

Royal High School Preservation Trust

Impact assessment of the music school and concert hall proposal at the old Royal High School, Edinburgh

FINAL REPORT

9 June 2016



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Executive Summary

The Royal High School Preservation Trust (RHSPT) commissioned BOP Consulting to prepare an independent Impact Assessment of the Trust's proposal for the old Royal High School (RHS) – to create three new public performance spaces and a new home for St. Mary's Music School (SMMS). BOP Consulting is an international consultancy with a track record of supporting nationally significant cultural projects. This Impact Assessment follows BOP's established methodology, including an economic impact calculation to HM Treasury 'Green Book' standard.

BOP's principal finding is that the RHSPT's proposal delivers a broad range of beneficial impacts to the historic building, the immediate setting of Calton Hill, to the city and to Scotland. BOP defines 14 beneficial impacts spread across the four areas of: placemaking, cultural, economic and social impact.

- **Placemaking impacts** because the Edinburgh World Heritage Site will be further enhanced; and the proposal will further strengthen Edinburgh's city brand by bringing together world-class culture and heritage in a highly visible and meaningful way.
- **Cultural impacts** because SMMS will extend its top flight music training. The main performance space could present over 100 concerts each year within a world-class acoustic environment, attracting audiences of over 20,000, filling an identified gap in the city's classical music venue provision, and providing new opportunities for Edinburgh International Festival productions.
- **Social impacts** because SMMS will expand its outreach and community education programmes, with new partnerships across community groups and art forms, reaching around 1,800 participants each year. With larger facilities and increased funding, SMMS and St Mary's Cathedral could help the school to reach 120 students.
- **Economic impacts** because the RHSPT scheme will contribute

approximately £110 million to the Edinburgh economy over 30 years. The capital project will generate at least £22.6 million for Edinburgh; and the ongoing contribution to the city's economy will be around £1.6 million per annum.

In BOP's view, the RHSPT proposal for the RHS represents an unusually fitting re-use of this landmark building, with no substantial dis-benefits or compromises to address. Alternative re-uses of the building might deliver a larger benefit within one or two of the impact areas (for example: higher economic impact), but it is difficult to imagine an alternative use that offers so broad a base of benefits to Edinburgh and Scotland. Importantly, this broad range of benefits will be delivered with minimal disruption to the RHS and its setting, as conservation is the RHSPT's principal motive.

There are many precedents for elite music schools successfully re-using notable historic buildings, and delivering economic, social and cultural impacts within their neighbourhoods and cities. This report examines ten precedents, ranging from Trinity School of Music at the Old Royal Naval College (part of the Greenwich World Heritage Site), to community initiatives such as the Big Noise community project run by Sistema Scotland. RHSPT and SMMS can take inspiration from these precedents, as they develop their plans for the RHS.

What better use could be imagined for this historic site than a Scottish centre for musical excellence in the heart of the capital? It would represent a substantial investment in Scotland's international contribution to the arts.

Nicola Benedetti MBE¹

¹ Quoted in the Scotsman, 2nd March 2016

Introduction

This impact study sets out the long-term outcomes and impacts that will be delivered by proposal to reuse Edinburgh's old Royal High School as a new home for St Mary's Music School and as a public concert hall.

Context

The Royal High School Preservation Trust (RHSPT) was set up in April 2015 to find a sustainable new use for the old Royal High School (RHS), an architecturally iconic building at the heart of Edinburgh's World Heritage Site.

St Mary's Music School (SMMS) is currently housed in Coates Hall in Edinburgh's West End. It is an independent specialist music school (one of only five in the UK) and the choir school of St Mary's Cathedral. SMMS and the RHSPT came together last year to develop proposals for the school to relocate to the RHS and to create a new cultural venue for the city. These proposals are currently being considered by the City of Edinburgh Council through the planning process.

BOP Consulting has been commissioned to assess the impacts of the proposals. These are structured in this report under the following headings:

- Placemaking
- Cultural
- Social
- Economic

Appendix 1 sets out our detailed methodology for this impact study and the list of consultees.

Project aims and objectives

RHSPT has five key aims for the project:

- **Conservation** of the main building
- Protection of the **setting** of the site
- An economically **sustainable** use
- A culturally **suitable** use
- A substantially **public** use

The objectives of the St Mary's Music School Trust Ltd. are:

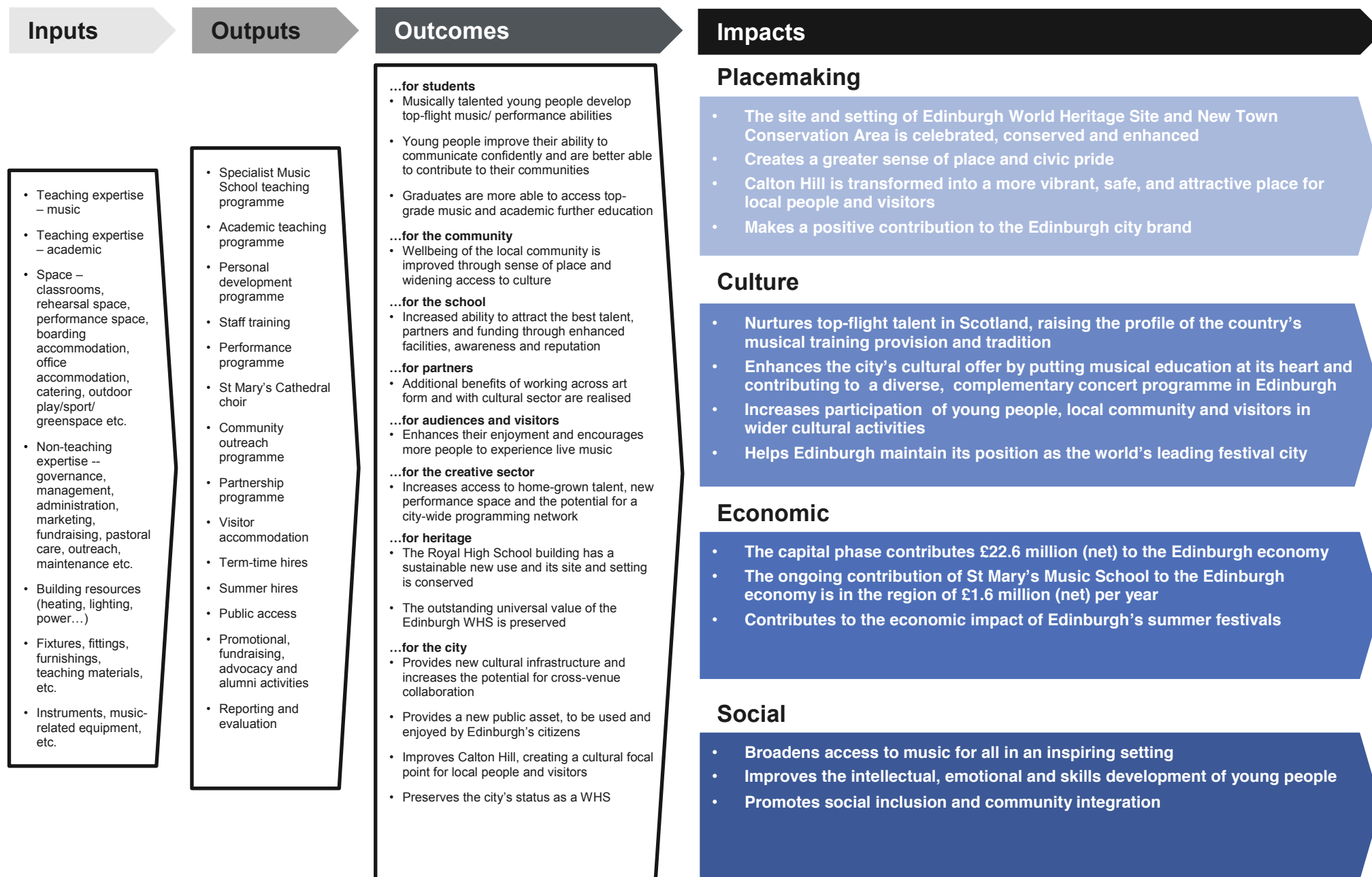
- To promote the advancement, study, practice and knowledge of music and other musical, literary, artistic, cultural and educational purposes connected therewith, and for these purposes to establish, maintain and manage a school for gifted children
- To promote the advancement, study, practice and knowledge of music and other musical, literary, artistic, cultural and educational purposes connected therewith in the wider community

Intended outcomes

The intended outcomes of the project have been developed in consultation with the trusts and stakeholders. The logic model overleaf groups the intended impacts under the four themes. The outcomes that will ultimately lead to these impacts are broad and inclusive, and will benefit individuals (students, audiences and visitors), organisations (SMMS and partners), the community, creative sector, heritage, and the city.

