

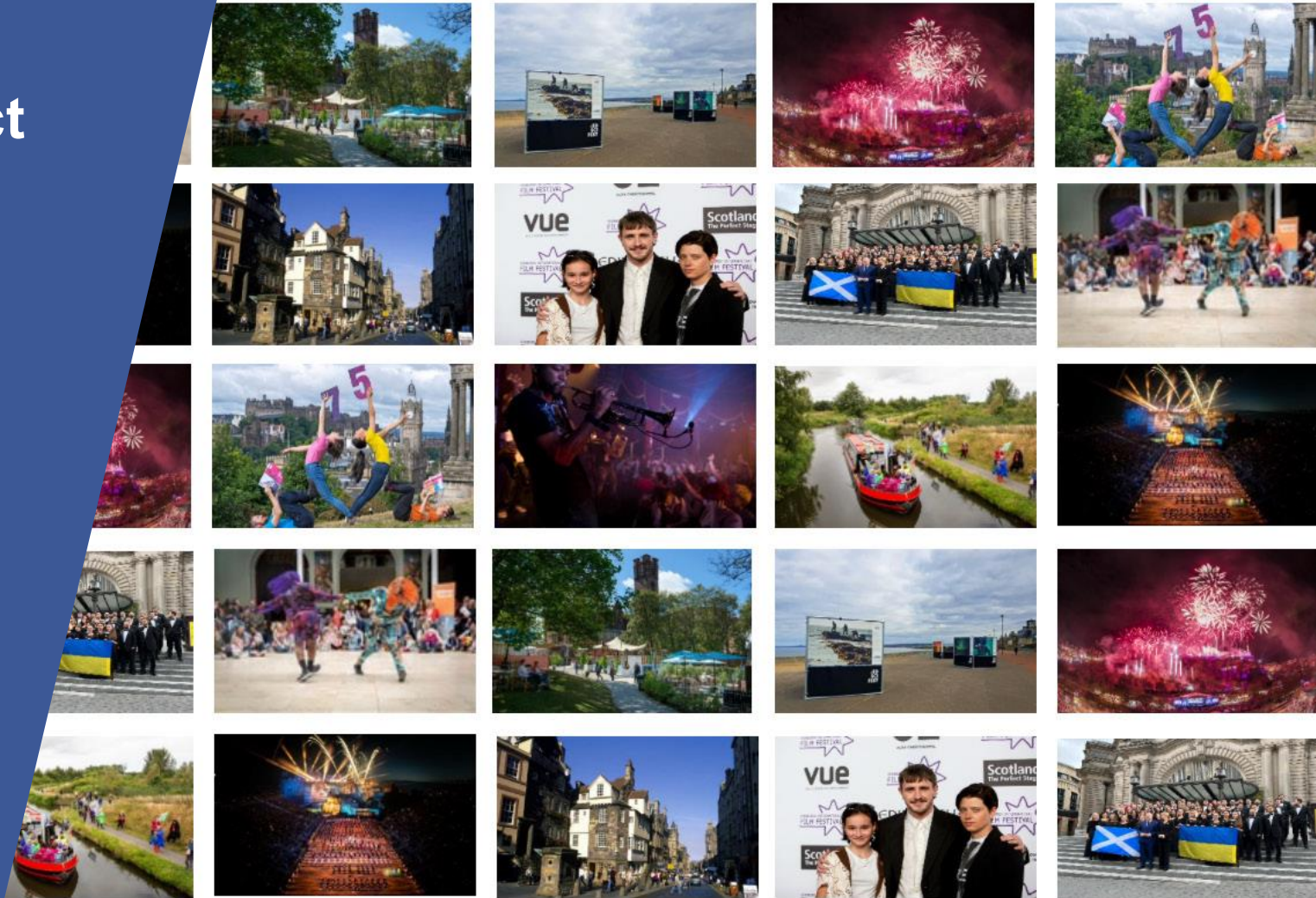
Festivals Edinburgh

Economic Impact of Edinburgh Festivals

Technical Report

28th June 2023

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BOP
Consulting



Credits

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1. Introduction

Our brief

In 2022, BOP Consulting was commissioned by Festivals Edinburgh to undertake an Impact Study of the eleven Edinburgh Festivals it represents. This study repeats many elements of the Impact Studies carried out by BOP on two previous occasions: 1) during the 2010 festival season and published in 2011, and 2) during the 2015 festival season and published in 2016. The first impact study developed a repeatable methodology for assessing the impact of the Festivals and this new study is the second update that has been guided by the 2010 study. In turn, the first BOP study in 2010/11 expanded upon and refined an original economic impact study of the Festivals in 2004/5 conducted by SQW.

This study uses the same overall economic impact methodology as our two previous studies to assess the contribution that the Festivals make to the wider economy of Edinburgh and Scotland. The primary research started with the Edinburgh International Science Festival in March 2022 and ran through until the end of February 2023 to capture Edinburgh's 2022 Hogmanay. This primary research involved surveying audiences at the Festivals and gathering financial information from the Festivals.

Engagement and acknowledgements

This research benefits from a high-level of engagement by the Festivals and their audiences.

We are grateful to all eleven Festivals for their cooperation in undertaking the research – especially in relation to completing a financial template consistent with both the previous Impact Studies in 2010 and 2015. In addition, we are grateful to the Festivals and their research partners for facilitating a survey of their audiences.

We are grateful too to the 22,000+ audience members of the Festivals who took the time to complete surveys, without which this research would not have been possible. This survey repeated the same economic impact questions as 2010 and 2015.

Challenges

We faced two methodological challenges in the current 2023 iteration, which we adapted our research to:

- It was not possible for the Edinburgh International Film Festival to provide financial data, despite having been staged in 2022.¹ We, therefore, assumed that their financial expenditure developed in line with inflation between 2015 and 2022.
- We ran a survey of delegates and performers at the Edinburgh Festival Fringe, as we did in 2010 and 2015. However, this survey received a very low number of responses and was not therefore usable. Consequently, we assumed that spend by delegates and performers at the Fringe also grew in line with inflation between 2015 and 2022.

Technical Report

This Technical Report should be read in conjunction with our Final Report. The Final Report presents the results of our analysis and the core methodologies that have been used to generate these results. This Technical Report provides additional methodological detail on key technical points of our analysis, relating to visitor expenditure, organisational expenditure and how these categories of expenditure combine within our model to generate our overall results.

In addition to these additional technical points, Appendix 1 describes the Festivals as they ran in 2022: the dates, what activities were involved with these Festivals, and some of the achievements of their achievements.

¹ Unfortunately, this was due to the Festival going into administration.

2. Audience Expenditure

HM Treasury Green Book principles

HM Treasury's *Green Book* is a totemic document in UK public policymaking, including underpinning the economics functions of the Scottish Government and related public bodies in Scotland. It contains guidance on the economic principles that should be applied within the appraisal and evaluation of policies, projects, and programmes. These principles have been applied to our analysis, as they were in previous iterations of our work for Festivals Edinburgh.

Some key principles are:

- Deadweight: Outcomes that would have taken place without the intervention under consideration.
- Displacement: The degree to which an increase in economic activity or social welfare that is promoted by an intervention is offset by reductions elsewhere.
- Leakage: The extent to which effects “leak out” of a target area into others.

We need to account for these principles in our economic modelling in two contexts: within our Edinburgh model and within our Scotland model.

We survey visitors on expenditure per trip day in Edinburgh and Scotland. Some of this expenditure “leaks out” of the Edinburgh geography (e.g., accommodation spend outside of Edinburgh but elsewhere in Scotland; transport expenditure getting to Edinburgh from other locations in Scotland). These expenditures are included within our Scotland model but not within our Edinburgh model. The same rule regarding leakage also applies for Scotland (e.g. transport expenditure getting to Edinburgh outside Scotland is not included in the Scotland model).

Both deadweight and displacement are accounted for through our additionality analysis, which we present below.

Data cleaning

As noted above, in this 2023 iteration of the study, we benefitted from 22,000+ audience members answering the same survey questions that were used in previous versions of the Impact Study. These survey responses were cleaned. This cleaning entails both the removal of incomplete survey responses (i.e., those which exclude critical data that prevents further analysis), and data validation (e.g., analysis and removal of inconsistencies and outliers).

Weighted averages

After the data are cleaned, spending is analysed within different attendee types and categories of expenditure. These visitor types are all self-declared within our surveying and are:

- Locals
- Attendees from elsewhere in Scotland – both day trippers and overnight trips
- Attendees from outside Scotland – both day trippers and overnight trips

Spending categories are:

- Accommodation
- Food and drink (on site)
- Food and drink (off site)
- Other leisure and entertainment expenditure
- Programmes and merchandise
- Public transport in Edinburgh
- Shopping
- Transport to Edinburgh/Scotland

- Tickets²
- Other spending

Gross expenditure was calculated based upon the weighted average of expenditure by each type of visitor on each category of expenditure, as opposed to a simple average within each expenditure category.

Whole trip approach

As we discuss in our Final Report, in this study (as in 2010 and 2015), the gross expenditure calculation is based on a ‘whole trip’ expenditure model. That is, if someone from outside Scotland spends a ten-day holiday in Scotland, but spends only six of these days attending the Festival, all of the expenditure is attributed to the Festivals. However, the gross expenditure from this ten-day trip only contributes to our net results if (and only if) the visitor indicates that their expenditure is additional.

The “whole trip approach” contrasts with the “activity day approach” that postulates that attending the Festival is only one of the many activities one may undertake during a trip. Therefore, under the “activity day approach”, only the days spent at the Festival should be taken into account.

As tested in our 2010 research, the net expenditure in Edinburgh does not substantially change when using the two different methodologies (“the whole trip approach” and the “activity day approach”). This is because most days spent in Edinburgh (under the “whole trip approach”) are likely to be days at the Festivals and will, therefore, be wholly captured under the “activity day approach”. It might be presumed that there is more expenditure captured in Scotland under the “whole trip approach” than under the “activity day approach”. To some extent, this is the case. Our testing in 2010 revealed that the “whole trip approach” resulted in a net expenditure 19% higher than the “activity day approach”.

Our Final Report states that net economic impact from the Festivals in 2022 was £407m in Edinburgh and £367m in Scotland. Higher net impact upon Edinburgh than upon Scotland might be thought to be involved with an “activity day approach,” as expenditure on Festival activity days concentrates on Edinburgh. However, our analysis has used a whole trip approach and, therefore, captures expenditure made elsewhere in Scotland on trips to the Festivals – provided these expenditures are additional.

Thus, the larger net impact on Edinburgh than on Scotland in 2022 is not explained by our “whole trip approach” but by our additionality analysis, with higher rates of additionality occurring in Edinburgh than in Scotland.

Audience motivation

Audience motivation is a related concept to economic additionality. If someone spends money in Edinburgh because they are motivated to attend the Festivals, then it is likely that these expenditures are additional to the city and do not correspond to deadweight or displacement, as defined by the Green Book.

Some economic impact studies use survey responses on audience motivation to quantify additionality; e.g., if a survey respondent indicated that an event was their sole reason for visiting a place, this might justify treating all of their expenditure on this trip as additional. In contrast, if a survey respondent indicated that the event was of no importance to their decision to visit a place, this might justify treating none of the expenditure on this trip as additional.

Our approach to additionality analysis, as discussed below, enables greater accuracy in our estimation of additionality than making such approximations based upon responses to questions on audience motivation. Nonetheless, as audience motivation is a related concept to additionality, we should expect to see some consistency between responses on motivation and additionality.

Indeed, we do see such consistency in our audience surveying. Starting with additionality, Figures 4 and 5 in our Final Report report that the additionality of audience expenditure has increased both in Edinburgh and Scotland between

² Ticket expenditure is taken from the box office data of the Festivals and not, therefore, the audience survey, unlike the other spending categories.

2010 and 2022 – from 60% in 2010 to 82% in Edinburgh (Figure 4) and 48% to 64% over the same period in Scotland (Figure 5). These rising trends in additionality indicate that the Festivals are becoming a more important motivating factor in bringing audiences and expenditures to Edinburgh and Scotland. The same conclusion is drawn when we look at audience motivation, as shown in Figure 1 below.

Following the process used in 2010 and 2015 to verify the degree to which the Festival motivates the audience to be in Edinburgh and Scotland, we asked respondents to indicate how important the Festival was in their decision to visit this city and country. This shows that the proportion of audiences at the Festivals describing the Festivals as their “sole reason for coming” to Scotland increased from 33% in 2010 to 43% in 2015. In 2022, it increased again and for the first time since we began measuring this, more than half the non-local visitors (52%) reported that the Festivals were their sole reason for visiting in 2022. This indicates that the Festivals became a stronger trigger in bringing audiences to Scotland over this period – consistent with a rising level of additionality.

Figure 1 How important was the Festival in your decision to visit Scotland (% of audiences, all Festivals)³

	2010	2015	2022
My sole reason for coming	33	43	52
A very important reason	33	28	17
A fairly important reason	16	12	13
Only a small reason	11	10	1
Of no importance at all	6	8	17

Source: BOP Consulting (2010, 2015, 2022)

Additionality analysis

A key component of this economic impact assessment is the proportion of expenditures made by all visitor types that would have been made in Edinburgh and Scotland anyway. The value of the additionality varies by place of origin of visitors, combined with the geography of the economy that is being estimated. This latter point is important as it means that the net figures produced in the study for Edinburgh and Scotland operate independently of each other; they are two different economic models. They have to be run separately because the additionality rules that have to be applied to are different for Scotland as compared with Edinburgh (as can be seen in Figure 2 below).

Calculating the additionality and subsequently applying it to the gross economic impact means converting the latter into net economic impact. Figure 2 shows the logic taken to determine whether the expenditure is genuinely additional.

The purpose of the ‘gross to net conversion’ process is to remove what is termed ‘deadweight’ (expenditures that would in any case have been made even if the Festivals were not to exist), and ‘displacement’ (expenditures that are made in relation to the Festivals that simply displace expenditures that would have been spent on some other kind of event or activity elsewhere in either Edinburgh or Scotland) from the calculations.

The additionality procedure shown in the figure below was undertaken on each category of expenditure (accommodation, food and drink, etc) and for each category of visitor (locals, visitors from elsewhere in Scotland, visitors from outside Scotland). Undertaking the analysis on each category of expenditure, rather than simply applying the analysis to gross expenditure, accounts for any potential distortions associated with variances in consumption patterns between different types of visitors.

³ Some columns do not sum to 100% due to rounding.

Figure 2 Additionality categorisation by type of visitor, model and motivation

	Locals		Visitors from elsewhere in Scotland		Visitors from outside Scotland	
	Edinburgh	Scotland	Edinburgh	Scotland	Edinburgh	Scotland
I would have stayed at home or gone to work	Not additional	Not additional	Additional	Not additional	Additional	Additional
I would have done something else in Edinburgh/visited Edinburgh anyway	Not additional	Not additional	Not additional	Not additional	Not additional	Not additional
I would have visited another part of Scotland	Additional	Not additional	Additional	Not additional	Additional	Not additional
I would have visited an area outside Scotland	Additional	Additional	Additional	Additional	Additional	Additional

Source: BOP Consulting (2022)

3. Organisational Impact

The organisational net revenue results from the difference between total additional income and total additional expenditure across all of the Festivals. As this suggests, this means that expenditures on the organisation side of the economic model are also subject to an additionality assessment.

Following the 2010 and methodologies, Figures 3 and 4 show the criteria applied to calculate additional income and additional expenditure for both Edinburgh and Scotland. The values 1 and 0 next to each box indicate what is treated as additional (1) and not additional (0).

As identified in previous studies, in 2022 the Festivals' main sources of income are a) earned income, b) external funding, c) public funding and e) other sources of funding. As stated above in relation to ticket income, this income is analysed as part of the audience expenditure section and thus, income from ticketing was not included in the calculation of earned income, to avoid double counting.

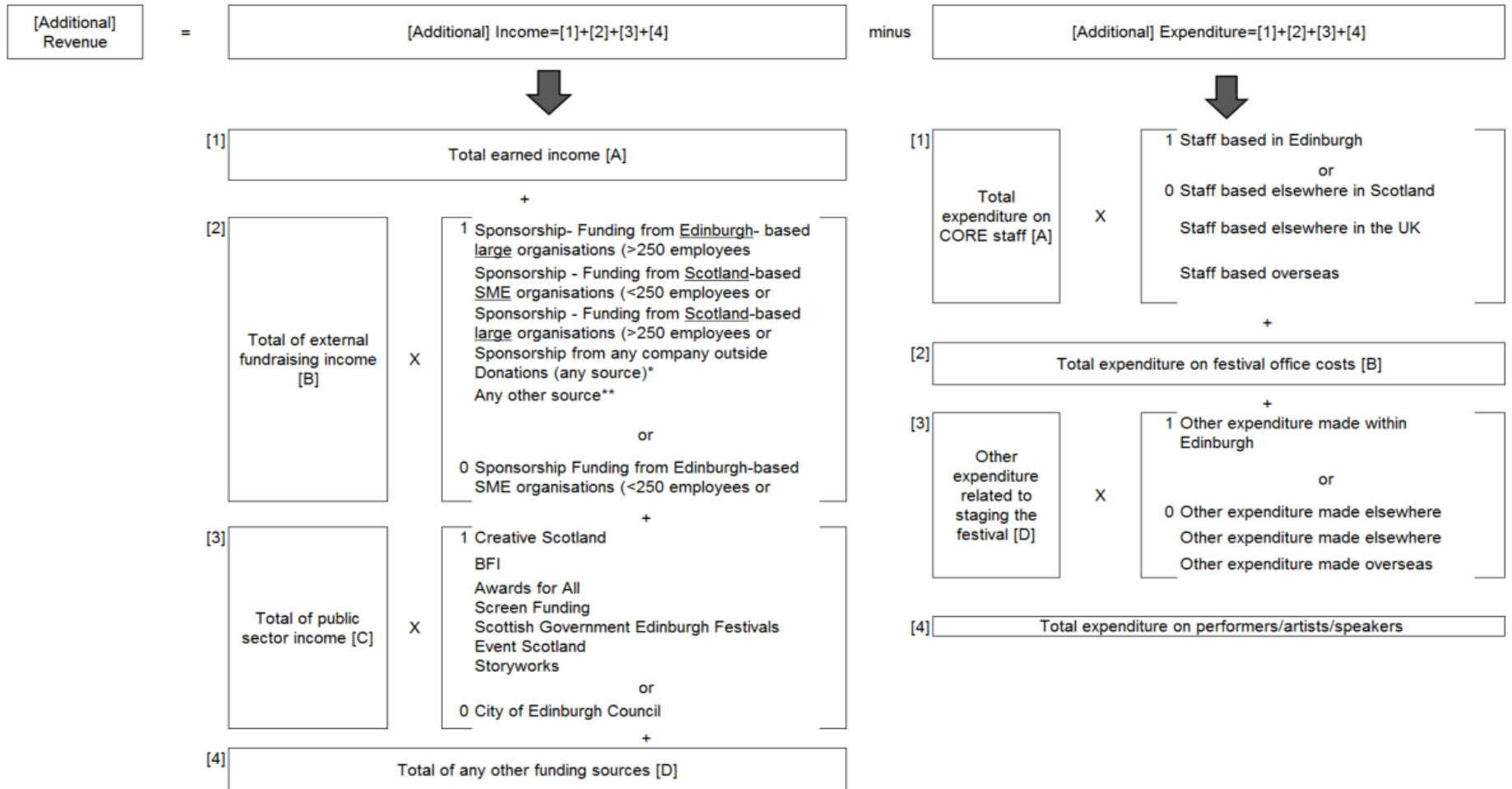
The criteria used to apply additionality to public funding is again consistent with past versions of this Impact Study. In essence, funding from institutions that would have invested in Edinburgh anyway is considered as not additional. Conversely, funding coming from institutions that would have funded other organisations outside of Edinburgh, but within the UK, is considered as additional. The same logic is applied to Scotland. Thus, funding derived from an institution that would have invested in Scotland anyway (e.g., the Scottish government) is not additional to Scotland, whereas organisations that would have spent elsewhere in the UK (e.g., DCMS) is considered as additional to Scotland.

Finally, all funding received from trusts and foundations has been considered as additional. Their funding systems are regulated by very specific rules, which do not allow us to make common assumptions about deadweight and displacement.

Total expenditure is calculated as the sum of four main components: a) expenditure on core staff, b) expenditure on festival office costs, c) other expenditure related to staging the festival and c) total expenditure on performers, artists and speakers. The inclusion of the latter represents an amendment to the original methodology. In the 2010 economic impact assessment of this component was factored in as an element of the separate performer and delegate economic impact. Its current inclusion in the organiser's economic impact allows for a more precise assessment of the cost involved in hosting performers and delegates, without overly compromising the accuracy of the comparison.

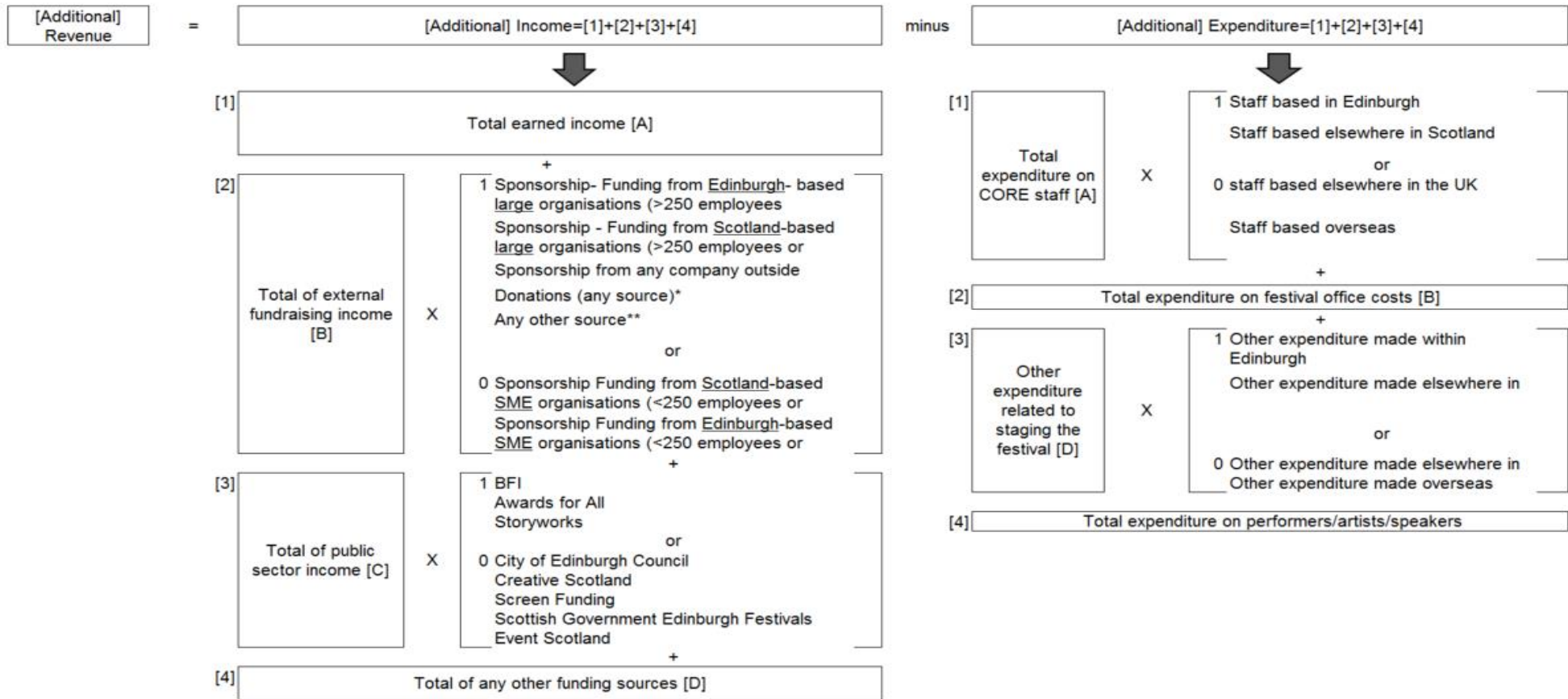
In 2022, this methodology for the analysis of organisational impact added over £24m more to the Edinburgh model than to the Scotland model. This is largely because funding from the Scottish government is treated as additional to Edinburgh but not to Scotland.

Figure 3 Additionality treatment: Festivals income and expenditure (Edinburgh)



Source: BOP Consulting 2023

Figure 4 Additionality treatment: Organisers income and expenditure (Scotland)



Source: BOP Consulting 2023

4. Overall Economic Impact

Multipliers

In the process of calculating the net economic impact of the Edinburgh Festivals, a crucial stage is to determine the knock-on effect that the Festivals have on the economies of Edinburgh and Scotland.

We discuss these “multiplier” impacts and the sources used to estimate the scale of them in our Final Report. These are associated with two kinds of “multiplier” effects:

- supplier effect: suppliers to the Festivals will have to make expenditures in order to meet the Festivals’ demand
- income effect: wage expenditures of Festival staff and a proportion of the wages of Festival contractors and suppliers will be re-spent in the local economy.

Final results

For both Edinburgh and Scotland, we derive our final results by applying these multipliers to the combined totals of:

- Additional audience expenditure
- Additional expenditure from performers and delegates at the Edinburgh Festival Fringe⁴
- Additional organisational expenditure

Figure 9 in our Final Report present results at two geographies (Edinburgh and Scotland) in terms of two metrics:

- Output: the value of net new sales produced by all sectors of the economy as a result of the various new streams of expenditure
- Employment: measured in terms of Full Time Equivalent (FTE) jobs, which are defined as employment year-round for more than 30 hours a week.

Over 2022, the Festivals are estimated to have generated:

- new output of £407m in Edinburgh and £367m in Scotland; and
- supported 5,850 new FTE jobs in Edinburgh and 5,000 in Scotland.

These net output contributions correspond to additional GVA in Edinburgh in 2022 of £236m and £217m in Scotland.

GVA is a measure of wealth that is generated through economic activity and is defined as the value of output minus the value of the goods and services consumed as inputs by the production process. GVA is one of the three measures used to assess Gross Domestic Product (GDP). It can be calculated in numerous ways, including identifying the value-added component within additional output.

To do this, i.e. to get from additional output to GVA, we assessed the relationship between output and GVA within the following categories:

- Arts, entertainment and recreation
- Administrative and support service activities
- Accommodation and food service activities
- Wholesale and retail trade; repair of motor vehicles
- Transportation and storage

We subsequently apportioned and reallocated additional output for Edinburgh and Scotland to these categories, based on their relative contribution to each. This was estimated as follows: 1) for audience we utilised the percentages

⁴ Based on the assumption that these additional expenditures for Edinburgh and Scotland grew in line with inflation between 2015 and 2022. It was necessary to make this assumption due to a low response to our survey of performers and delegates at the Fringe.

identified in Figure 6 of our Final Report (and the equivalent figures for Scotland); 2) for organisers we calculated the proportion of expenditure for each of the four expenditure drivers reported in Figures 3 and 4 in this Technical Report. Organising the data in this way allowed us to derive GVA from additional output data based upon ONS ratios of GVA-to-output for the output categories discussed here.

Inflation

Given cost of living pressures between 2015 and 2022, we assessed the degree to which this explains our results. Using the Bank of England inflation calculator, we adjusted our 2010 and 2015 output results and put them into 2022 prices.

As shown in Figure 10 in our Final Report, when taking account of inflation, the net economic impact of the Festivals across Scotland in 2022 was reduced in real terms compared with 2015 – from £380m in 2015 to £367m in 2022, a fall of 3%. This may have been caused by fewer long-haul travellers attending the Festivals in 2022, as long-haul travel had not recovered from the impacts of Covid-19 lockdowns during the 2022 Festivals season.

Alternately, the impact of the Festivals on Edinburgh increased in real terms between 2015 and 2022 – from £341m in 2015 to £407m in 2022, a real-terms increase in the net economic impact of Festivals of £66m (or 19%).

Gross expenditure analysis

In line with Green Book guidance, our analysis has placed a lot of emphasis upon additionality, seeking to ensure that we remove the impact of deadweight, displacement and leakage from our results. However, in section 1.7 of our Final Report, we discuss some limitations of this approach and for the first time this 2022 Impact Study identifies what the figures look like for the Festivals when the economic actions of locals are fully retained within the calculations (i.e., by departing from HM Treasury guidance and not applying an additionality analysis to audience expenditure):

- On this basis, the Festivals contributed £492m to Edinburgh and £620m to Scotland, as compared with £407m and £367m respectively when resident spend is largely excluded by the additionality analysis.

- Relatedly, on this basis the Festivals also supported c.7,150 FTE jobs in Edinburgh and c.8,500 FTE jobs in Scotland.
- These gross figures show the importance of local and Scottish audience spending to the impact of the Festivals. The importance of this domestic audience expenditure is also shown in our net figures, with the net expenditure in Edinburgh of overnight audiences from across Scotland doubling, from £11m in 2015 to £22m in 2022.

Appendix 1: 2022 Festival dates and descriptions

The present study started with the Edinburgh International Science Festival in April 2022, running through until the end of Edinburgh's Hogmanay on 1st January 2023. The data analysis has been developed between January and June 2023.

EDINBURGH INTERNATIONAL SCIENCE FESTIVAL (9-24 April)

The Edinburgh International Science Festival is a celebration of all the wonders, inventions and innovations of the world of science and technology. It is the world's first science Festival and Europe's largest. Each year hundreds of scientists and technologists share their passion with the public through a programme of engaging, interactive and accessible talks, workshops, shows and exhibitions.

Family friendly events, fun activities for children and ground-breaking insights from industry experts attract curious minds of all ages and backgrounds. From the science of ghosts, chocolate and laughter to the legacy of Charles Darwin and theories of Richard Dawkins the Festival never ceases to be fun, fascinating and thought provoking.

For two weeks every Spring, the city becomes a playground with events happening in over 20 venues including the lush surrounds of the Royal Botanic Gardens, the awe-inspiring grandeur of McEwan Hall and the children's favourite the City Arts Centre. This celebration of ideas, inventions and innovations is designed to illuminate the magic and mysteries of our world, giving children experiences that are inspiring and confidence building and adults a new perspective on the world around us.

EDINBURGH INTERNATIONAL CHILDREN'S FESTIVAL (7-15 May)

Edinburgh International Children's Festival has established itself as an indispensable part of the international theatre scene for children and young people. It is a rare offering of award-winning productions from all over the world, all aiming to thrill, provoke and entertain. The Festival provides a rich performing arts programme to entertain and inspire audiences, from the very young to teenagers and beyond. The Festival has been part of a movement which has helped lift the indigenous theatre scene to world-class levels.

The Festival Director chooses a programme balanced to reflect the best and most exciting from around the world and places them alongside the very best in home grown work. It is an event which puts its audience first, but is also a meeting place for artists, producers and promoters to meet.

EDINBURGH INTERNATIONAL FILM FESTIVAL (12-20 June)

Born alongside Edinburgh's International Festival in 1947, EIFF was one of the world's first international film Festivals, and helped define the type of event that has since become so pivotal to film culture in nations all over the world.

The Festival in 2022 featured:

- 91 new feature films from 56 countries (including 32 international premieres and 13 features plus 31 short films with a connection to Scotland), with over 60% of features directed by women.
- Over 700 press, industry delegates and industry guests.
- Admissions to a programme at 75% of 2019 level.
- Youth Programmers strand included takeover of Film Fest in the City at St Andrews Square.

Unfortunately, in October 2022, the festival's organiser, the Centre for the Moving Image, went into administration. In March 2023, it was announced that the Festival would return in a special one-year iteration as part of the Edinburgh International Festival, with the support of the Edinburgh International Festival and Screen Scotland.

EDINBURGH JAZZ AND BLUES FESTIVAL (15-24 July)

Edinburgh Jazz and Blues Festival takes place at the end of July. It is the UK's largest independently run jazz and blues festival. The Festival in 2022 consisted of 130 in person concerts (140 in 2019) and 20 online concerts. In addition:

- 2,000 artists and participants.
- Carnival international artists from 13 countries.
- Activity in all 17 city wards.
- Audience numbers at 78% of 2019 levels.

The programme aims to be international in outlook, spanning the earliest jazz forms to the thriving creativity of today, distinctively promoting all styles of jazz with equal interest and commitment, and championing creativity on the spot in Edinburgh during the Festival.

The Festival produces unique creative programmes and projects which can only ever be heard in Edinburgh – including the Edinburgh Jazz Festival Orchestra and Scottish/International projects and watch out for the Edinburgh Firsts programme which features musicians who make their Edinburgh debuts.

EDINBURGH ART FESTIVAL (29 July - 29 August)

The UK's largest annual festival of visual arts, including a programme of public realm commissions, Edinburgh Art Festival takes over the city every August with a programme of exhibitions, artist talks, special events and tours. Featuring internationally renowned artists alongside work by emerging talent and a special programme of new commissions, Edinburgh Art Festival sees national institutions join with artists' studios and pop-up venues to share the best the visual arts have to offer.

The Festival in 2022 featured:

- 20 partner galleries, 35 exhibitions, 120 artists and collectives represented.
- Commissions programme involved 9 artists, plus 25 participants in community-led programming with WHALE, establishing Wester Hailes Community Wellbeing Collective.

- 4 emerging artists showcased in Platform exhibition.
- Major programme focus outside city centre along the Union Canal.
- Audience around 70% of 2019.

EDINBURGH FESTIVAL FRINGE (5-29 August)

Every year thousands of performers take to a multitude of stages all over Edinburgh to present shows for every taste. From big names in the world of entertainment to unknown artists looking to build their careers, the Festival caters for everyone and includes theatre, comedy, dance, physical theatre, musicals, operas, music, exhibitions and events.

The Festival in 2022 featured:

- Stronger return of artists than expected with 3,324 shows, 75% of 2019 - including first Edinburgh Deaf Festival and first ever Arts Council England showcase on the Fringe.
- 63 countries represented, the same as 2019, with 13 international showcases.
- 1,336 arts industry delegates, almost on a par with 2019.
- Tickets at 80% of 2019 levels – including 84% take up of Fringe Days Out vouchers distributed through 32 local community groups, and visits by over 900 school pupils.

ROYAL EDINBURGH MILITARY TATTOO (5-27 August)

The first Edinburgh Military Tattoo took place in 1950 and since then British Military Bands and Pipes and Drums as well as military contingents and civilian acts from around the world have entertained the Tattoo audience. Her Majesty The Queen bestowed a Royal title on the Tattoo in January 2010.

The Tattoo's backdrop is the spectacular Castle at Edinburgh which stands majestically between the medieval Old Town and the Georgian New Town in the middle of the UNESCO World Heritage Site. The focus is always on the power of music, dance and song to transcend boundaries.

The Festival in 2022 featured:

- 900-strong cast, with 13 nations represented.
- After two years of absence, extra investment in lighting, projection and digital mapping paid off with refreshed format selling 92% of tickets, exceeding forecast of 85%.
- 8,000 half-price tickets on preview night went mostly to local residents, free tickets during the run also targeted to groups including Marie Curie, Western General Hospital and local schools.
- UK TV broadcast peaked at 3.8million viewers and was the third most watched programme of the day, exceeded only by Coronation Street and Emmerdale.

EDINBURGH INTERNATIONAL FESTIVAL (5-28 August)

Long ranked as one of the most important cultural celebrations in the world, the Edinburgh International Festival was established in 1947. It presents a curated programme of classical music, opera, theatre and dance of the highest international standard to an international audience for three weeks in August/early September every year. Artists and companies are invited by the Festival Director to participate, and these invitations are recognised as a prestigious and high profile opportunity for artists across the globe.

The Festival in 2022 featured:

- 92 productions, nearly 300 performances, featuring 2,400 artists from 45 countries
- Two world-class residences by the Philadelphia Orchestra and Internationaal Theater Amsterdam successfully helped model lower carbon festival programming
- Only 7% reduction on tickets issued compared to 2019
- 34,000 free tickets issued for four flagship free events, over 90% going to Edinburgh residents; and additional 27,000 programme tickets given to community groups and young people or discounted as concessions

EDINBURGH INTERNATIONAL BOOK FESTIVAL (13-29 August)

The Edinburgh International Book Festival is the largest public celebration of books in the world. Every August the Book Festival takes place in a purpose-built, tented village in Charlotte Square Gardens – a Georgian Square in the west end of Edinburgh’s city centre. This green leafy space holds eight venues and has attracted such big literary names as Philip Pullman, Chuck Palahniuk, Margaret Atwood and Joyce Carol Oates, in addition to Nobel Prize winners including Al Gore, Seamus Heaney, Harold Pinter and Joseph Stiglitz. Each year, writers from all over the world gather to become part of this unique forum in which audience and author meet to exchange thoughts and opinions on many subjects including some of the world’s most pressing issues in a series of topical debates. The Children’s Programme, which forms a key part of the Book Festival, has grown to become a leading showcase for children’s writers and illustrators, incorporating workshops, storytelling, discussions, author events and book signings.

The Festival in 2022 featured:

- 600 live events, 200 of which were hybrid with livestreaming watched in 65 countries (compared to 900 live events in 2019)
- Fringe First award won by This Is Memorial Device, on-site theatre piece adapted from a novel in collaboration with Royal Lyceum
- 200 online and 31 live events were ‘Pay What You Can’ and there were free outdoor event screenings in the garden courtyard of the new site at Edinburgh College of Art
- Author visits went to hospitals, libraries, schools, and prisons, and events designed by the Citizen Writers’ Group took place in their own communities and at the Book Festival site.

SCOTTISH INTERNATIONAL STORYTELLING FESTIVAL (23 October - 1 November)

The Scottish International Storytelling Festival is Scotland’s annual celebration of traditional and contemporary storytelling. The Festival brings together

audiences from across Scotland and beyond for entertaining and inspiring live storytelling performances. The programme features thought-provoking talks, workshops and discussions from local, national and international Storytellers sharing their experiences, tales and their culture.

The Festival is curated by the Festival Director and storytellers are selected from Scotland, the UK and around the world. Storytelling traditions are presented primarily for adult audiences alongside events aimed at families and young people.

EDINBURGH'S HOGMANAY (30 December - 1 January)

Edinburgh's Hogmanay is the biggest New Year Festival in the world. "Hogmanay" is the traditional Scottish name for New Year's Eve where people would gather in town squares to wish each other "Happy New Year" and welcome friends and even strangers into their homes. Since 1993, Edinburgh has developed this warm, emotional evening in the middle of the cold dark winter into a huge celebration of Scottish culture and hospitality where an audience from all corners of the globe are welcomed and entertained in Scotland's capital city: the "Home of Hogmanay".

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