

# Edinburgh and South East of Scotland City Region Deal Joint Committee

10am, Monday 17 December 2018

## IMPACT Centre Business Case

Item number 4.6

### Executive Summary

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This report summarises the business case for the IMPACT Centre, a new concert hall and performance venue, home to the Scottish Chamber Orchestra in St Andrew Square that will comprise a 1,000 seat auditorium, 200 seat studio, rehearsal and recording space delivering performance, educational and outreach programmes to inspire and support both young and old.

It is recommended that the Joint Committee approves the business case and recognises that the project is dependent on approval by the City of Edinburgh Council's Planning Committee, currently scheduled for consideration by the March 2019.

**Sir Ewan Brown**

Chairman, IMPACT Scotland

E-mail: [e-mail address](#)



## City Region Deal Checklist

Criteria	Details/Link to Document
Contribution to City Region Deal commitments and Inclusive Growth Framework	<p>The IMPACT Programme will generate significant economic benefits. The business case estimates that the Centre will attract 350,000 to 400,000 attendees a year, and directly employ 29 FTE staff.</p> <p>The Programme also supports the inclusive growth framework set out in the <a href="#">Deal Document</a>.</p> <p>Two of the five framework themes in particular are pertinent to the current proposals namely: “a significant programme of construction”; and, “social benefit through innovation”:</p> <ul style="list-style-type: none"> <li>• <b>A significant programme of construction:</b> The Trust will, in the construction and subsequent operating phase of the Centre, use agreed City Region Deal procurement Community Benefit clauses to support inclusive employment practices and other opportunities to meet inclusive growth targets; and,</li> <li>• <b>Social benefit through innovation:</b> consideration has been given to how the project can make a positive contribution to inclusive growth by influencing and supporting the cultural sector in building audiences that reflect the true, diverse nature of the City Region.</li> </ul>
Alignment, integration with, or dependence on, other City Region Deal activities	<p>The site will be located at St Andrew Square, ideally placed to take maximum advantage of the public and active transport system.</p> <p>Through the IMPACT Scotland Group (to be set up post approval of the project) and through further engagement with government and agencies, partners will consider how to focus on collaboration regarding tourism across the city region. In particular the management of the new venue will collaborate with other venues in the region to maximise diversity of performances of all genres throughout the City Region.</p>
Scale and regional distribution of expected outcomes, benefits, and leverage, from activity	<p>Over the first fifteen years of operation the venue is projected to attract steady state annual audience levels of around 350,000 to 400,000 generating a total net economic impact in the region of £98 million (gross value added)based on:</p> <ul style="list-style-type: none"> <li>• Direct employment benefits at the Centre of 26 full time and 6 part time people (and a further estimated 16 full time franchised catering staff);</li> <li>• Performer spend within the City Region economy through the attraction of new UK and international touring companies;</li> <li>• Additional knock on employment gains to the City Region transport, hotel and tourism sectors;</li> <li>• Free or very low cost usage of the venue for educational purposes;</li> <li>• The inclusion of state of the art digital facilities to allow public service delivery, collaborative digital music opportunities and online streaming of performances nationally and internationally; and;</li> <li>• An educational and community programme engaging with people from the very youngest to the elderly, addressing the needs of all through different stages of life.</li> </ul>
Compliance with financial requirements and agreed expenditure profile	<p>The IMPACT business case complies with the financial requirements and agreed expenditure profile from both Governments.</p> <p>See cover report for more detail on the financial impact.</p>
Equalities Impact	See cover report.

Criteria	Details/Link to Document
Anticipated significant risks and mitigation measures	A full risk register has been conducted as part of the business case.
Alignment and fit with City Region Deal governance arrangements	<p>The Trustee Board the IMPACT Centre, consists of: Sir Ewan Brown (chair), Colin Buchan, Morag Campbell, Carol Grigor, Fergus Linehan, James Naughtie, Donald MacDonald, Keith Miller, Karine Polwart, and Gavin Reid.</p> <p>Subject to Committee approval, the IMPACT Centre Project Board will also be formed. This will ensure strong links with the wider City Region Deal programme. The Terms of Reference for the Board, agreed as part of the Governance Framework for the Deal on page 49 of the <a href="#">Deal document</a>.</p>
PMO check	All evidence provided.
Government approval	Both UK and Scottish Governments approved the business case on 29 November 2018.
Partner sign-off	The business case is expected to be approved by the Joint Committee on 17 December 2018.
Advisory Board sign off	The IMPACT Trustee Board approved the Business Case on the 8 May
Executive Board sign off	The business case was signed off by Executive Board on 22 November.
PMO Recommendation	That Committee approves the IMPACT project as set out in the business case, subject to approval by Planning Committee in March 2019.