The main sections of this report cross-refer to the outcomes and impacts throughout, as it demonstrates how the proposal and its outputs will deliver long-lasting wide-ranging benefits.

Appendix 2 sets out in detail how the RHSPT scheme fits with key strategic priorities, these are also grouped using the four impact themes and have informed the project outcomes.



Placemaking Impact

The proposal will create a strong sense of place and grow civic pride in Calton Hill for Edinburgh and its citizens

- The old Royal High School is an iconic building in an iconic setting – the intrinsic values of Edinburgh’s World Heritage Site will be celebrated, conserved and enhanced
- St Mary’s Music School at the old Royal High School will strengthen Edinburgh’s city brand as it brings world-class culture and heritage together in a highly visible and meaningful way

The sense of place and strong cultural identity provided by the historic environment plays a crucial part in the sustainability of communities and in promoting a positive image of Scotland across the world.

– *The Historic Environment Strategy for Scotland*²

‘Placemaking’ is a concept that originated in the 1960s which related to designing social places for people. Today it encompasses community/citizen ‘ownership’ of place. Places have different attributes. Scottish Planning Policy (2014) sets out six qualities of successful places. They are: distinctive; safe and pleasant; welcoming; adaptable; resource efficient; and easy to move around and beyond. Key placemaking impacts that the music school and concert hall proposal at the RHS seeks to achieve have been developed and are described in this section.

For a cultural heritage impact assessment of the reuse of the RHS as a

² Our Place in Time – The Historic Environment Strategy for Scotland, 2014

music school and concert hall, the Environmental Statement and other supporting documents relating to the planning process should be referred to.

The World Heritage Site is celebrated, conserved and enhanced

We have no hesitation in endorsing [these proposals] as an exemplary and thoughtful marriage of ancient and modern in the highly sensitive setting of Calton Hill.... The proposals support the ambitions of the World Heritage Site Management Plan in terms of conservation and reuse but also in relation to the culture and sustainability of the city.

– *Edinburgh World Heritage Trust*³

The old Royal High School is “one of the truly exceptional historic buildings within the world heritage site”.

– *ICOMOS*⁴

The RHS sits within the Old and New Towns of Edinburgh World Heritage Site and is recognised as being a key component of the Site’s Outstanding Universal Value. It was described in the original nomination dossier (1995) as being the “noblest monument of the Scottish Revival: and perhaps the single building which most justified Edinburgh’s epithet Athens of the North”.

³ EHWT planning application, listed building consent and economic impact assessment consultation response, February 2016

⁴ ICOMOS, December 2015 cited in City of Edinburgh Council Planning Committee, Old and New Towns of Edinburgh World Heritage Site Update, 25 February 2015, www.edinburgh.gov.uk/download/meetings/id/49886/item_81_old_and_new_towns_of_edinburgh_world_heritage_site_update, accessed 30-5-16

The proposal is currently being considered through the planning process. The impact of the proposal on the Outstanding Universal Value of the World Heritage Site is a material consideration. Historic Environment Scotland response to the planning consultation is that “St Marys Music School proposals represent a measured reuse of a nationally and internationally important site and building.”⁵

The emerging business plan for SMMS’s at the Old Royal High also demonstrates that the reuse of these buildings for this purpose will result in a sustainable business model, thus securing the long-term future of this internationally significant heritage asset.

As well as conserving and enhancing the site and setting of the World Heritage Site, the proposal will celebrate Edinburgh’s world heritage as the Old Royal High is transformed into a publically accessible asset for education, culture, heritage and leisure.

The Old Royal High is an iconic building in an iconic setting, and the proposal seeks to be both distinctive and appropriate. Parallels include Trinity College of Music – the world-class conservatoire has occupied part of Maritime Greenwich World Heritage Site since 2001 (see case study below).

Creates a greater sense of place and civic pride

Cultural institutions, art and architecture can be powerful tools to influence our sense of place.

Art and placemaking can draw upon the physical and cultural history of places to reinforce identity and engender civic pride.

⁵ HES planning application, listed building consent and economic impact assessment consultation response, February 2016

Culture and creativity can be the means of enlivening places and attracting development of all kinds, resulting in positive, lasting change.

– *Creating Places, Scottish Government, 2013*

The Royal High School was a jewel in the city’s crown; it was once the city’s school and something to be proud of. This proposal would restore the site to its proper place in the city

– *Richard Austin, Architectural Heritage Society of Scotland Council member & RHSPT trustee*

A strong relationship to the historic built environment contributes positively towards a sense of place, in particular, reinforcing local identity. A stronger sense of place and social capital can bring wider beneficial social outcomes.⁶ And in the UK, identity is becoming centred more on heritage and place.⁷

The RHS is a prominently positioned building which was the home of one of the oldest schools in Europe until the 1960s. In the past it has been earmarked for a civic use, most significantly as home to a devolved Scottish Parliament. The proposed new use as a cultural venue, specialist music school and publically accessible garden, is intended to recapture civic pride in the building and local area. Elsewhere, Bayshill House (Cheltenham) and St Luke’s Church (London) are both fine examples of successful conversion of significant heritage assets for music education, performance and community use (see case studies below).

“The way a place looks, functions and feels can influence our health and wellbeing, and the opportunities we have access to” (The Place Standard,

⁶ International Centre for Cultural and Heritage Studies, Sense of Place and Social Capital and the Historic Built Environment, for English Heritage, 2009

⁷ Heritage Alliance, Heritage and Identity 2014 conference

Scottish Government, 2014). Place Standard guidance points to successful places including high quality natural space, areas to play and relax, and public facilities and amenities. Opportunities for social interaction also play a key role in defining high quality places. The RHSPT proposal seeks to deliver these qualities, contributing to a sense of place, identity and belonging.

A more vibrant, safe and attractive Calton Hill

The proposal will create year-round, all-day activity and open out the southern flank of Calton Hill to the public. For over 50 years it has been characterised by a thoroughfare, with little foot traffic in the evening. The redevelopment of the RHS will animate this space through school activity, regular performances and an outreach programme, public access to viewing areas and gardens, and add a vibrant new cultural venue to the festival season. It will help to transform Calton Hill, into a living, breathing place, central to the makeup of the city.

“How safe a place feels can affect people’s wellbeing and how they spend time there.” (The Place Standard, Scottish Government, 2014). Heritage, culture and green space define the physical environment of Calton Hill, but they are also shaping its contemporary identity. The RHS will contribute to the critical mass of cultural activity, along with the current redevelopment of the City Observatory by Collective Gallery, and existing festival programming, such as Beltane. The new gardens will also provide recreational space, as well as the potential for new outdoor event programming. This animation will help people from the immediate neighbourhoods feel safer and help to ‘put Calton Hill on the map’ for visitors, extending their appreciation of the city centre eastwards.

Positive contribution to the city brand

Edinburgh: A truly world-class city that welcomes over 4 million visitors per year, an international creative and cultural centre

– Marketing Edinburgh⁸

Edinburgh is a city of culture, music and literature and World Heritage. You cannot underrate a first class cultural offering

– Richard Austin, Architectural Heritage Society of Scotland Council member & RHSPT trustee

Edinburgh’s city brand is multi-faceted. Edinburgh has a well-established visitor economy which offers “both a heritage-led and contemporary cultural offer for all age groups and markets” (Andrew Stevens, Edinburgh International Marketing Festival).⁹

Edinburgh is Scotland’s capital city, home to the Scottish Parliament, a global festival city, a UNESCO World Heritage Site and UNESCO City of Literature. It is a connected, walkable city, with a multitude of vantage points and prominent green spaces, oriented around the world-famous castle at its centre.

⁸ www.marketingedinburgh.org/visit/; accessed 30/5/16.

⁹ www.creativebrief.com/blog/2012/11/20/city-brand-leaders-%E2%80%93-edinburgh-2/; accessed 30/5/16.



Parabola Arts Centre in Bayshill House

Grade II listed building converted into school arts centre and community facility*

Location: Cheltenham, Gloucester (Population: 110,000 – 2001)

Building: Bayshill House is a Grade II* listed Georgian building, extensively renovated by Foster Wilsons Architects

Capital Redevelopment: House refurbished to provide teaching and front of house accommodation. Theatre annexe constructed. Opened 2009. Project cost £6 million

Facilities & Programming: 325-seat theatre, gallery, bar, foyer area, rehearsal spaces, offices, video editing suite, dance studio and library. The building is primarily used for school performances of dance, music and drama. Parabola Arts Centre is also available for external hire

Outreach Activity: The building is used for community events including Cheltenham's Literature Festival. Winner, Cheltenham Civic Society Award 2009

Annual Income: £27.2 million (Cheltenham Ladies' College)

Annual Expenditure: £24.9 million (Cheltenham Ladies' College)

Photograph © Tom de Freston



Trinity College in Old Royal Naval College, Greenwich

World-class conservatoire housed in part of a World Heritage Site

Location: Greenwich, London

Building: King Charles Court part of the Old Royal Naval College, designed by Sir Christopher Wren in 1696. UNESCO World Heritage Site. Trinity College of Music has been located in King Charles Court since 2001

Facilities & Programming: 100-seat Peacock Room; 100-seat Theatre Studio with sprung dance floor; rooms for chamber music; 80+ practice rooms; dedicated music suites; recording studio; Jerwood Library; Instrument collection; ORNC chapel. The facilities are used for regular performances by students and are not available for hire

Outreach Activity: Trinity runs a range of programmes with schools, young people, adults, and the elderly. These include professional development training; Junior Trinity (Saturday morning music school); Animate Orchestra (for local young people); and Retired not Tired (for the over 60s). In 2013/2014 11,302 non-students participated in activities, 89% of which were young people. 524 teachers received professional development training

Annual Income: £23.4 million (Trinity Laban Conservatoire of Music and Dance)

Annual Expenditure: £22 million (TLCMD)

Photograph © David Kemp



London Symphony Orchestra at St Luke's, Old Street

Converted Grade I listed church, now home to one of London's major orchestras, and an outreach programme that reaches 60,000 people annually

Location: Old Street, London

Building: Restored 18th-century Nicholas Hawksmoor church. When LSO took over the Grade I listed building in 1996, it was in a ruinous condition

Capital Redevelopment: Work began in 2000, opened in 2003. Capital Spend: £18 million; Main Funder: UBS (provided a grant of £3.5 million for the initial development, and have since remained a funder)

Facilities & Programming: Jerwood Hall (412 concert seating; 250 for dinner); Clore Room (25 seated); Clore Gamelan Room (capacity 40-50); and Café. Building is used for a range of community performances, lunchtime concerts, workshops, discovery days, and early years concerts. Plus professional performances by LSO and a 'Guest Artist' series. St Luke's is also available to hire

Outreach Activity: St Luke's is the home of LSO Discovery, a world-leading music education programme that works with 60,000 people every year from all ages and abilities. At St Luke's they run a Community Choir; a Community Gamelan group; the Digital Technology Group (for young people aged 12-20); and LSO Create (music programme for adults with learning disabilities and their supporters)

Annual Income: £16.7 million (LSO); £4.6 million (LSO Endowment Trust)

Annual Expenditure: £16.9 million (LSO); £525,500 (LSO Endowment Trust)

Photograph © Team London

Cultural Impact

The RHSPT proposal will elevate Edinburgh's rich cultural offering, bringing new cultural opportunities to the community

- The Old Royal High School is poised to become a vibrant centre for music in Edinburgh's community. The new venue could present over 100 concerts each year, attracting audiences of over 20,000
- This new venue will provide ideal space for high quality classical music concerts with world-class acoustics, filling an identified gap in Edinburgh's concert venue provision

The RHSPT project fits strongly with national and local strategy and would have lasting cultural impacts for Edinburgh. The City Council recommends investing in new cultural infrastructure and promotes the beneficial impact of music on individuals and the position of the city.

Raises the profile of Scotland's musical training and tradition

It is essential that we continue to invest in the future of specialist music education in this country

– Sir Peter Maxwell Davies¹⁰

What better use could be imagined for this historic site than a Scottish centre for musical excellence in the heart of the capital?

¹⁰ Quoted in the Herald Scotland, 3rd February 2016

It would represent a substantial investment in Scotland's international contribution to the arts.

– Nicola Benedetti MBE¹¹

Edinburgh has a rich tradition of training and education in classical music, the RHS is an opportunity to celebrate and promote this tradition within Edinburgh and further afield. The RHS will showcase Scotland's excellent achievements in international calibre classical and contemporary music training and tradition.

The new facilities will raise awareness within the city of the high standard of teaching and training conducted SMMS. The RHS will be a public building, open to the public for performances and learning, transforming the space into an open and accessible forum for musical participation and enjoyment for all.

SMMS delivers an exceptional quality of education and experience to its talented pupils. The refurbishment of the RHS will be carefully designed to meet SMMS's unique needs and will incorporate design best practices to provide top-notch educational and boarding facilities. These improved teaching facilities, rehearsal spaces and world-class performance spaces will enhance student experience and enable the school to deliver and extend its current curriculum.

It will be a game changer for the school to be on the Royal High School site, it will be put in the public eye and will change its profile. It will give the school an international platform which it well deserves.

– Paul Baxter, Managing Director of Delphian Records, Director of St Mary's Music School Trust Ltd

¹¹ Quoted in the Scotsman, 2nd March 2016

Scotland's only independent specialist music school deserves an excellent environment to deliver a high quality experience.

– Joan Gibson, Chief Executive & Artistic Director of the National Youth Orchestras of Scotland

These superb facilities situated within this significant cultural site will elevate the status of the school, allowing it to build upon its current roster of high quality teaching staff and extend programming to more students and community partners. SMMS also has the opportunity to extend links with other top-flight music education providers, including those of SMMS graduates, such as the Royal Conservatoire of Scotland in Glasgow.

Highlighted below are case studies of three of the other four specialist music schools in the UK which have each benefitted from a high level of recent capital investment.



Yehudi Menuhin School

Recent Capital Development: Menuhin Hall

Capital Cost: £5 million

Opening Date: 2006

Facilities: 300 seat concert space, upgrade of facilities, studio rooms for ensemble work, music library

NB: School is currently raising funds for £3m New Music Studios development

About the School:

Located just outside of London in Cobham, Surrey, the Yehudi Menuhin School is small with only 75 students aged 8–19 years. The school specialises in strings. Music comprises 50% of timetable. Students typically take seven GCSEs

The school has 68 beds in 35 bedrooms; 35 pianos; recital rooms; teaching rooms; a recording suite; and an indoor swimming pool. The school hosts residential music courses out of term time. The new Menuhin Hall (see above) is rented out for lectures, recordings and concerts – hiring its pupils out to play. The school employs a dedicated Hall Manager, Box Office Manager, and Box Office Assistant, as well as two dedicated outreach managers

The school is a charity, overseen by the Board of Trustees, supported by the Education Committee and the Finance & General Purposes Committee. School is led by Headmaster & Staff Team

The annual fees are the highest of these three schools at £41,928 (boarding), but bursaries available via DfE Music and Dance Scheme. The school also offers scholarships. The school has an annual income of £4.2 million

Photograph © Sound Space Design Ltd

Enhances the city's cultural offer

Edinburgh celebrates a world-class cultural offer year-round and has an international reputation for presenting an exceptional array of high-quality cultural experiences, particularly during the summer festival season.

The high cultural profile of the City, both nationally and internationally, has had a significant impact on the City economy by attracting increased numbers of tourists and visitors, who bring in money and employment opportunities for local businesses and citizens

– A Cultural Policy for the City of Edinburgh (1999)

Edinburgh residents are highly culturally engaged with a number of art forms. However, there is scope to improve access and engagement with classical and traditional music, as only 16% of Edinburgh residents state that they have attended a classical music concert in the past 12 months.¹² The RHS's new performance hall will grow audiences for classical music with its high profile offer of an accessible and comfortable listening experience in a historic setting. With its custom-built design and pristine acoustics, the concert hall will be unparalleled in Edinburgh as a listening space, particularly for classical and traditional music.

“Scotland is, and always has been, a creative country. Our ability to innovate and to foster the talent of our people has secured our country's enviable international reputation”

– Creating Places (2013)

While Edinburgh's successes are many, several of the city's key strategies (such as the City Cultural Venues Strategy, Desire Lines Report,

Thundering Hooves 2.0) and the stakeholders we interviewed identify a gap in Edinburgh's cultural venue provision. There is a clear need for a medium-sized concert hall with a high acoustic standard aimed at classical music and chamber orchestras. This is confirmed by BOP's review of existing venues within Edinburgh overleaf.

Figure 1: Edinburgh's concert hall provision, 2016



¹² Scottish Household Survey 2014

	Venue	Location	Capacity	Programming	Managed by	Other
Classical Music Venues	Usher Hall	Lothian Rd	2,200	Concerts including rock, pop, classical, jazz, world and folk music	City of Edinburgh Council	Scotland's only five-star concert hall. Edwardian building, opened in 1914
	Queen's Hall	S Clerk St	900	Wide range of live music events including classical, jazz, blues, pop, rock, world, folk and comedy	City of Edinburgh Council	Originally built in 1823 as Hope Park Chapel, it was converted to its current role in 1979. Performance home of the Scottish Chamber Orchestra
	Old Royal High School	Calton Hill	300	TBC	TBC	Iconic 19 th Century Hamilton building
	Reid Concert Hall	Teviot Sq	220	Primarily concerts and recitals by the Reid School of Music. Also used for lectures as well as orchestral and choral concerts	University of Edinburgh	Purpose built Victorian Concert Hall housing the John Donaldson collection of instruments
	St Cecilia's Hall	Niddry St	150 – 220	Primarily chamber music, folk music, and showcases of historical instruments	University of Edinburgh	Scotland's oldest concert hall with a world class collection of historical instruments. Reopening following renovation in 2017
Other Relevant Venues	Edinburgh Playhouse	Greenside Ln	3,059	Range of touring musicals, as well as concerts and theatre productions. Some classical music	Ambassadors Theatre Group (ATG)	Largest working theatre in the UK, in terms of capacity. A former cinema, saved from closure in 1975
	Festival Theatre	Nicholson St	1,915	Dance, ballet, opera, musicals and concerts	Festival City Theatres Trust in partnership with City of Edinburgh Council	Designed as Scotland's premier dance and opera house in 1994. Largest stage in Scotland

As seen in the map at Figure 1, programming at the RHS would complement and extend the existing venue provision in Edinburgh and would create an exciting new cultural offer north of the High Street in close proximity to Waverley Station. It also has the opportunity to contribute to the development of a cultural quarter as part of St James Quarter and Calton Hill. With 300 seats and world-class acoustics, the new space will be ideal for presenting high quality classical music and chamber orchestras.

From our consultations, it is evident that there is strong interest in using this new performance space for performances as well as creating professional quality recordings of large scale ensembles and orchestral music. Through the RHS, SMMS has the opportunity to strengthen its international reputation by expanding its recorded music output. A range of youth music groups have expressed interest in using the space for public performances and for out-of-term accommodation, such as Sistema Scotland, the National Youth Orchestras of Scotland, and the National Youth Choir of Scotland. The new facilities and further partnerships between SMMS and other youth music groups will deepen and broaden Edinburgh's cultural partnerships. SMMS has the opportunity to connect with Scotland's burgeoning community music scene through its future outreach activities. Edinburgh's other concert venues, such as the University of Edinburgh's offer at St Cecilia's Hall and Reid Concert Hall, also expressed interest in working with SMMS students in the future.

Other cultural venues in the UK demonstrate the kind of impact that a public cultural space can have on a community. Fairfield Halls in Croydon and Anvil Arts in Basingstoke are bigger venues than the proposed concert hall at the RHS, however, they are excellent examples of the kind of widespread cultural impact a vibrant cultural hub can bring to a community.



Fairfield Halls

To excite, engage and entertain the people of Croydon

Location: Croydon, South London (Population: c. 342,000)

Overview: Fairfield Halls opened in 1962 by the Queen Mother, and has since been host to everyone from the Beatles to Yehudi Menuhin. The halls are due to close this summer for a two-year period of refurbishment

Facilities & Programming: 1794-seat concert hall, 763-seat theatre, large hall (seating 400), series of smaller rooms (seating 100), brasserie, restaurant. The centre is a renowned arts centre with a varied programme, and is frequently used for BBC recordings. It is also available for external hire for conferences, weddings and events

Economic Impact: Estimated at £2 million per annum – £1.3 million GVA and an equivalent of 108 local jobs (2013). The economic impact is driven by spending on local wages and suppliers, and audience spend off-site in Croydon shops, hotels, and restaurants

Cultural Impact: Fairfield Halls attracts 199,000 people annually – 70% from within a 4-mile radius, and 30% from further afield (2013). The Halls are a partner in Croydon's Music Education Hub and, on average, 7,000 young people perform there each year. Fairfield offer apprenticeships and skills training for young people, and are in the process of developing their education and outreach offering

Annual Income: £6.5 million

Annual Expenditure: £6.4 million

Photograph © Bob Walker



Anvil Arts

Elevating the Arts in Basingstoke

Location: Basingstoke, Hampshire (Population: c. 87,275)

Overview: Anvil Arts comprises of a 1990s-built concert hall – The Anvil Hall – and attached studio. The Anvil Trust also manages the Haymarket theatre in the centre of Basingstoke. The trust is founded by the local council and Arts Council England

Facilities & Programming: 1,100-seat concert hall, 400-seat traditional theatre, fully equipped studio space for 95 people, foyer space for exhibitions. The centre is a renowned arts centre and is available for external hire. The Anvil hosts a range of concert performances from across musical genres – classical, opera, world music, jazz, rock and pop

Economic Impact: Estimated at £6.2 million per annum – £2.7 million GVA and an equivalent of 123 local jobs (2010). These figures represent the total volume of economic activity generated in Basingstoke and Deane

Cultural Impact: In all, 261 performances took place at The Anvil in 2009/10. Of these, 218 were professional, 43 were amateur. Total attendance at all performances was c. 155,000. Anvil runs a broad outreach programme – 165 education or community workshops were conducted by the Trust in 2009/10, involving almost 10,000 participants

Annual Income: £4.8 million

Annual Expenditure: £4.7 million

Photograph © Anvil Arts

Increases cultural participation of young people, local community and visitors

Larger space presents real opportunities for future collaborations and partnerships such as community music programmes and teaching opportunities

– Joan Gibson, Chief Executive & Artistic Director of the National Youth Orchestras of Scotland

The performance spaces at the RHS will enable an exciting and dynamic programme of internationally acclaimed performances. As presently forecasted, an established concert programme could include more than 117 public concerts per year, attracting audiences of over 20,000. While focused on the presentation of classical music, the concert hall will be refurbished to allow flexibility in the type of performance shown, such as theatre performances and a range of musical performances.

The quality and prestige of the new location will likely attract significant professional interest. Professional public concerts will animate the concert hall. This programme will not only provide the public with access to phenomenal world-class music but also creates an opportunity for dialogue and exchange between SMMS pupils, community musicians, and professional performers.

The RHS site is wonderfully placed to become a dynamic hub for music, education and high calibre public concerts in Edinburgh. The move would allow the school to broaden its audience, and inspire new generations of musicians.

Helps the city maintain its position as the world's leading festival city

If festivals and events are the City's lifeblood, then the City's cultural venues are its heart

– *City Cultural Venues Study (2009)*

To have an emblem such as that site, representing music and education at its highest quality would be a bold statement for the city

– *Paul Baxter, Managing Director of Delphian Records, Director of St Mary's Music School Trust Ltd*

The development of the RHS as a centre for music and excellence will support and enhance Edinburgh's festival offer and further a number of the priorities identified in Thundering Hooves 2.0. With a focus on engagement, and characterised by openness and exchange, SMMS will develop significant and collaborative partnerships with Edinburgh's festivals year round.

The RHS is superbly placed to become a high-profile festivals venue, due to its prominent location and excellent facilities. The new performance hall will address the identified gap in Edinburgh's venue provision which is most apparent during the busy summer Festival season.¹³ It could provide a concert hall for high-calibre classical evening performances while its teaching facilities could provide alternate venues for daytime performances, workshops, and speaker series for a range of festivals.

The redeveloped grounds of the RHS also create an exciting venue for innovative performances and public engagement for the festivals year round. The school boarding facilities could also help provide much needed accommodation for out-of-term visitors, particularly for festival performers.

¹³ Festivals which run during St. Mary's off-term time are Edinburgh Jazz and Blues Festival, Edinburgh Art Festival, Edinburgh International Festival, Edinburgh Festival Fringe, Edinburgh Book Festival and the Edinburgh Mela

Social Impact

The Old Royal High School will be an inclusive space which promotes access and enjoyment of music to all

- St. Mary's Music School at the Old Royal High School could expand their outreach and community education programmes, with new partnerships across community groups and art forms, reaching around 1,800 participants each year
- With larger facilities and support from the Scottish Government, St Mary's Cathedral and the St Mary's Music School Endowment Fund could help the school to reach 120 students

Broadens access to music for all in an inspiring setting

St. Mary's would be able to open its doors to new ways of community participation, it will bring benefit to everyone

– Joan Gibson, Chief Executive & Artistic Director of The National Youth Orchestras of Scotland

It's the possibilities that we haven't even thought of yet, you start dreaming as soon as you see the building

– Will Conway, Director of the Hebrides Ensemble/ Head of Strings and Chamber Music at SMMS

The relocation of SMMS will be accompanied by an extended music outreach programme and concert series which will benefit the wider community and promote access to concerts in an inspiring and historic setting. There is scope for SMMS to position itself as a centre for youth music in the city, and significantly broaden and enhance access to musical

education for Edinburgh's young people. The RHS location is inspiring and aspirational for pupils, teachers, and the public alike.

In the new location, SMMS will have the facilities to expand its own music education and outreach programmes. It will build upon the successes of its Saturday Music programme to provide more opportunities to Edinburgh's young people. Attendance is projected to increase to over 300 children. SMMS will also extend its provision of masterclasses and workshops. A larger space will enable more talented pupils from across Edinburgh to attend these valuable sessions. Extending SMMS's existing programme of masterclasses, community concerts and outreach school programmes in schools and the wider community could benefit a further 1,500 participants each year. The RHS site is well positioned to become a nexus for existing youth music programming, offering a convenient and accessible location for auditions, rehearsals, concerts and residential courses.

Improves the intellectual, emotional and skills development of young people

Arts and culture are a vital part of any healthy city. In Edinburgh they are of especial importance: here, the arts and culture are fundamental to citizens' wellbeing and they are also central to the city's international reputation and its economic success

– Desire Lines Report (2015)

With a new space, St. Mary's could broaden its curriculum, broaden its outreach, and broaden its engagement with other schools in Edinburgh and beyond

– Francis Cummings, Director of Music at Sistema Scotland

It is demonstrated that musical participation has a strong positive impact

on the development of young people. Research by UCL for The Music Education Council¹⁴ tests this impact and makes a clear link between making and enjoying music and a number of indicators of cognitive development and health. Access to music has been shown to make significant improvements to the lives of children and young people from disadvantaged backgrounds, children with learning difficulties, young people with NEET status, and young people in the criminal justice system. For example, an independent review of Sistema Scotland's programme shows that it had the potential to 'significantly enhance participants' lives, prospects, health and wellbeing' of participants in the long term. In the short term the project was shown to have a range of benefits, including increasing school attendance.¹⁵ Edinburgh's young people will benefit from SMMS's outreach programme.

The new facilities at the RHS will also improve the overall health and wellbeing of SMMS pupils with dedicated recreational grounds and separate student accommodation. Student accommodation will be designed to a high quality and afford pupils privacy as well as clearer boundaries between their studies and their recreational time.

Promotes social inclusion and community integration

St. Mary's is a wonderful music school that supports talented youngsters and is inclusive in its approach to recruiting students

– *Fiona Menzies, Faculty Head of Humanities at Biggar High School*

¹⁴ International Music Education Research Centre, UCL, The Power of Music: a research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people, 2015

¹⁵ Evaluating Sistema Scotland (2015)

Music is a way of breaking down social barriers, a way of making people 'classless' in general terms.

– *Richard Austin, Architectural Heritage Society of Scotland
Council member & RHSPT trustee*

As a hub for musical activity in the city, the RHS site has an opportunity to foster collaborations between different kinds of music groups – integrating musical communities across a range of ages, backgrounds, genres and capabilities. Potential outreach activities include evening teaching provision for adult education, more partnerships with schools and local orchestras, improved teacher training, and exchange opportunities. SMMS's reputation and experience within both the independent and state sector could broker partnerships between schools and orchestras, and help to develop social cohesion. St Mary's Cathedral also enables SMMS's programme to be experienced in the west end of the city as well as opportunities to widen access through the Cathedral Choir.

SMMS is an inclusive school and cathedral choir with core values of equality and diversity. Supported by the Scottish Government's Aided Places scheme, SMMS offers substantial bursaries to cover the tuition costs for the majority of its exceptional students.¹⁶ With support from the Scottish Government, St Mary's Cathedral and the SMMS Endowment Fund could help the school to reach 120 students.

As can be seen from the following case studies, outreach has become a major part of the work of specialist art schools in the UK and overseas. The move to the RHS would enable SMMS's outreach activities to grow considerably, allowing for collaboration with the wider artistic and musical community and greater partnerships.

¹⁶ In 2016, the school had 83 pupils. Scottish Government Aided Places contributed to tuition fees for 51 pupils and boarding school fees for 33.



RM19 Youth Choir, Royal Opera House at Thurrock

- RM19 was an alternative and exciting approach to music and performance for young people aged 11-25 who live, work or study in Thurrock. The project ran 2012 – 2015
- Project placed young people in the driving seat, allowing them to select and compose music to perform, as well as design costumes, choreography
- Young people were also consulted in the group's structure and how it was run
- The group learnt a range of pieces – from Opera to rap – and received vocal and musical training in advance of performances
- Royal Opera House has extended the project into Young Vocal Leaders Programme – training a selected RM19 group to conduct, arrange and lead rehearsals, with the aim of starting their own youth singing groups

Social Outcomes:

- Participants grow in confidence
- Rise in aspirations & Sense of pride
- Greater ability to deal with difficult situations
- Community cohesion & stronger family ties
- Students demonstrate increased willingness to learn

Features SMMS could integrate:

- Youth-led musical training
- Openness around style
- Project emphasis on personal as well as musical development
- Involvement of wider community

'I'm usually at the back of the classroom. I get into lots of trouble – but not at RM19. I do something I like here. I'm also better at stuff in school [since I came to RM19], like music, and English, weirdly'

Photograph © Brian Slater/ROH



Big Noise, Sistema Scotland

- The Big Noise project brings the Venezuelan El Sistema model to Scotland – now with projects in Stirling, Aberdeen, and Glasgow
- Working in areas of socio-economic deprivation, the project takes children from Baby Noise, through to Big Noise Orchestra, through to adult community training
- Engages nearly 1,800 children for up to 11 hours per week, providing music lessons in groups and individually
- Its aim is to transform the lives of children and communities through music

Social Outcomes:

- Students grow in confidence
- Raise in aspirations; Sense of pride & happiness
- Improved school attendance; Improved concentration & listening
- Increased tenacity and problem-solving skills
- Learning to deal with difficult situations, self-discipline
- Better social skills and team work
- Community cohesion

Features SMMS could integrate:

- Regular musical training
- Through the ages – potential new focus on early years
- Group teaching
- Disadvantaged schools
- Project emphasis on personal as well as musical development
- Involvement of wider community

'The girls are more bubbly now. Tiewa was really shy and now she's confident and will speak to anyone'

Photograph © Sistema Scotland

Flagship Projects

Purcell School: IMPULSE – pupil-led programme of activities including playing in schools, old people’s homes, and organising workshops. Leadership training for their sixth form pupils. Over 200 young musicians have now been trained

Chetham’s: Child of Our Time – 6-month community project celebrating Tippett’s centenary. Over 1000 pupils from the North-West participated in numerous events

Workshops

Purcell School: “Write a Song and Sing It” – Composition pupil-run workshops in local schools

Yehudi Menuhin: Instrument days for teachers and pupils; composition workshops for Surrey pupils taking GCSE and A Level Music; chamber music days for students and adults from local area to learn alongside the school’s students

Chetham’s: Instrument Days – workshops focusing on individual instruments for young people

Musical Training

Yehudi Menuhin: ‘A Chance to Play’ – outreach programme founded by Menuhin in 1992. Currently 2 members of staff and 4 senior pupils deliver weekly violin lessons in a deprived local primary school

Chetham’s: Piano Summer School – paid, open to all ages and levels

Colburn School, Los Angeles: ‘Summer Encounter’ – funded 2 week musical immersion course for local young people

Community Outreach Concerts

Yehudi Menuhin: Annual schools’ concert; community performances in schools & old people’s homes – each year younger students perform in 8 Surrey Primary Schools

Chetham’s: Community music programme – performances in schools and old people’s homes (primarily Year 9 & 10 pupils)

Colburn School, Los Angeles: ‘Musical Encounter’ – performances in local schools

Community Music

Yehudi Menuhin: In 2014 Come & Sing and Come & Play days gathered over 260 attendees for a day of music making

Colburn School, Los Angeles: Community Choirs and orchestras

Economic Impact

The RHSPT scheme will contribute approximately £110 million to the Edinburgh economy over 30 years

- The capital phase will generate at least £22.6 million for the Edinburgh economy
- The ongoing contribution to the Edinburgh economy will be in the region of £1.6 million per annum
- As a specialist school and cultural venue, the old Royal High School will generate significant economic impact and compares favourably with cultural benchmarks

The potential economic impact of the RHSPT scheme on Edinburgh's economy has been estimated. This impact is expressed in 'net' terms, which follows HM Treasury Green Book principles as recommended by Scottish Government Planning Policy and Scottish Enterprise.

Net economic impact is derived by taking into account a number of effects, such as discounting the spending of Edinburgh residents and the spending of visitors who would have visited Edinburgh in the absence of the music school/concert hall offer. Indirect and induced effects have also been taken into account. This relates to consequent spending by supply chain businesses and spending by supply chain employees.

The potential economic impact has been calculated on the basis of 1) capital spending, 2) supplier spending, 3) wage spending, and 4) visitor spending.

Three representative scenarios for a stabilised year have been modelled: low, medium and high. Across all three, the capital spending is static. For

the operational phase, the variables are: 1) the number and type of performances, and 2) the number and type of staying visitors outside term-time. These have moderate knock-on effects on wages and spending. The low scenario would help to underpin the operational financial model. The high scenario is based on a more intense use of the Assembly Hall for evening performances and increased capacity for the boarding accommodation. The medium scenario represents a mid-point.

Figure 2 below indicates that the potential economic impact of the project is £90–110 million over 30 years (at 2015 prices). In the absence of the development, at Coates Hall SMMS would generate approximately one-third of the operational net economic impact. Modelled over the same 30-year period, net economic impact in the region of £82 million would be lost to Edinburgh's economy.

Figure 2: Overview of Economic Impact over 30 years

	Low		Medium		High	
	Gross	Net	Gross	Net	Gross	Net
Capital spend in Edinburgh City (2 yrs)	£19.0m	£22.6m	£19.0m	£22.6m	£19.0m	£22.6m
Operational						
Supplier spend in Edinburgh City	£0.2m	£0.3m	£0.3m	£0.3m	£0.6m	£0.7m
Wage spend in Edinburgh City	£1.3m	£1.6m	£1.3m	£1.6m	£1.3m	£1.6m
Visitor spend in Edinburgh City	£0.8m	£0.6m	£1.0m	£0.7m	£1.2m	£0.8m
economic impact (1 yr)	£2.4m	£2.4m	£2.6m	£2.6m	£3.2m	£3.2m
economic impact (28 yrs)	£66.5m	£67.6m	£73.1m	£72.1m	£88.5m	£88.3m
Economic impact (30 yrs)	£85.5m	£90.3m	£92.2m	£94.7m	£107.5m	£110.9m

The net economic impact generated by the RHSPT scheme, can also be

expressed in terms of Gross Value Added (GVA) and Jobs Supported. GVA is a measure of the wealth generated 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). GVA can otherwise be expressed as 'Jobs Supported', i.e. the number of jobs supported in that sector through the particular spending.

Figure 3: Overview of Net economic impact, Jobs Supported and GVA

		Low	Medium	High
operational (per annum)	Supplier spend within Edinburgh (Net)	£ 293,224	£ 299,285	£ 727,902
	Jobs supported*	4	5	11
	GVA contribution*	£ 176,923	£ 180,580	£ 439,196
	Wage spend in Edinburgh (Net)	£ 1,557,182	£ 1,587,270	£ 1,590,325
	Jobs supported*	15	15	15
	GVA contribution*	£ 222,688	£ 226,991	£ 227,428
	Additional visitor spend attracted to Edinburgh per year (Net)	£ 565,313	£ 687,260	£ 834,241
	Jobs supported*	16	19	23
	GVA contribution*	£ 300,787	£ 365,672	£ 443,877
capital (2 yrs)	Total capital spend in Edinburgh (Net)	£ 22,611,971	£ 22,611,971	£ 22,611,971
	Jobs supported*	180	180	180
	GVA contribution*	£ 9,009,578	£ 9,009,578	£ 9,009,578
Total jobs supported		215	219	229
Total GVA contribution		£ 9,709,977	£ 9,602,241	£ 9,680,883

*Jobs supported and GVA figures are derived from the Scottish Annual Business Statistics (2013); sectors F, I, R and PQ

This study focuses on the 'top-line' forms of economic impact that would be

generated in this case. For example, the pre-operational phase will also generate economic impact. This would include spending on wages and suppliers and spending by visitors attending pre-opening events. However, the magnitude of this impact has not been estimated at this stage but it is likely to be relatively minor compared to the economic impact of capital and operational spending. Others are noted under the capital or operational headings below, however, these focus on the most significant areas.

The capital phase will contribute at least £22.6 million to the Edinburgh economy

The estimated construction costs of the scheme is £35 million which will generate a net economic impact of £22.6 million for Edinburgh over two years. This translates into £9 million GVA, which can be expressed as 180 Jobs Supported in the construction sector.

The economic impact of the capital spending is based on HLF research which indicates that, on average, 45% of capital expenditure on a major HLF grant is spent within 10 miles of the heritage asset. For example, 61% of the capital expenditure to redevelop Kelvingrove Museum & Art Gallery was spent locally.

The architectural scheme for the RHS is being developed and costs are being refined. And so the economic impact of the capital phase will need to be updated in due course.

Figure 4 below illustrates how capital spending at the RHS and Coates Hall would generate economic impact for Edinburgh. GVA and Jobs supported are indicated in the summary table, at Figure 3.

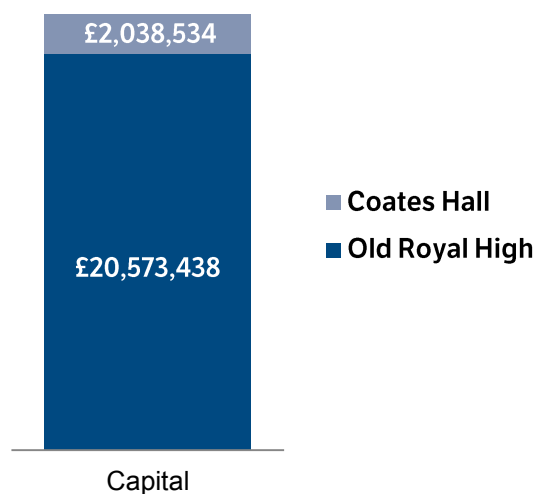
Figure 4: Economic impact of capital spending

		Old Royal High	Coates Hall*	Total
Total construction costs		£ 35,000,000	£ 3,468,000	£ 38,468,000
Fees @ 10%		£ 3,500,000	£ 346,800	£ 3,846,800
Capital Spend		£ 38,500,000	£ 3,814,800	£ 42,314,800
Gross Economic Impact**	45%	£ 17,325,000	£ 1,716,660	£ 19,041,660
Net Economic Impact***	1.188	£ 20,573,438	£ 2,038,534	£ 22,611,971

*1,734m² (current floor area of school) @ £2,000/m² – estimate based on conversion to residential flats in a listed building. This figure does not account for any new build element

**assumes 45% is spent locally (within 10 miles). GHK: Economic Impact of HLF Projects (2009)

***leakage factor of 5% and economic multiplier of 1.25 applied to gross impact. BIS occasional paper no. 1

Figure 5: Net economic impact of capital spending (over 2 years)

The sale of SMMS's current premises, at Coates Hall, will help to create an endowment for the school. Consequently, Coates Hall will be redeveloped and it is estimated that the capital cost of this will be at least £3.5 million. This would generate an additional £2 million net economic impact for Edinburgh. Costs would probably increase to account for new build elements and so the impact would in fact be greater.

Tax revenues – such as VAT, rates and employee income tax – have not been calculated as part of this assessment.¹⁷

The ongoing contribution to the Edinburgh economy will be in the region of £1.6 million per annum

The ongoing net economic impact of the Old Royal High will be primarily achieved through spending on wages, suppliers and visitor spending. Public savings have not been assessed as part of this study.¹⁸

Spending on wages

The school will generate direct impact by creating jobs, but also secondary impacts through the spending of employees themselves. 65% of current employees of SMMS are Edinburgh City residents. The school currently employs 111 staff, the equivalent of 43 FTE jobs. Spending on wages will increase by approximately two-thirds as a result of the move to the RHS. Taking direct and secondary impacts together, spending on local wages

¹⁷ The Scottish independent school sector (as represented by 72 members of the Scottish Council for Independent Schools) generated £89.2 million in employment taxes in 2015, an average of £1.24 million per school or £12,000 per employee. SCIS members also paid £1.5 million to local authorities in non-domestic rates (an average of £21,000 per school). (Biggar Economics, Economic Impact of Scottish Independent Schools, 2016).

¹⁸ The SCIS economic impact report estimated financial assistance provided by SCIS members to means-tested students saved the state education sector up to £29.7 million in 2015, an average of £0.4 million per SCIS member school.

will generate a net economic impact for Edinburgh of approximately £1.6 million per year.

Figure 6: Economic impact of wage spending

		Low	Medium	High
Total wage spend		£ 2,016,102	£ 2,055,057	£ 2,059,012
Gross Economic impact*	65%	£ 1,311,311	£ 1,336,648	£ 1,339,221
Net Economic impact**	1.188	£ 1,557,182	£ 1,587,270	£ 1,590,325

*65% of current SMMS employees are resident in Edinburgh City

**leakage factor of 5% and economic multiplier of 1.25, BIS occasional paper no. 1

Spending on suppliers

The school currently procures about half of its supplies and services locally. Spending will increase threefold as teaching, programmes, performances and commercial activities increase given the opportunities presented by the new premises on Calton Hill. This will generate approximately £300,000 net economic impact per annum.¹⁹

¹⁹ The SCIS economic impact report also modelled spending by the student's parents or guardians on school uniform. On average, this generates £35,000 GVA per school. Parent/guardian spending has not formed part of this assessment.

Figure 7: Economic impact of supplier spending

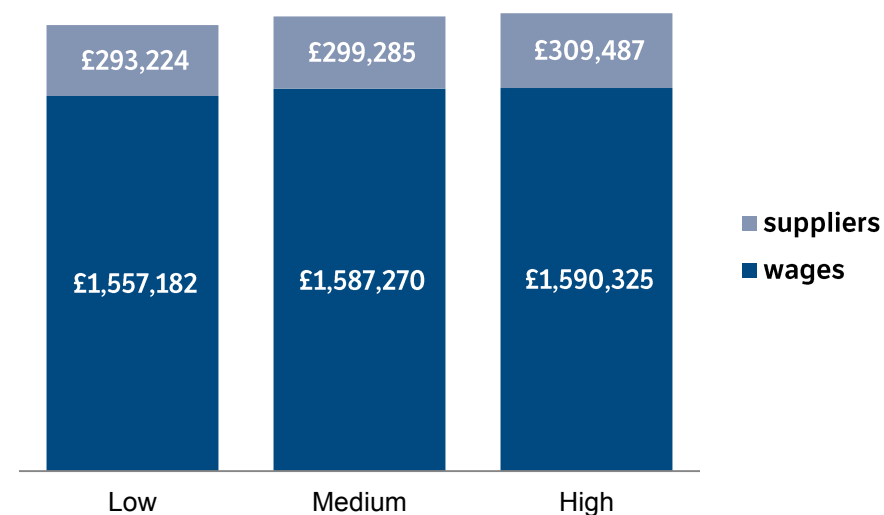
		Low	Medium	High
Total supplier spend		£ 580,759	£ 592,763	£ 612,970
Gross Economic impact*	43%	£ 246,925	£ 252,029	£ 260,621
Net Economic impact**	1.188	£ 293,224	£ 299,285	£ 309,487

*43% of current SMMS procurement spending is spent in Edinburgh City

** leakage factor of 5% and economic multiplier of 1.25 applied to gross impact. BIS occasional paper no. 1.

The combined operational spending by SMMS at the RHS is shown below:

Figure 8: Net economic impact of spending on wages and suppliers per annum



Spending by visitors

Two types of visitor spending have been modelled: 1) spending by audiences attending performances at the Assembly Hall and 2) spending by visitors staying at the boarding accommodation during the summer months. There will also be additional spending in the local area by visiting friends and family. However, data has not been gathered to assess the potential impact of this spending as part of this study and so has not been modelled.

The high scenario is based on 60 term-time performances and 57 performances outside term time, with 21 of these during the August Edinburgh festivals period. Capacities achieved during these performances are based on UK Theatre research for classical music across a range of venues. The total audience is estimated at over 23,000. This does not include the potential for daytime use of performance spaces, higher capacities that may be achieved for other performance types, or special annual events with their own programming and marketing.

Figure 9: Economic impact of audience spending

	Low	Medium	High
No. of performances	81	99	117
total audience*	15,075	19,476	23,472
total offsite spending (Gross)**	£ 663,521	£ 813,452	£ 943,913
additional spending***	£ 231,155	£ 301,357	£ 351,560
total offsite non-local spending (Net)†	£ 513,435	£ 608,112	£ 703,419

*Derived from estimates for capacity split by term time/holiday/Edinburgh Festival. The term-time capacity is based on capacity achieved for classical music performances across surveyed UK venue types in 2014 (54%). Source: UK Theatre venue ticket sales benchmarking analysis (Nov 2015)

**Derived from average offsite spending in the local area per attendee, different benchmarks and survey data applied to term time/holiday/festival audiences

***Derived from estimates for the proportion of attendees from the local area, and for visitors that would have visited Edinburgh anyway applied to term time/holiday/festival audiences
† leakage factor of 5% and economic multiplier of 1.25 applied to gross impact. BIS occasional paper no. 1

Figures for average daily spending have been derived from comparator studies and benchmarks from survey data such as the 2012 Edinburgh Visitor Survey and BOP's 2010 Edinburgh Festivals Impact Study. This is then applied to term time/holiday/festival audiences. The high scenario audience generates nearly £1 million gross economic impact per annum. To calculate the net impact, we have discounted the additional spending. A high proportion of the audience is likely to be from the local area. For example, 48% of the Edinburgh International Festival audience is from Edinburgh.²⁰ And a proportion of the audience would have visited Edinburgh in any case had it not been for the particular performance. This is likely to vary depending on a number of factors, including the exclusivity of the particular performance at the particular time. As shown in Figure 9, the estimated net impact of the high scenario is £700,000 per year.

As currently planned, the RHS will have 47 en-suite rooms; with a mix of single, twin or three-person rooms. For the summer letting, single occupancy has been assumed in the modelling, with different room capacities achieved under each scenario, with approximately one-week stays per guest. Nearly 200 individual guests are estimated under the high scenario. It is possible that more individual guests could be achieved in stays of smaller duration, but this has a knock-on effect onto the business model and so is not assumed here. Figures for average daily spending have been adjusted to take account of spending on onsite catering. The assessment suggests that high scenario visitors would generate £260,000 gross economic impact per year.

The primary area of additional spending is by those visitors who would have visited Edinburgh in any case had it not been for the particular

²⁰ EIF 2010 Annual Review

accommodation offered. We have assumed that a high proportion of the non-festival period visitors would still have visited Edinburgh had they not been able to secure the particular accommodation at the RHS. However, looking at other music school benchmarks and recent enquiries received by SMMS, there is the potential for summer music schools or music-related offers to tie the school’s world class music facilities into its accommodation offer. For the festival period, we have assumed that the performance and/or rehearsal spaces could be part of the single let to a festival production which would include accommodation. As the Assembly Hall provides an additional cultural venue for the city, it is reasonable to assume that the offsite spending by this group is not additional. Overall, approximately 58% of the offsite spending of staying visitors is assumed as being additional. The net economic impact of the high scenario is therefore estimated at £130,000 per annum (Figure 10).

Figure 10: Economic impact of staying visitors

	Low	Medium	High
No. of nights*	38	45	52
No. of visitors**	160	186	197
total offsite spending (Gross)***	£ 151,943	£ 210,310	£ 264,032
additional spending†	£ 108,256	£ 143,660	£ 153,866
total offsite non-local spending (Net)‡	£ 51,878	£ 79,148	£ 130,822

*Based on estimated single-occupancy room capacity achieved over the summer break, with a higher % during the August festivals season, and five groups of c. weekly visitors

**Based on the number of groups multiplied by the number of rooms occupied during the holiday/festival

*** Derived from average offsite spending in the local area per visitor, different benchmarks and survey data applied to holiday/festival audiences. Onsite catering has been discounted

†Assumed that all staying visitors would be from outside the local area (Edinburgh).

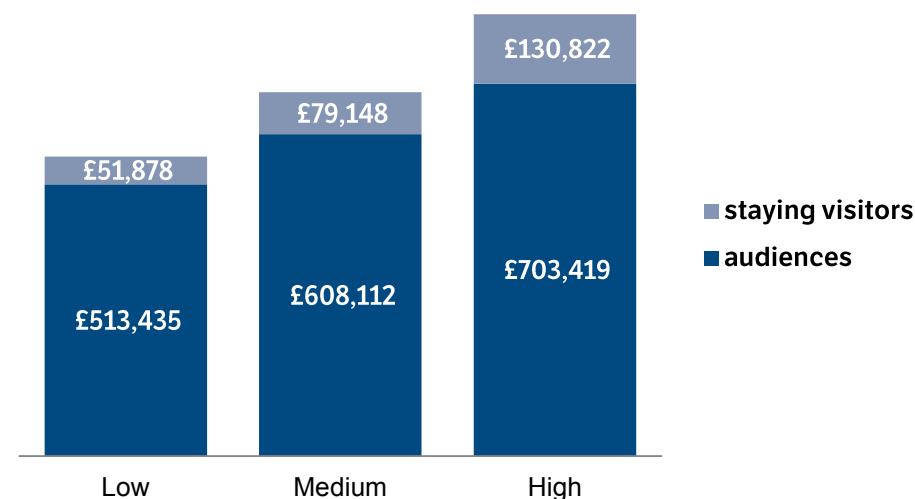
Otherwise derived from estimates for visitors that would have visited Edinburgh anyway applied to holiday/festival audiences

‡ leakage factor of 5% and economic multiplier of 1.25 applied to gross impact. BIS occasional paper no. 1

Taking audience spending and guest spending together, the total net economic impact of visitor spending is estimated at between £565,000 (low scenario) and £834,000 per year (high scenario) – see Figure 11 below.

This could increase through events programming. The potential for additional visitors through outdoor events utilising the garden is considerable. Programming here has not yet been developed, but would be a key potential economic impact worth investigating as proposals are developed.

Figure 11: Net economic impact of spending by visitors per annum



Benchmarking

The annual net economic impact achieved through spending on suppliers, wages and visitor spending will be of a similar magnitude to other education/cultural venues, such as middle-sized museums and galleries and small theatres in the UK.

For example, the GVA of spending on wages, suppliers and visitor spending (high scenario) for the RHS is £1.1 million per annum (as shown

in Figure 3). This compares favourably with benchmarks such as Fairfield Halls (£1.3 million, see earlier case study), and with high-performing HLF-funded projects researched by GHK in 2013, such as Buxton Opera House & Pavilion Arts Centre in Derbyshire (£1.6 million), and Russell-Cotes Art Gallery & Museum in Bournemouth (£1.2 million).²¹

²¹ GHK, Economic impact of HLF funded projects – an update (2013).

Appendix 1 – Methodology

Project Objectives

- Provide a compelling narrative about the RHSPT scheme – how it fits strategically with a range of city and national policies, and yields significant impacts in terms of prestige and publicity
- Generate credible impact figures to support this narrative based on forecasts that are as robust as possible at this stage of project development
- Move the debate towards a debate about the larger, long term vision for the City of Edinburgh

Outline Methodology

Project duration: February – June 2016

Stage 1 – Inception and framework design

- **Inception meeting** – Confirm project objectives, agree proposed methodology and identify key stakeholders. Confirm key documents (e.g. City of Edinburgh Council planning portal, SMMS's business plan). BOP will make case study suggestions augmented by input from trustees, the final list to be approved by the RHSPT chair
- **Review of project documentation** – Review documented case for support, relevant responses to proposal, Edinburgh City Council views, etc., summarise and scrutinise identified impacts
- **Consult Trustees** – Engage with RHSPT board members to gain their views on strategic context of project
- **Design impact framework for RHSPT scheme** – Draft logic model, mapping inputs, outputs, outcomes and impacts. Devise evaluation framework with outcomes, related indicators and collection methods

- **Map impacts to economic, social, cultural policy** – Review policy documents and map 'strategic fit' with the project's objectives. Identify any gaps or assumptions for review

Stage 2 – Research and analysis

- **Confirm business plan outputs with SMMS** – Liaise to ensure economic impact model inputs are robust
- **Confirm concert hall outputs with SMMS** – Liaise to ensure economic impact model inputs are robust, e.g. capacity, potential additional audience, etc. and to help define concert hall role in Edinburgh
- **Prepare case studies of comparable developments** – Develop criteria for case studies and undertake desk-based research including telephone interviews where appropriate, draft case studies
- **Gather operational and visitor benchmarks** – Compile benchmarks from industry data, BOP project data, internet and telephone research, prepare data bank
- **Client review meeting** – Review findings and outputs and reconfirm plan for final reporting and dissemination

Stage 3 – Reporting

- **Build economic impact model** – Input and analyse data to build HM Treasury Green Book compliant economic impact model of RHSPT scheme
- **Develop mini concert hall programme** – Consult with SMMS and RHSPT to develop parameters for High, Medium and Low Impact concert hall programming scenarios. In addition, consult St Cecilia's Hall
- **Assess potential audience make-up** – Develop matrix for local/non-local audience segmentation and potential offsite spending

- **Assess potential accommodation and hire use** – Benchmark potential accommodation fee potential and capacity potential and develop matrix for High, Medium and Low Impact scenarios
- **Develop L/M/H model for visitor & operation spending** – Calculate High, Medium and Low Impact scenarios
- **Forecast social and cultural impacts** – Building on the impact framework and alignment with relevant strategies, define/quantify potential social and cultural impacts, and highlight how outreach and community benefits would be extended. With assistance from SMMS headteacher, identify other potential beneficiaries of the concert hall. Review comments in relation to the planning application and press and consult key partners
- **Draft report** – Compile Stage 1 and Stage 2 outputs, together with Stage 3 economic impact model and social and cultural impacts. Draft executive summary with key messages
- **Client review meeting** – Review draft report, key messages and presentation
- **Presentation to Trustees** – Present draft report to trustees following client feedback
- **Finalise report with feedback** – Finalise report in response to client and trustee feedback

List of Consultees

RHSPT trustees

William Gray Muir – Trustee of Edinburgh World Heritage Trust and Pencuik House Preservation Trust, Managing Director of Sundial Properties

Colin Liddell – Senior Partner of J. & H. Mitchell W.S, Chair of Pitlochry Festival Theatre, Trustee of the Dunard Fund

Carol Colburn Grigor CBE – Trustee of the Dunard Fund, Chairman of Board of Directors for Colburn School Los Angeles

Peter Thierfeldt – Trustee of the Dunard Fund. Director of Partnership Matters

Ray Entwistle – Chairman of Hampden & Co., former Chairman of the Scottish Civic Trust and the Fruitmarket Gallery

Richard Austin WS – Architectural Heritage Society of Scotland Council member

Stakeholders

Dr Kenneth Taylor – Headteacher of St. Mary's Music School

Pamela Young – Bursar at St. Mary's Music School

Jo Elliott – Director of St Mary's Music School Trust Ltd, Trustee of the Scottish Chamber Orchestra

Joan Gibson – Chief Executive & Artistic Director of the National Youth Orchestras of Scotland

Paul Baxter – Managing Director of Delphian Records, Director of St Mary's Music School Trust Ltd

Fiona Menzies – Faculty Head of Humanities at Biggar High School

Will Conway – Director of the Hebrides Ensemble, