness Cathedral with Friars Shott. Path users may follow the Riverside route from Friars Shott under the bridge and along Gilbert Street, crossing Grant Street to continue down to the Old Ferry Pier at South Kessock and further to the Caledonian Canal at Clachnaharry. The Inverness BID is preparing a city heritage trail map, but it is not on the web site yet.

1.16 By way of policy background, HIE notes that Creative Industries are one of the world’s fastest growing sectors, with ever increasing demand for quality content and niche products. Arts and culture are a particular strength of the Highlands and Islands, contributing both to the economy and cultural life of the region<sup>1</sup>.

1.17 The Ekos 2009 Baseline of the Creative Industries Supply Chain in the Highland and Islands report showed that:

- Creative Industries in the Highlands and Islands employed 13,285 people and accounted for 1,670 businesses.
- They generated £189m GVA and £559m in turnover and accounted for approximately 5% of the Highlands and Islands economy.

1.18 However, the report did note that there is a lack of robust evidence and research to describe in detail the creative economy in the Highlands and Islands.

1.19 The subsequent HIE Creative Industry Strategy 2014 -2019 noted that:

*“the need to maximise returns on investment and to obtain value for money were clear and appropriate objectives but, in the context of a creative industries strategy, the need to move quickly, the need to innovate and the need to take risks by creating new approaches was also understood.”*

*“some of these interventions represent a slow burn; building the international profile and reputation of the Highlands and Islands as a leading creative economy and will not happen overnight and this needs to be reflected in the evaluation measures and approach.”*

### **Economic Impact Quantification**

1.20 Economic impact analysis quantifies the additional impact that a new project is anticipated to generate within a particular defined area. For the Gathering Place, the area of impact could

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<sup>1</sup> [www.hie.co.uk](http://www.hie.co.uk) Creative Industries Strategy 2014-2019 – Andrew Senior Associates

relate to the city of Inverness as a whole or to the area around whichever of the two sites is selected for the installation.

- 1.21 Impacts through the spending of visitors to Inverness might be displaced from the other areas where they would otherwise have spent their time – in this case elsewhere in Inverness or (where a tourist visitor) elsewhere in the Highlands if their visit to the Gathering Place were to have kept them in the city longer than would otherwise have been the case. A lengthened stay in Inverness to visit the Gathering Place might, however, keep some visitors longer in Highland Region during their trip to the north of Scotland than they might otherwise have planned; and it is possible that some tourist visitors, having experienced the artworks along the riverside as well as the Gathering Place and having become interested in the city and region’s heritage, might be more likely to take a future holiday in the area or give positive recommendations about Inverness as a place to visit to others – generating future impacts.
- 1.22 Impact studies of facilities, events or activities that attract overnight tourist visitors, day tourist visitors, day visitors from home or local residents often only attribute economic impacts – in terms of employment and earnings generated – to tourist spend; with overnight stay expenditure the main element in this. Local and day tripper spending is, in such studies, assumed simply to displace other local spending – either on the same day or on another day. Such an approach is considered over-simplistic, however, as there is no certainty that the amount that a resident might have spent (e.g. in a restaurant) while visiting a local attraction would alternatively have been spent locally. Therefore, in this study, some “additional” spending impact related to their visit to the Gathering Place (where this was pre-planned rather than incidental) is attributed to local residents and day trippers to Inverness (e.g. extending their stay after a shopping trip).
- 1.23 In advance of a completely new attraction becoming available to visit, it is always very difficult to predict visitor numbers; and there have been many examples across Scotland of failures to even come close to meeting advance projections. Within Inverness, a good example was the Highland Music Centre at Balnain House in Huntly Street, which only attracted around a tenth of its target numbers as a visitor attraction (although it had some success as a music venue). As now, tourists passing by Balnain House on foot were relatively few, and the facility was not well promoted within Inverness.
- 1.24 Because of this difficulty, which very much applies to the Gathering Place, with a wide spectrum of potential visitors who might be keen to visit it (as distinct from passing by at the Cathedral site), the approach taken in this study is to consider what would be a satisfactory annual number of visitors to justify the expense of the project and assess impacts that would relate to this number.

## **2. THE POTENTIAL MARKET**

- 2.1 The term city is derived from the Latin, civis – a citizen. Inverness as a city is, by definition, a people focused place and it attracts more than a million tourist visitors per year, as well as people living in the north of Scotland for whom Inverness is their main centre – many of whom will visit multiple times during the year.
- 2.2 Site 1 at Friars Shott has an existing footfall, including people walking to and from work or the city centre, and pupils walking to and from school, and is visible from the Friars Bridge which carries traffic entering the city and using the A82 (until the western link road and bridge are constructed).
- 2.3 Site 2 is close to Inverness Cathedral and Eden Court – both recognised visitor attractions with, possibly, already some of the highest footfalls in Inverness.
- 2.4 Visitors to either Gathering Place site in the future can be segregated into:

### ***Tourists***

- First time visitors to Inverness and the Highlands.
- Repeat visitors to Inverness and the Highlands.
- Meetings, Incentives, Conferences and Events (MICE) tourists.
- Visitors classed as ‘niche markets’; with an interest, for example, in public art and the historic environment.
- People staying overnight outwith Inverness who might or might not otherwise have visited the city.

### ***Day Visitors***

- Existing regular visitors to the city (work, leisure and education), mainly from within a 45 minute drive time.
- Less frequent or current non visitors from within a 90 minute drive time.
- Coach tour and other parties who visit Inverness during the day but do not stay overnight locally.

### ***Residents***

- People with an interest in public art.
- Those passing the site en-route to take part in other activities – work, leisure, shopping, or education.
- Other people seeking accessible leisure, including:
  - Children and families;
  - Younger people;
  - Older people;
  - People with disabilities
  - People on low incomes;
  - School groups.

- 2.5 People in any of these categories might also be interested in the other artistic and related features being introduced along the riverside and visit the Gathering Place as part of a trail they will be taking. In some such cases, visiting the Gathering Place might be incidental, although it is likely that it will become widely known as the prime attraction (whether or not it appeals to particular people).

### **Economic Indicators of Tourism in Inverness**

- 2.6 There are more than 1,100 three, four or five star hotel rooms available in Inverness (with only one 5 star hotel). The average room rate in 2014 was £67. In 2014, room occupancy rose as high as 94% during the summer peak. In addition, there is much guest house and B&B accommodation in Inverness, some of which is within easy walking distance of either site; and a wide range of other accommodation types in and around the city, including self-catering, hostels, camping and caravan sites. Business tourism accounts for 19% of total tourism spend, with delegates typically spending 1.5 times more per day than leisure visitors. Eden Court offers conference space for up to 840 delegates.
- 2.7 HIE estimate that the Highlands attract an estimated 5.28 million tourists per annum with £106 million expenditure on food and drink.
- 2.8 National surveys show that in 2013 GB residents took an estimated 1.9 million visits to the Highlands, staying 9.6 million nights and spending £523 million. Overseas visitors made 0.47 million trips, staying 2.4 million nights and spending £213 million.
- 2.9 These figures could grow with the major plans for Inverness Castle as a visitor attraction currently under consideration.

### **Public Consultation**

- 2.10 A public consultation on the six projects that make up the River Ness Public Art Project took place at the Trinity Church on the 28<sup>th</sup> of May between 10.30am and 3pm. The consultation was advertised in the press beforehand and around 200 people turned up over the course of the day to see visual presentations of the six projects and a PowerPoint presentation, as well as share their views. The vast majority of comments about the Gathering Place were positive, with a few concerns raised about health and safety and maintenance. Below are a selection of comments:
- *Good spot for the Gathering Place (Friars Shott)*
  - *Great view from Greig Street bridge (Friars Shott)*
  - *Tourists gather in big groups and get in the way! The Gathering Place would help this.*
  - *People sadly intentionally or unintentionally end up in the river and deaths occur. So suggest siting this structure away from pubs but not in an isolated place where no one will see an accident!*
  - *Maintenance is a big issue!*

- *Like the trail concept but don't like the "pier" – costly and health and safety issues.*

2.11 Participants were asked to draw their favourite trails on maps provided. Overall, five people drew on locations on Trail 1 and four drew on locations on Trail 2.

2.12 Comments for Trail 1 included:

- *Nice art gallery, Mustard Seed, Johnny Foxes – groovy part of town – they need to make more of.*

2.13 Comments for Trail 2 included:

- *Cathedral, coloured lights alongside river and Eden Court nearby – get people over here from the horrid High Street! – Nice walk and places to eat.*
- *Like the Cathedral and Eden Court – great spaces, pretty when lit up. Love Bellfield Park – lots of facilities, great courts and nice history. Ness Islands are very pretty, great for the dog and feels a world away from the city centre.*



### 3. POTENTIAL CATEGORIES OF BENEFIT

- 3.1 Assuming that the installation is supported by good navigation to the site and on site accessibility, the Gathering Place will offer the opportunity to realise a range of benefits to the economy of Inverness arising from both its construction and operational phases.

#### **Planning and Construction Phase Benefits**

- 3.2 People and companies paid out of the project budget will include designers, engineers, materials suppliers, fabricators, construction professionals, landscape architects and installers. Good management of the supply chain should ensure that a majority of that money will stay in Inverness, even though the artist is not from the city. The project budget is approximately £300,000.

#### **Operational Phase Benefits**

- 3.3 These can be categorised as follows:

##### *Economic Benefits*

- Direct spending in the vicinity of the installation and elsewhere in the city through day and overnight visits to Inverness.
- Creation of an enjoyable, high quality experience that will generate good ‘word of mouth’ marketing of Inverness both as a ‘destination’ in its own right and as base for exploring the wider Highlands.
- Creating value from place (tourism and non-tourism) promotion of Inverness. 94% of Inverness businesses rate online marketing as important or very important<sup>2</sup>. Indirect inspiration to visit will be generated through social media – Facebook and YouTube images of people engaging with the installation, for example.
- A potential increase in very local property values – residential and commercial – partly arising from improvements in public realm amenity provision, particularly in Huntly Street and Ness Walk. For Site 1, properties in Greig Street, Wells Street, Friars’ Place and beyond into Gilbert Street toward the 1896 Waterloo Bridge could benefit.
- For Site 1, opportunities for a small number of very local street level shop units and office spaces along Huntly Street, Greig Street and Wells Street to be occupied by activities that would benefit from passing trade and improved amenity.
- Increased footfall opportunities for existing restaurants and pubs along Huntly Street, with scope for street based facilities (tables and chairs) similar to those on Ness Walk.
- Opportunities for new entrepreneurial activities, e.g. showcasing local arts & crafts talent, more places to eat, drink, socialise, relax and watch the world go by.

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<sup>2</sup> Inverness and Loch Ness BID Business Plan

- Opportunity to encourage owners to invest in improvements to their own properties. There are historic properties along the riverside, and across the river from Douglas Row from Site 1. Investment in traditional shop fronts, doors, windows, stonework, roofs and chimneys and decorative architectural metal work would assist in retaining the character and rhythm of riverside buildings, thereby enhancing the area for visitors and generating economic activity for local tradesmen and artisans. In the Netherlands, research has measured property prices in terms of their relationship with parks and neighbouring waterways. In some cases, increases reached 11%<sup>3</sup>. Redevelopment of the historic Queen's Square in Bristol led directly to a 16% increase in property values above comparable properties elsewhere in the city<sup>4</sup>.

### ***Public Benefits***

- Further opportunities for investment in the surrounding public realm could be explored to reinforce local character and add quality to public spaces. Targets for investment might include historic features like the suspension bridge along with street trees, lighting, street surfacing, street furniture and signage. Equally, managing clutter and street utilities will be important.
- Animation on occasions to make the Gathering Place vibrant and distinctive – such as events, street entertainment, banners, special lighting in winter, and activities.
- Partnership and involvement of businesses and local residents.

### ***Social Benefits***

- In addition to the other aspects of River Connections, planned opportunities to make improvements to interpretation and information along existing trails for visitors linking to the Gathering Place site, and encouraging visitors to explore further.
- Health and well-being benefits for those who walk and relax more through using the higher quality riverside routes.
- Encouragement to locally resident young people, older people and families to socialise through their use of the installation, mixing with visitors through sharing an enjoyable experience.
- An increase in contemporary civic pride.
- Encouraging social mobility by breaking down the barriers between people and places. The Friars Shott location would encourage people to experience areas of the city about which they may have negative connotations.
- Educational programmes associated with the public art installations which could be linked to creating new strands of cultural life in the city. For example, Inverness College UHI provides a range of arts related academic courses.

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<sup>3</sup> The value handbook: getting the most from your buildings and spaces (2006), London CABE

<sup>4</sup> Better Public Buildings (2000), London DCMS

### ***On-going Costs Required to Ensure Benefits Are Realised***

- 3.4 Poor maintenance rapidly undermines investment. The maintenance of public art requires ongoing investment, with mechanisms in place to deal with:
- Cleaning, litter picking, and day-to-day maintenance.
  - Repairs as and when the need arises (with immediate attention often required).
  - Scheduled maintenance, e.g. replacement of hydraulic fluid periodically.
  - Specialist expertise as and when required.
  - Whether to insure or not insure.
  - Preventing vandalism or people endangering themselves or others.
  - Issues that might affect nearby properties.
- 3.5 Also, marketing will be required to draw the attention of current and potential visitors to Inverness to the installation and the other River Connections features, especially in the early period before word-of-mouth and social media recommendations become the major ways in which people become aware of the new attractions.

## 4. PUBLIC ART INSTALLATIONS ELSEWHERE

4.1 Successful cities around the world have invested in public art, but rarely has it been possible to identify clearly defined direct economic return. Indeed some countries, like Germany, tend not to require economic justifications for public art installations. Cities, like Inverness, are composed of a mosaic of services, activities and functions, and art and culture are part of the mix. This is not to pitch services and facilities against each other, that one is better or more important than another, but rather to acknowledge that each can play a pivotal role in contributing to a vibrant place.

4.2 In February 2013, Alex Coulter, Director of the arts advocacy organisation Arts and Health South West, commented that:

*“Art is not functional. We live in a world where everything gets caught up in its economic benefits or usefulness, and art just sits there as this other thing which is not about any of that. There are things in the world that we just stand and look at and wonder about, and are not there to do anything else. That is quite important.”<sup>5</sup>*

4.3 In February 2015, Daniel Doz, CEO and President of the Alberta College of Art and Design, commented that:

*“Like sewers, roads and water lines, public art is but one part of the cultural infrastructure that contributes to a great city. Artists and the art they produce act as catalysts for change in our community and communities all around the world. Artists are at the forefront of almost every social movement in the history of our world and are involved in every step change in society. The art they produce is what defines us as a people, as communities, as a city and as a province. A city without public art is a city without a soul.”<sup>6</sup>*

4.4 However, the requirement to justify investment and purpose in public art is not new. Commentators have noted that building the Eiffel Tower in Paris for the World Expo in 1889 as a public art piece aroused great negative publicity in the media of the time, with the installation described as being a “monstrosity” as it did not follow the canon of aesthetics at the time. Fast forward a hundred and twenty-six years, and the Tower is well established as a global cultural icon of France. It is one of the most recognized structures and the most visited monument in the world with a charge. For Paris, public art has become a key part of its history and a turning point in the city’s story.

4.5 In Copenhagen, the iconic Little Mermaid statue was unveiled in 1913. This small piece of public art is the city’s cultural icon and its most popular visitor attraction. The statue draws large numbers of people on foot and by public transport and water tours along the Langelinie waterfront out from the city centre.

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<sup>5</sup> Banksy, Gormley or Hirst: is public art good for the nation’s well-being? Tim Smedley, Guardian, 28 February 2013.

<sup>6</sup> <https://acad.ca/news/public-art-matters-open-letter-acad-president-ceo-dr-daniel-doz-members-calgary-city-council>

4.6 In Canada, an Ontario Arts Council Study<sup>7</sup> in 2012 showed that:

- Tourists who participated in arts and cultural activities represented over a fifth (22%) of the 42.8 million overnight trips to Ontario in 2010.
- Arts and culture tourists outspent typical overnight tourists in Ontario at a rate of almost two to one. On average they spent \$667 per trip in Ontario compared to \$374 spent by the typical overnight tourist.
- With \$1.7 billion in taxes, all levels of government benefitted from spending by arts and culture tourists in Ontario during 2010.

4.7 The city of Calgary reports<sup>8</sup> significant tangible benefits, including being named one of the top 52 places to visit (No 17) in 2014 by the New York Times because of its reputation for award winning public art.

4.8 The Glacier Skywalk, an updated and exciting new viewpoint design opened in 2014 within Jasper National Park, and is expected to increase visitor footfall to the previous existing viewpoint by 220%.

4.9 Closer to home, like the Eiffel Tower, Anthony Gormley's Angel of the North was erected in 1998 to vociferous objections. It is now iconic, in the true sense of the word, and a Durham University study found that 72% of local residents say that the Angel of the North makes them feel good whenever they see it and it makes 64% of them proud of Gateshead<sup>9</sup>. A Mori Study for One North East found that almost as many North East residents mentioned the Angel of the North (5%) as 'Geordie' and Newcastle United (6% each) when asked about the first thing they thought of when thinking about the North East<sup>10</sup>. It attracts around 400,000 visitors per annum, and has given impetus to many subsequent projects.

4.10 Although early in their life, Andy Scott's Kelpies at the Helix near Falkirk have been described as transformational and with an impact extending beyond the local area. The sculptures opened to the public in April 2014, and by September 680,000 people had already visited them, with an expectation that visitor numbers in their first full year could exceed 950,000. They have already won awards, and smaller versions have been on an international tour.

4.11 Smaller scale public realm projects undertaken by the public sector that aim to modestly improve the well-being of existing residents and visitors are likely generally to have fewer undesirable or unintended consequences than large scale radical transformations, but their economic impacts will generally be proportionately modest.

### ***Comparable Attractions in Britain***

4.12 Following consultations with Creative Scotland, RIAS (The Royal Incorporation of Architects in Scotland), and the Arts Council in England, no comparable examples of interactive public art works in the UK could be identified. Attractions are either on a larger

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<sup>7</sup> [www.arts.on.ca](http://www.arts.on.ca)

<sup>8</sup> [www.calgary.ca](http://www.calgary.ca)

<sup>9</sup> The International Journal of the Arts in Society Vol 6 Issue 3 2011

<sup>10</sup> [www.onenortheastlegacy.co.uk](http://www.onenortheastlegacy.co.uk) - 2004

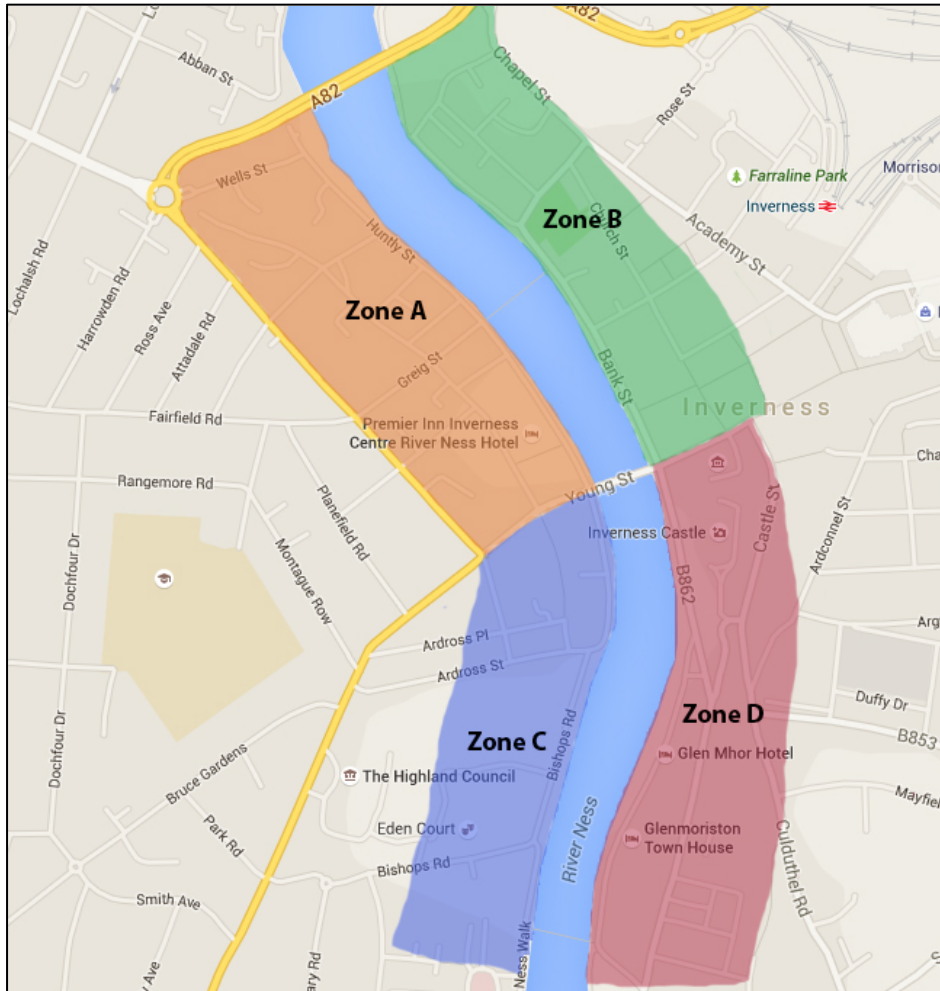
scale and/or based in larger cities (such as the Gateshead Millennium Bridge, the Falkirk Wheel and Nomanslanding, which will be coming to Glasgow for the Merchant City Festival in 2016), located centrally in a city or town, or lacking the scale and interactive element of the Gathering Place.

- 4.13 The Public Art Trail in Brighton promotes discovery of the city by foot. The trail is designed for walkers and takes approximately an hour, beginning at the Brighton Train Station.

## 5. THE TWO ALTERNATIVE SITES

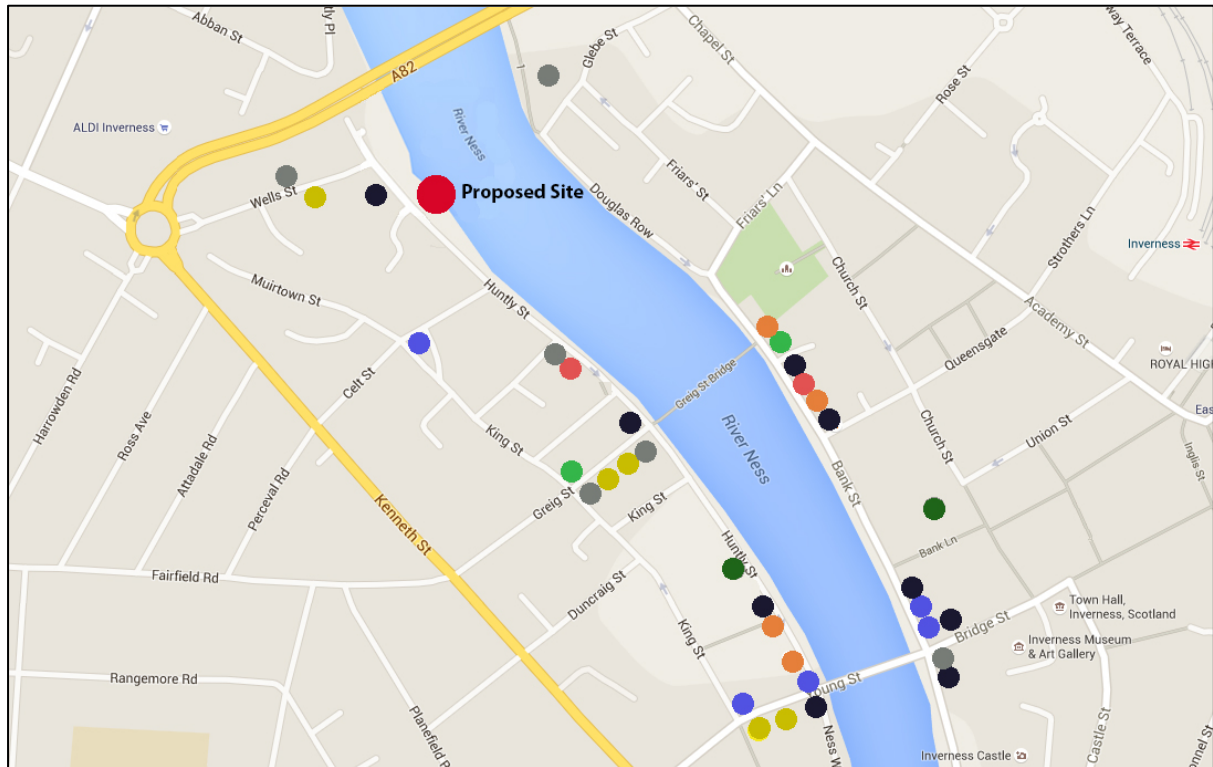
5.1 In order to assess potential visitor spend impacts, the businesses in the area around the trails that might benefit were identified, focusing on four zones, as shown on Map 1.1 below.

**Map 1** Zones Around The Gathering Place Proposed Sites



5.2 Businesses that are on (or can be seen from) the trails were categorised and mapped – see Maps 2 and 3 below. Businesses are ordered in terms of distance from the proposed sites (i.e. businesses closest to the sites are given first). A small number of businesses can be seen from the trails on both sides of the Ness Bridge.

**Map 2 Trail 1 and Nearby Businesses**

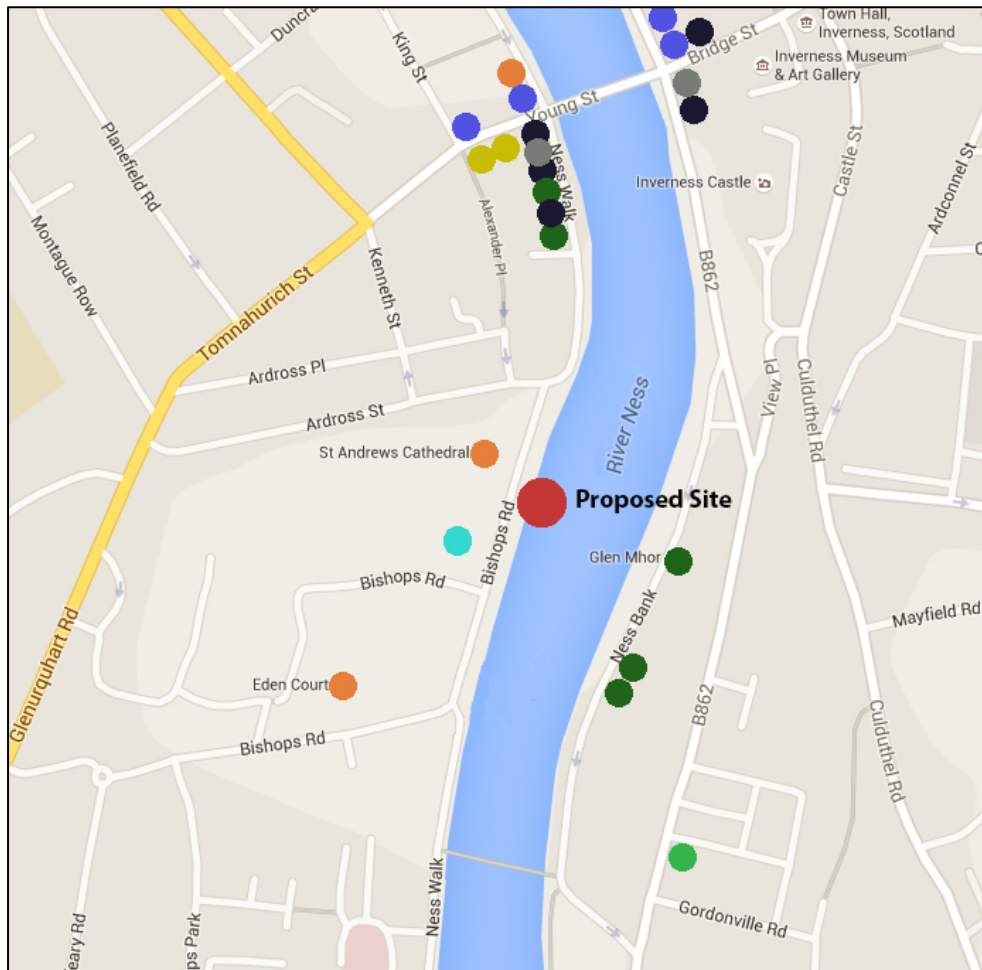


Source: Googlemaps

<b>Restaurants – Black Markers</b>		<b>Visitor Attractions/Galleries/Entertainment – Orange Markers</b>		
Zone A	The Waterfront	Zone A	The British Legion Club	
	River House Restaurant		The Scottish Kiltmaker Visitor Centre & Highland House of Fraser	
	The Kitchen Brasserie	Zone B	Riverside Gallery Highland Print Studios	
Zone B	The Riverside Café and Restaurant	<b>Large Hotels (with restaurants) – Dark Green Markers</b>		
	The Mustard Seed	Zone A	Premier Inn	
	Jimmy Chungs Zizzi Ristorante	Zone B	Mercure Hotel	
Zone C	Rocpool	<b>Takeaways – Yellow Markers</b>		
Zone D	Shapla Indian restaurant	Zone A	Dennis’s Chinese Carry out Shanghai Chinese Restaurant The Vegas Chip Ship Charlie Chan’s Chinese takeaway BC Takeaway	
<b>Pubs - Purple Markers</b>			<b>Vacant Properties – Grey Markers</b>	
Zone A	Thistle Inn Glenalbyn Urquharts		Zone A	Office Space to rent Vacant waterfront property Former Restaurant for sale Shop for sale/let
	Zone B	Johnny Foxes The Den – Cocktail and Wine Bar		Zone B
<b>Cafes – Red Markers</b>		Zone D		Commercial Property for rent
Zone A	The Mannan House			
Zone B	Ness Bikers Café			
<b>Shops – Light Green Markers</b>				
Zone A	Greg St Stores Newsagent			
Zone B	The Salvation Army Charity Shop			



**Map 3. Trail 2 and Nearby Businesses**



Source: Googlemaps

<b>Restaurants – Black Markers</b>		<b>Visitor Attractions/Galleries/Entertainment – Orange Markers</b>	
Zone C	MacNabs Bar and Brasserie	Zone C	Eden Court (including restaurant)
	Riva		St Andrews Cathedral (including volunteer ran, summer only tea room and shop)
	Rocpool	Zone A	The Scottish Kiltmaker Visitor Centre & Highland House of Fraser
Zone D	Shapla Indian restaurant	<b>Takeaways – Yellow Markers</b>	
Zone B	Zizzi Ristorante	Zone C	BC takeaway
			Charlie Chan’s Chinese takeaway
<b>Pubs - Purple Markers</b>		<b>Shops – Light Green Markers</b>	
Zone A	Glenalbyn	Zone D	Chalky’s Newsagent
	Urquharts		
Zone B	The Den – Cocktail and Wine Bar	<b>Large Hotels (with restaurants) – Dark Green Markers</b>	
	Johnny Foxes	Zone C	Inverness Palace Hotel & Spa
<b>Cafes – Red Markers</b>			The Columba Hotel
Zone C	Highland Hospice Coffee Shop	Zone D	Glenmoriston Townhouse Hotel
<b>Vacant Properties – Grey Markers</b>			The Waterside Hotel
Zone C	Shop for sale/let		Glen Mhor Hotel & Apartments
Zone D	Commercial Property to rent	<b>Car Parks - Light Blue Markers</b>	
		Zone C	Cathedral Pay & Display Car Park

## Visibility

- 5.3 If the Gathering Place were to be located on Trail 1, visibility from the Ness Bridge would be poor, as it would be behind the Greig Street footbridge pictured below. The site would, however be very visible from the Friars Bridge carrying traffic to and from the A82 to Fort William and from the windows of the Mercure and other hotels.



Source: Googlemaps Street View

- 5.4 From the same area, the proposed site on Trail 2 would be visible hanging over the River Ness, and this would help to attract more people. It would also be visible from the proposed viewing tower at Inverness Castle and the major hotels such as the Glen Mhor, the Waterside Hotel and the Glenmoriston.



Source: Googlemaps Street View

## **Parking**

- 5.5 There is limited on-street parking around the proposed site on Trail 1, available to permit holders only. There is a free car park location at Aldi, and the walk from the car park to the proposed site would take just minutes, although the structure would not be clearly visible from the car park.
- 5.6 The Cathedral pay and display car park is located very close to the proposed site on Trail 2, and there is also parking available to Eden Court customers and around Highland Council's Glenurquhart Road headquarters.

## **Public Toilets**

- 5.7 There is a lack of public toilets near both sites, which might result in some visitors using the facilities of nearby catering establishments, which would encourage purchases.
- 5.8 Public toilets at the Highland Council and Bellfield Park could be used by visitors on Trail 2, although awareness of them is likely to be low. They might be more likely to use the facilities at Eden Court, the Cathedral or another nearby establishment.

## **Vacant Property**

- 5.9 There is no significant vacant property on Trail 2, just the two units near the Ness Bridge that are likely to be brought back into use relatively soon due to their prime location.
- 5.10 There are more vacant properties on the Trail 1 route, and therefore greater potential for development of the area. The largest of these is a 1.4 hectares piece of land directly opposite the proposed site (formerly the Glebe Street baths), for which the owners (Tulloch Homes) have applied for planning permission to build a 60 home development, in the form of three blocks of flats. The Highland Council is currently deciding whether to grant planning permission. There are five further sites in the area (as shown on Map 2) which could provide the area with new offices, restaurants and shops.

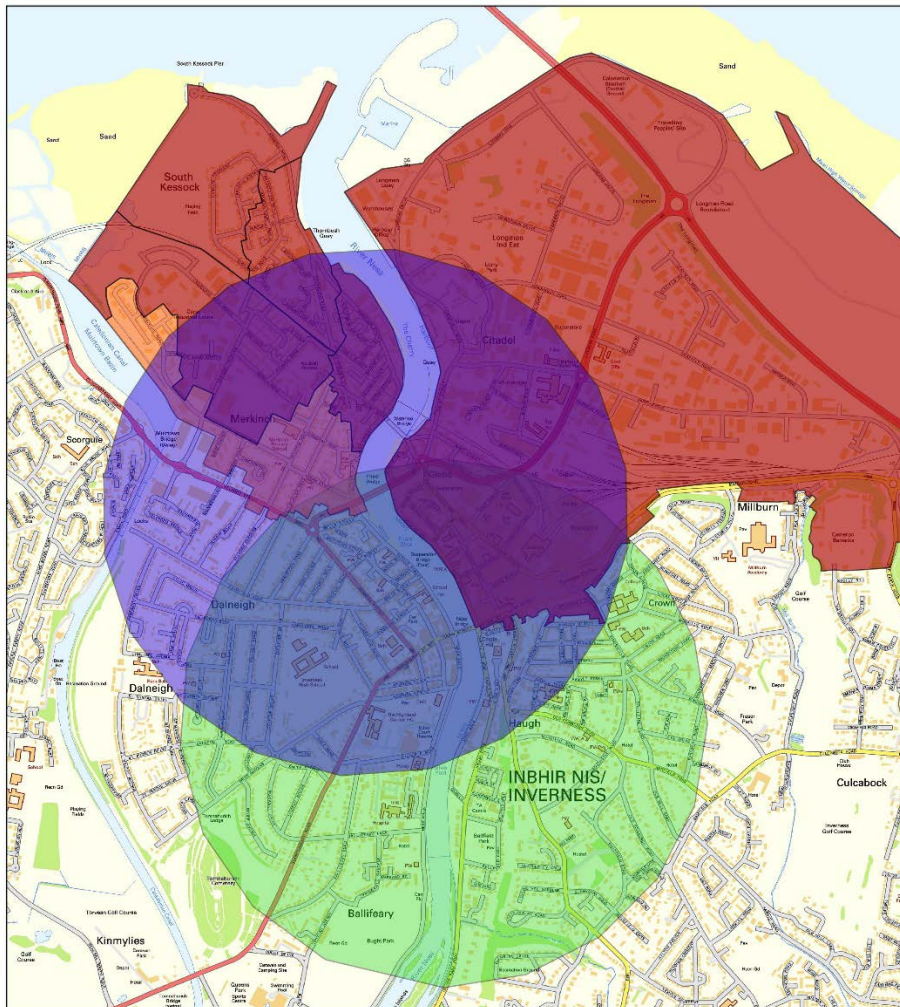
## **Coffee Kiosk**

- 5.11 Plans for a small coffee kiosk between Inverness Cathedral and the river are currently the focus of a public enquiry. From the developer's perspective, the installation if located close to the cathedral would improve the kiosk's viability.

## **Local Demographics and Deprivation**

- 5.12 Map 4 overleaf shows a 1km (approximately 10 minute walk) area around the two proposed sites (blue is the proposed site in Trail 1 and green is the proposed site in Trail 2). The red area shows datazones that are amongst the 10% most deprived datazones in Scotland and the orange datazone is in the 15% most deprived datazones in Scotland, according to the 2012 Scottish Index of Multiple Deprivation (SIMD).

**Map 4. Areas 1km from the Proposed Sites, and Deprived Areas**



- 5.13 Census output areas are the smallest geographical areas for which economic and demographic data are produced and we used these areas to obtain a population estimate for those living less than 1km from the proposed sites. Data are only available for these geographies in Census years.
- 5.14 The area 1km from the proposed site at Friars Bridge (blue area) had a total population of around 9,800 in 2011. Around 4,300 (44.0%) of these residents live in an area which is amongst the 15% most deprived datazones in Scotland (red or orange areas).
- 5.15 The area 1km from the proposed site at the Cathedral (green area) had a total population of around 9,400 in 2011. Around 1,000 (10.6%) of these residents lived in an area which is amongst the 15% most deprived datazones in Scotland (red or orange areas). As the proposed site at the Cathedral is on the opposite side of the city from the deprived areas, it is less likely that people living in deprived areas would visit the site, as they would be less likely to be passing by.

## 6. ESTIMATES OF IMPACT

- 6.1 The main economic impact of the Gathering Place will stem from users who would not otherwise have passed by the site (i.e. who would have made a special journey to reach it). Where they walk there from the city centre, these people will have opportunities to spend money, especially on food and drink, in the businesses en-route that are identified in Section 5 above – with the other new River Connections features encouraging them to take their time and not necessarily choose the shortest route to and from the installation (increasing the likelihood of stopping for food and drink).
- 6.2 Although the Gathering Place will be free to use, it is interesting to speculate on how much people would pay were it charged (or donations to be encouraged). For the purposes of the indicative analysis below, it is assumed that the average keen visitor/user who has travelled to get there would be happy to pay £2 – with passers-by and more casual users (potentially regular where local) generally giving the experience a lower value.
- 6.3 If the capital cost of the installation of around £300,000 and annual maintenance, supervisory and marketing costs perhaps averaging £10,000 per year are added and averaged over ten years, this gives an annual cost of £40,000 – although the life and popularity of the installation might extend well beyond ten years. If this indicative annual cost to the public purse could be at least matched by economic impact, the installation’s other public and social benefits (see 3.3. above) could be regarded as a bonus.
- 6.4 At the suggested “shadow price” of £2 per user, it would require around 20,000 people per year who would have been prepared to pay to use the installation to generate this £40,000 of theoretical income. This might be split over the year as follows:
- (i) 15,000 users over the peak six month summer season of around 180 days, with perhaps 30 days lost to particularly bad weather – giving average use of 100 per day over 150 days.
  - (ii) 5,000 users over the other six months of the year, with bad weather perhaps limiting use to 125 days per year – giving average use of 40 on these days.
- 6.5 During the peak season, daily keen usage, if averaging 100, might vary from day to day from around 50 to 200 plus, with possibly 100 people during the busiest two hour period of the busiest days. With the installation’s maximum capacity of 100, and allowing also for additional casual users, there should not, on these figures, be a capacity constraint on busy days (except perhaps at particular peak times, or where a large coach party might visit).
- 6.6 During the quieter 125 days of the year when people might visit the installation, there will be many days when the assumed average of 40 keen users would not be achieved, and even on days where it would be, there will be times of day when there wouldn’t be the 15 users needed for the pier to tilt. At such times, the numbers of potential users not regarded above as “keen” will be important if the pier is to tilt, and this would be likely to strongly favour the cathedral site, which has many more tourists and other visitors to Inverness passing by than the Friars Shott site.
- 6.7 In addition to the shadow pricing method of assessing economic return on investment in the installation, “additional” commercial spend associated with visitors can be estimated. During

the day, visitors walking to and from the Gathering Place might substitute this for another walk where spending opportunities en-route or near their destination are more limited, a drive out of Inverness where they might spend less per hour, or time in the city centre where they might spend more per hour than they would in walking to and from the Gathering Place and calling in to restaurants, cafés, pubs and other commercial premises en-route. Early evenings, when city centre shops are closed, might be the time when most spending “additionality” due to visits to the Gathering Place might be achieved.

- 6.8 Very indicatively, spend by the assumed 20,000 annual visitors en-route to the Gathering Place that might be considered “additional” in Inverness might be an average of £5 spent by 10,000 of these people. This would give annual additional business turnover of £50,000, which, applying standard ratios for tourist visitor spend, would support around 1 full time equivalent job (fte), inclusive of supply chain and other “multiplier” effects, and generate around £20,000 in earnings. This would be shared across a number of the establishments listed in Section 5 above, although the best placed establishments would also benefit from “non-additional” visitor spend by many of the other 10,000 keen users plus other more casual users. This latter spending would be displaced from elsewhere in Inverness.
- 6.9 The other main category of economic benefit that would apply would be a combination of lengthened stays in Inverness, repeat visits by people who will have enjoyed their riverside experiences, and other people encouraged to visit the city by recommendations, photos posted on social media sites, press publicity, etc. 2,000 additional visitor nights generated in these ways at an average spend of £75 per visitor night would give additional business turnover totalling £150,000 per annum and support a further 3 ftes with total earnings of £60,000.
- 6.10 Some of the above additional visitor nights and extended stays might be displaced from other parts of the Highlands, but this effect might be at least balanced by trips out of Inverness by additional visitors or stays elsewhere in the Highlands as well as in Inverness by the new visitors.

## **7. IMPLICATIONS FOR SITING**

- 7.1 The potential usage of the Gathering Place by people who will make a special effort to access the site profiled in Section 6 above is very difficult to judge, and if the “keen” user numbers suggested are not achieved, this would favour the cathedral site. More tourists and other potential casual users already visit or pass by this site than the Friars Shott site, and not only would more people on this scenario experience the installation, but there would be many more occasions during the year where more than 15 people at a time would use it.
- 7.2 The other main factor favouring the cathedral site is the extent to which the experience at Friars Shott would be diminished through the first part of the pier jutting over stones rather than water at certain states of the tide. If this is appreciated by people in advance, some might be deterred from making a visit, or if they were not aware they might be disappointed by their experience – reducing future visits and recommendations. Thus the target numbers given in Section 6 might be more achievable for the cathedral site than the Friars Shott site both initially and over time – although apps and other information could alert people to when the river level at Friars Shott would be high enough to cover the stones. It is recommended that the extent of this potential issue is clarified prior to final site selection.
- 7.3 The Friars Shott site would have more value than the cathedral site in encouraging people to experience the other River Connections features, which will mainly be between the Ness Bridge and Friars Bridge, and it would obtain additional visits from people attracted by these other new facilities. This, however, might not be enough to counterbalance the above risks.
- 7.4 Also, as illustrated in Section 5 above, the Friars Shott site would play more of a role in providing a facility for people who live in the relatively deprived parts of Inverness.
- 7.5 Increased annual marketing spend would help in boosting visitor numbers to the Friars Shott site should these prove disappointing, but the level that might be required to make a significant difference might be difficult to fund.

Overall Project Budgets

Project	Total Cost	Total Spent to	Remaining
		Date	Budget
River Connections	74,506	40,240	34,266
Rest Spaces	49,671	7,671	42,000
The Trail	27,418	4,668	22,750
Gathering Place	370,112	64,837	305,274
Sculptural Destination	74,506	11,006	63,500
Childrens Feature	49,671	4,671	45,000
Development Cost	85,018	85,018	0
Client Contingency	26,850	5,116	21,734
<b>Total</b>	<b>757,750</b>	<b>223,227</b>	<b>534,523</b>

Funding

Creative Scotland	305,600	£46k for development costs, balance likely to be conditional on delivery of Gathering Place
ICGF	281,000	
HC- Cities Gateway	66,000	balance likely to be conditional on delivery of Gathering Place
HC- additional	40,000	
HIE	66,000	£6k for trail, balance likely to be conditional on delivery of Gathering Place
	<b>758,600</b>	

Options

Proceed as planned	All partners contribute sums as identified above
Proceed- but without gathering place	Total cost would be £463,000- this reflects costs of all other projects and spend to date on the Gathering Place In this scenario assume Creative Scotland, HIE and Cities Gateway Fund do not pay balance of funding (£259,600, £60,000 & £66,000 respectively) so funding available isis £373.000 Shortfall of £90k would require to be funded- potential ICGF contribution would have to increase to £372,000
Pause/stop	No projects delivered Costs incurred to date £223,227 Funding of costs to date £46,000 from Creative Scotland, £6,000 from HIE would not have to be repaid, balance of £171,227 funded from ICGF
Summary of options- likely cost to ICGF	
Proceed as planned	ICGF pays total committed £281,000- all projects delivered
Proceed- but without gathering place	ICGF pays £372,000- all projects except Gathering Place delivered
Pause/stop	ICGF pays £171,227- no projects delivered