## IMPACT Centre Business Case

### 1. Recommendations

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- 1.1 To approve the business case for the IMPACT Centre, recognising that it has been approved by both UK Government and Scottish Government.
- 1.2 To note that consultation is underway and that the project is dependent on approval by the City of Edinburgh Council's Planning Committee, currently scheduled for consideration by the March 2019.

### 2. Background

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- 2.1 There has been a long-term unmet market need for a new mid-scale music venue in Edinburgh as reflected by: The City of Edinburgh Council's 2006 Review of Music Provision<sup>1</sup>; the 2009 Cultural Venues Study<sup>2</sup>; the EKOS Music Sector Study of 2014<sup>3</sup>; the 2015 Thundering Hooves 2.0 study<sup>4</sup>; and, audience research by Scottish Chamber Orchestra in 2011, 2012 and 2013 (which highlighted that only 44.4% of respondents believed that current venues were of a high quality). As a result, several promoters report that many artists choose not to perform in Edinburgh due to the lack of appropriate facilities<sup>5</sup>.
- 2.2 The opportunity to address this long term need arose in 2015 with the potential availability of the Royal Bank of Scotland site at St Andrew Square. During 2015 and 2016, work was undertaken by the steering group of the project, known as the Project Board, to validate the key questions of affordability, site space sufficiency and

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<sup>1</sup> [http://www.edinburgh.gov.uk/download/meetings/id/13977/mid-scale\\_music\\_venue\\_review](http://www.edinburgh.gov.uk/download/meetings/id/13977/mid-scale_music_venue_review)

<sup>2</sup> [http://www.edinburgh.gov.uk/download/downloads/id/4174/city\\_cultural\\_venues\\_study.pdf](http://www.edinburgh.gov.uk/download/downloads/id/4174/city_cultural_venues_study.pdf)

<sup>3</sup> Which highlighted: "There is however a particular issue around a **mid-scale venue for Edinburgh**. In comparison with Glasgow, the capital city is very limited for year-round promotion of high quality music at the mid-scale, despite the Festival Fringe's imaginative use of all manner of spaces in the summer. The Usher Hall, although it has been receiving acclaim for its programme, is generally too big - and its layout prevents the intimacy with the audience the repertoire requires - for the entire spectrum of music that will attract audiences of between 300 and 900". Music Sector Review: Final Report for Creative Scotland March 2014, EKOS Limited.

<sup>4</sup> <https://www.edinburghfestivalcity.com/about/thundering-hooves> (which identified, as a key action, the promotion of new thinking around development and refurbishment of venues and specifically that: "The Festivals Forum should consider supporting proposals for new venues including a new Concert Hall").

<sup>5</sup> Which has a knock on effect in terms of indigenous promoters as emphasised in the EKOS report: "Scotland is well-served in general by the range and geographical scope of music promoters - and the venue stock is generally good. The breadth of provision for audiences, however, is limited in some areas - especially the minority interests such as contemporary classical and world music and jazz - in which the lack of promoters was particularly noted".

operational viability. Architects, Allies & Morrison, were commissioned and produced a costed Masterplan which satisfactorily addressed the questions of affordability and site space sufficiency and set the brief for the subsequent tendering process for the appointment of an architect-led design team.

- 2.3 In April 2016, a charitable trust was formed: the International Music and Performing Arts Charitable Trust Scotland (known as IMPACT Scotland) to undertake the building of the Centre and, through a wholly owned subsidiary, to operate the Centre after completion.
- 2.4 Following extensive preliminary viability studies, completed in 2016, a design team led by David Chipperfield Architects was appointed alongside world-renowned acousticians, Nagata Acoustics, led by Dr Yasuhisa Toyota. Project managers and cost consultants Turner & Townsend were also appointed to advise the Trustees of IMPACT Scotland. There are 10 Trustees led by their Chairman Sir Ewan Brown providing a wide range of expertise and experience who meet regularly to assess progress.
- 2.5 In July 2017, [Heads of Terms](#) were signed for the Edinburgh and South East Scotland City Region Deal. These stated that the UK and Scottish Governments would each provide up to £10 million of capital funding to support the delivery of a new IMPACT concert hall that will reinforce Edinburgh's position as a pre-eminent Festival City. This commitment was reiterated in the [Deal Document](#), signed in August 2018.
- 2.6 The City of Edinburgh Council's approved 2018/19 five-year Capital Investment Programme includes a budget provision £5 million as a contribution to support the delivery of the IMPACT project.

### **3. Main report**

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- 3.1 IMPACT Scotland, a Scottish registered charity, plans to build and operate a new world-class performance venue in the heart of Edinburgh comprising a 1,000 seat auditorium and 200 seat rehearsal and small performance studio delivering a wide range of performance, education and outreach programmes. The site will be enhanced by the provision of a restaurant, cafe and bar facilities.
- 3.2 The IMPACT Centre will be immediately adjacent to a historic building on St Andrew Square and will provide a new home for the Scottish Chamber Orchestra (SCO), the only Edinburgh-based National Performing Arts Company. It will also provide an additional premier performance space for the Edinburgh International Festival.
- 3.3 This will be the first new facility of its kind to be built in Edinburgh for 100 years and is the culmination of a 25-year search by the City of Edinburgh Council and the SCO for a much-needed mid-sized music venue in the City.
- 3.4 The Centre will rival the best in Europe for acoustics and audience experience and will host a wide range of musical performance from orchestral to jazz and folk as well as being a significant base for education, learning and outreach programmes and a welcome addition to the Edinburgh conference market.

- 3.5 The Centre will be ideally placed to take maximum advantage of the public transport system and will contribute to the opening up of the East End of the city complementing the revival of the St James Centre and the Register Lanes project.
- 3.6 The site on which the new venue will be built has been provided by the Royal Bank of Scotland on a 120-year lease at nominal cost and will provide a linkage to their historic registered office, Dundas House, which includes one of the finest domed banking halls in the UK.
- 3.7 An operational business plan has been prepared from research carried out by an eminent cultural consultant, Graham Devlin, which shows that the Centre will be self-sustainable on an annual basis within three years.
- 3.8 Extensive engagement with a wide range of interested parties and two public consultations have taken place. Support for the project is widespread. Discussions with existing venues have confirmed that the Centre will be complementary to existing provision and will not displace any of their future planned activities.
- 3.9 The appended business case states that over the first 15 years of operation, the venue is projected to attract steady state annual audience levels of around 350,000 to 400,000 generating a total net economic impact in the region of £98 million (Gross Value Added). The resultant public sector cost-benefit ratio is 1: 4.06. Sensitivity analysis indicates that the Centre is sufficiently robust to any significant downside risk.

## **Outputs**

- 3.10 The current proposals for the new building envisage the creation of a 1,000-seat concert hall - together with a 200-seat studio - for public performances, rehearsal and the delivery of a wide range of education programmes and a resource for extensive public engagement.

## **Outcomes**

- 3.11 As a result the Centre will:
- Provide a new home for the SCO, one of the Scottish Government's national performing companies, with the opportunity for the SCO to reach out and build new audiences across the City Region and beyond;
  - Be a principal, all-day performance venue each August for the Edinburgh International Festival (EIF): the world's leading arts festival;
  - Be a much-needed high quality, mid-sized performance venue which will attract touring companies, many of whom do not currently include Edinburgh in their plans due to a lack of suitable facilities;
  - Have the potential to attract (and sustainably operate at) audience levels of between 350,000 to 400,000 per annum.
  - Directly employ 26 full time and six part time staff (and a further estimated 16 full time franchised catering staff);
  - Host educational facilities, a recording studio and digital technology that will all be transformational for young artists;

- Facilitate creative learning and participatory opportunities, releasing individual potential and enabling residents, as well as visitors, to share in the City's remarkable artistic achievements;
- Provide access to the finest musical accommodation for school and youth musicians to perform, train and receive coaching from SCO, other musical experts and EIF performers;
- Be an excellent opportunity to build new audiences across age groups by programming a wide range of music as well as other forms of entertainment; and,
- Ensure a year round vibrant and busy focal point complementing the opening up of the East End of the New Town at the revived St. James Centre.

3.12 Planning consultation for the project is underway. The project is dependent on approval by the City of Edinburgh Council's Planning Committee and is currently scheduled for consideration in March 2019.

#### **4. Financial impact**

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4.1 The total capital funding requirement for the project is £45m, of which £25m will come from the City Region (£10 million from the UK Government, £10 million from the Scottish Government and £5 million from the City of Edinburgh Council. These funds have all been agreed, subject to business case approval by Governments and the Joint Committee.

4.2 A further £10 million has been pledged by the Centre's major benefactor the Dunard Fund. The remaining £10m will be raised from a fund-raising campaign which has already exceeded 50 per cent of this target. In addition, the Dunard Fund has committed to meet the cost of any capital overruns and design changes, provide its funds ahead of City Region Deal support and underwrite any annual deficits of the Centre of up to £1 million in each year over the first three years of trading. There will, therefore, be no further call on public funds for this project over this period.

#### **5. Equalities impact**

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5.1 All City Deal partners recognise the importance of ensuring that inclusive growth ambitions are embedded in their plans and respond to the particular challenges faced across the region. To address these challenges five themes were identified in the [Deal Document](#) by the partners of which two are pertinent to the current proposals namely: "a significant programme of construction"; and, "social benefit through innovation".

5.2 In regard to the former theme the Trust will (in the construction and subsequent operating phase of the Centre) use agreed City Region Deal procurement Community Benefit clauses to support inclusive employment practices and other opportunities to meet inclusive growth targets.

5.3 In respect of the latter theme (social benefit through innovation), consideration has been given to how the project can make a positive contribution to inclusive growth by influencing and supporting the cultural sector in building audiences that reflect the true, diverse nature of society.

5.4 Through the delivery of a wide ranging educational and community programme the Centre will develop opportunities - with a range of City Region Deal and other partners

- to involve those socio-economic groups currently under-represented as participants and (in) audiences. A key aspect of this programme will be to engage people through lifelong learning, from the very youngest to the elderly, addressing the needs of all through different stages of life. Such activities will be run by performing companies (i.e. the SCO, EIF etc.) and supported by IMPACT through the appointment of a full time education officer and the letting of rehearsal space for educational outreach activities at no or little cost.

## **6. Background reading/external references**

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- [City Region Deal Document](#): August 2018

## **7. Appendices**

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### 1. IMPACT Centre Project Summary and Strategic Case

# The IMPACT Centre

## Summary and Strategic Case



**The creation of a new world-class performance venue in Edinburgh:  
the first new venue of its kind to be built in the City in 100 years.**

**A new home for the internationally acclaimed Scottish Chamber Orchestra,  
world-class space for the Edinburgh International Festival and a year-round  
bustling Arts destination for performance, audiences and the wider  
community.**

**A 1,000 seat auditorium, 200 seat studio, rehearsal and recording space  
delivering performance, educational and outreach programmes to inspire  
and support both young and old.**



## SUMMARY

- a) IMPACT Scotland, a Scottish registered charity, plans to build and operate a new world-class performance venue in the heart of Edinburgh comprising a 1,000 seat auditorium and 200 seat rehearsal and small performance studio delivering a wide range of performance, education and outreach programmes leading to extensive public engagement. The IMPACT Centre will be the new home for the internationally acclaimed Scottish Chamber Orchestra (SCO) and provide an additional premier performance space for the Edinburgh International Festival (EIF).
- b) This will be the first new facility of its kind to be built in Edinburgh for 100 years and is the culmination of a 25-year search by the City of Edinburgh Council and the SCO for a much needed mid-sized music venue in the City.
- c) The Centre will rival the best in Europe for acoustics and audience experience and will host a wide range of musical performance from orchestral to jazz and folk as well as being a significant base for education, learning and outreach programmes and a welcome addition to the Edinburgh conference market.
- d) Sited in St Andrew Square the Centre is ideally placed to take maximum advantage of the public transport system and will contribute to the opening up of the East End of the City complementing the revival of the St James Centre and the Register Lanes project.
- e) Following extensive preliminary viability studies, completed in 2016, a design team led by David Chipperfield Architects has been appointed alongside world renowned acousticians, Nagata Acoustics, led by Dr Toyota. Project managers and cost consultants Turner & Townsend have also been appointed to advise the Trustees of IMPACT Scotland. There are 10 Trustees led by their Chairman Sir Ewan Brown providing a wide range of expertise and experience who meet regularly to assess progress.
- f) The site on which the new venue will be built has been provided by the Royal Bank of Scotland on a 120-year lease at nominal cost and will provide a linkage to their historic registered office, Dundas House, which includes one of the finest domed banking halls in the UK.
- g) The total capital funding requirement for the project is £45m of which £25m will come from the City Deal and a further £10m has been pledged by the Centres major benefactor the Dunard Fund. The remaining £10m will be raised from a fund-raising campaign which has already exceeded 50% of this target. In addition, the Dunard Fund has committed to meet the cost of any capital overruns and design changes, provide its funds ahead of City Deal support and underwrite any annual deficits of the Centre of up to £1m in each year over the first 3 years of trading. There will, therefore, be no further call on public funds for this project over this period.
- h) An operational business plan has been prepared from research carried out by an eminent cultural consultant, Graham Devlin, which shows that the Centre will be self-sustainable on an annual basis within three years.
- i) Extensive engagement with a wide range of interested parties and two public consultations have taken place. Support for the project is widespread. Discussions with existing venues have confirmed that the Centre will be complementary to existing provision and will not displace any of their future planned activities.
- j) Over the first fifteen years of operation the venue is projected to attract steady state annual audience levels of around 350,000 to 400,000 generating a total net economic impact (under the preferred Centre option) in the region of £98 million (gross value added). The resultant public sector cost-benefit ratio is 1: 4.06. Two alternative options were examined but both generated lower ratios. Sensitivity analysis indicates that the preferred option is sufficiently robust to any significant downside risk.

# 1. The Strategic Case

## Introduction

Significant work has been undertaken in progressing the Centre proposals as evidenced by various plans and background studies already provided to City of Edinburgh Council and respective Scottish and UK Government representatives<sup>1</sup>. This outline business case builds upon this previous work by summarising the rationale - and implementation and operational plans - for the IMPACT Centre and the resultant wider economic and social benefits that will be generated.

## Strategic Context

As reflected in previous reviews of cultural provision in the City, and wider City Region, there has been a long-term unmet market need for a new mid-scale music venue in Edinburgh. These reviews include: The City of Edinburgh Council's 2006 Review of Music Provision<sup>2</sup>; the 2009 Cultural Venues Study<sup>3</sup>; the EKOS Music Sector Study of 2014<sup>4</sup>; the 2015 Thundering Hooves 2.0 study<sup>5</sup>; and, audience research by SCO in 2011, 2012 and 2013 which highlighted that only 44.4% of respondents believed that current venues were of a high quality. As a result several promoters report that many artists choose not to perform in Edinburgh due to the lack of appropriate facilities<sup>6</sup>.

## Organisational Context

The opportunity to address this long term need arose in 2015 with the potential availability of the Royal Bank of Scotland (RBS) site at St Andrews Square in the centre of Edinburgh. During 2015 and 2016 work was undertaken by the steering group of the project, known as the Project Board, to validate the key questions of affordability, site space sufficiency and operational viability. This involved the commissioning of Architects, Allies & Morrison, who produced a costed Masterplan which satisfactorily addressed the questions of affordability and site space sufficiency and set the brief for the subsequent tendering process for the appointment of an Architect led Design Team.

In April 2016, a charitable trust was formed: the International Music and Performing Arts Charitable Trust Scotland (known as IMPACT Scotland) to undertake the building of the Centre and, through a wholly owned subsidiary, to operate the Centre after completion.

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<sup>1</sup> Including: the IMPACT Scotland Operational Business Plan May 2016; the IMPACT Report and Financial Statements for the period from 5 April 2016 to 31 March 2017; the Turner & Townsend Procurement Report For The (IMPACT) Executive Committee; and, the Turner & Townsend IMPACT Risk Register.

<sup>2</sup> [http://www.edinburgh.gov.uk/download/meetings/id/13977/mid-scale\\_music\\_venue\\_review](http://www.edinburgh.gov.uk/download/meetings/id/13977/mid-scale_music_venue_review)

<sup>3</sup> [http://www.edinburgh.gov.uk/download/downloads/id/4174/city\\_cultural\\_venues\\_study.pdf](http://www.edinburgh.gov.uk/download/downloads/id/4174/city_cultural_venues_study.pdf)

<sup>4</sup> Which highlighted: "There is however a particular issue around a **mid-scale venue for Edinburgh**. In comparison with Glasgow, the capital city is very limited for year-round promotion of high quality music at the mid-scale, despite the Festival Fringe's imaginative use of all manner of spaces in the summer. The Usher Hall, although it has been receiving acclaim for its programme, is generally too big - and its layout prevents the intimacy with the audience the repertoire requires - for the entire spectrum of music that will attract audiences of between 300 and 900". Music Sector Review: Final Report for Creative Scotland March 2014, EKOS Limited.

<sup>5</sup> <https://www.edinburghfestivalcity.com/about/thundering-hooves> (which identified, as a key action, the promotion of new thinking around development and refurbishment of venues and specifically that: "The Festivals Forum should consider supporting proposals for new venues including a new Concert Hall").

<sup>6</sup> Which has a knock on effect in terms of indigenous promoters as emphasised in the EKOS report: "Scotland is well-served in general by the range and geographical scope of music promoters - and the venue stock is generally good. The breadth of provision for audiences, however, is limited in some areas - especially the minority interests such as contemporary classical and world music and jazz - **in which the lack of promoters was particularly noted**".

In May 2017 a Design Team was appointed by the Trust led by David Chipperfield Architects with acoustic consultants, Nagata Acoustics and Turner & Townsend (as project managers and cost consultants).

In parallel to the above and to assess further the viability of the Centre at the St Andrews Square site:

- a highly experienced arts consultant, Graham Devlin, was commissioned<sup>7</sup> to research the rationale and demand for the Centre. This work – (as summarised at Appendix I) - resulted in the preparation of an Operational Business Plan which satisfactorily addressed the question of operational viability; and,
- two public consultations were held the first on 7th November 2017 and the second on 15th March 2018. As detailed at Appendix II each event attracted over one hundred attendees and evidenced – through questionnaires – wide spread support for the Centre proposals<sup>8</sup>.

### **Current Proposals**

The IMPACT Centre will be built on the site immediately to the rear of and adjacent to the registered office of RBS, Dundas House at 36 St Andrew Square. RBS has agreed to grant IMPACT Scotland a 120 year ground lease at a nominal rent. In addition Dunard Fund is purchasing the building at 35 St Andrew Square and will lease it to IMPACT Scotland to house the administration offices of IMPACT, the SCO and The National Youth Choir of Scotland as well as providing facilities for other Arts organisations. The use of number 35 as administration offices means that there is no need to include such offices within the new building thereby utilising all space in that building for performance purposes.

The current proposals for the new building envisage the creation of a 1,000-seat concert hall - together with a 200-seat studio - for public performances, rehearsal and the delivery of a wide range of education programmes and a resource for extensive public engagement. As a result the Centre will:

- be Edinburgh's first new performance venue in 100 years;
- rival the best facilities in Europe for acoustics and audience experience;
- be a thrilling home for all kinds of musical performance – from orchestral to jazz and folk – welcoming chamber groups, soloists, choirs and dance ensembles;
- help to maintain Edinburgh's position as an International Festival City and leading centre for music and the performing arts;
- be an exceptionally well-located venue with (in): easy walking distance from Waverley Station; immediate access to local and national bus services and adjacent to tram stops; and, excellent access for audiences from both the City of Edinburgh and surrounding regions; and,
- on the basis of the above, has the potential to attract (and sustainably operate at) audience levels of between 350,000 to 400,000 per annum.

Consequently, the Centre will provide:

- an exciting new home for the SCO, one of the Scottish Government's national performing companies, with the opportunity for the SCO to reach out and build new audiences across the City Region and beyond;

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<sup>7</sup> This research was funded by the Dunard Fund with additional support from the Scottish Government and Creative Scotland.

<sup>8</sup> With between 95% (event two) and 98% (event one) supporting the idea of a new international music and performance venue to be located in central Edinburgh.

- a much-needed high quality, mid-sized performance venue which will attract touring companies, many of whom do not currently include Edinburgh in their plans due to a lack of suitable facilities;
- a principal, all-day performance venue each August for the Edinburgh International Festival (EIF): the world’s leading arts festival;
- educational facilities, a recording studio and digital technology that will all be transformational for young artists;
- creative learning and participatory opportunities, releasing individual potential and enabling residents, as well as visitors, to share in the City’s remarkable artistic achievements;
- access to the finest musical accommodation for school and youth musicians to perform, train and receive coaching from SCO, other musical experts and EIF performers;
- an excellent opportunity to build new audiences across age groups by programming a wide range of music as well as other forms of entertainment;
- improved performance space for community arts companies from Edinburgh and further afield; and,
- a year round vibrant and busy focal point complementing the opening up of the East End of the New Town at the revived St. James Centre.

### **Alignment with Inclusive Growth Policy**

All of the Edinburgh and South East Scotland City Region Deal partners recognise the importance of ensuring that inclusive growth ambitions are embedded in their plans and respond to the particular challenges faced across the region. To address these challenges five themes have been identified<sup>9</sup> by the partners of which two are pertinent to the current proposals namely: “*a significant programme of construction*”; and, “*social benefit through innovation*”.

In regard to the former theme the Trust will (in the construction and subsequent operating phase of the Centre) use (agreed) City Deal procurement Community Benefit clauses (to support inclusive employment practices and other opportunities to meet inclusive growth targets).

In respect of the latter theme (social benefit through innovation<sup>10</sup>) consideration – throughout the development of the Centre proposals - has been given to how the project can make a positive contribution to inclusive growth by influencing and supporting the cultural sector in building audiences that reflect the true, diverse nature of society.

Through the delivery of a wide ranging educational and community programme the Centre will develop opportunities - with a range of City Deal and other partners - to involve those socio-economic groups currently under-represented as participants and (in) audiences. A key aspect of this programme will be to engage people through lifelong learning, from the very youngest to the elderly, addressing the needs of all through different stages of life.

The important ambitions outlined above - for education, learning, inclusiveness and outreach - are, to a large extent, exemplified by the experience of the RSNO in Glasgow that moved in 2015 to a new custom built rehearsal hall. Similar to the IMPACT Centre these new facilities allowed the RSNO to

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<sup>9</sup> Namely: “*Accelerating Inclusive Growth, Removing the Physical Barriers to Growth, A significant programme of Construction, Targeted skills interventions; and, Social benefit through innovation*”. Our Approach to Ensuring Inclusive Growth, City Deal PMO, City of Edinburgh Council, 2018.

<sup>10</sup> “*Recognising the potential presented by a significant investment in DDI, opportunities to drive out challenged-based social benefit across the region, over the medium and long term, will be explored*”.

embark on a series of initiatives - which had not been possible in their previous accommodation - resulting in their new venue attracting some 30,000 additional people per year many of whom had not been engaged previously with the RSNO.<sup>11</sup>

These initiatives included 'Music for Life' which caters for every stage of life from primary school to the elderly by (for example) delivering a:

- concert and education programme for primary school children (which annually attracts some 1,800 children) involving special concerts and interaction with teachers and within the schools; and, at the other end of the age spectrum,
- 'symphony, soup and sandwich' programme for the elderly who were not keen or able to come to evening concerts. 3 such annual performances attracted some 800 people.

In addition new digital facilities have also greatly increased the RSNO's ability to reach out to wider audiences and retain contact with further flung communities in Scotland.

It is envisaged that such initiatives will be replicated and perhaps even widened by the creation of the IMPACT Centre. Activities will be run by performing companies (i.e. the SCO, EIF etc.) supported by IMPACT through the appointment of a full time education officer and the letting of rehearsal space for educational outreach activities at no or little cost.

### **Project Benefits**

The creation of a world class performance venue in the heart of Edinburgh – attracting around 350,000 to 400,000 attendees per year when the venue is fully operational - will generate a range of benefits to the City Region including:

- direct employment benefits at the Centre of 26 full time and 6 part time people (and a further estimated 16 full time franchised catering staff);
- performer spend within the City Region economy through the attraction of new UK and international touring companies;
- additional knock on employment gains to the City Region transport, hotel and tourism sectors;
- free or very low cost usage of the venue for educational purposes;
- the inclusion of state of the art digital facilities to allow public service delivery, collaborative digital music opportunities and online streaming of performances nationally and internationally; and,
- an educational and community programme engaging with people from the very youngest to the elderly, addressing the needs of all through different stages of life.

### **Constraints**

This business case has been prepared under various key constraints:

- the potential funding profile and envelope likely to be set through any final City Region Deal Heads of Terms;
- the location and size of existing site facilities and lack of any potential (under planning regulations) to expand the current footprint; and,

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<sup>11</sup> [www.rsno.org.uk/engage](http://www.rsno.org.uk/engage)

- a requirement that the IMPACT Centre becomes self-financing over the longer term to satisfy both funder requirements and charitable obligations to seek to maintain a surplus.

## **Dependencies**

The future success of the Centre will depend on:

- engaging with promoters and attracting performers to the Centre;
- access to the wider EIF programme and associated marketing programme;
- attracting and maintaining audience levels at a commercially sustainable level; and,
- City Deal centralised programme-level support for delivery of schools and other relevant outreach activities.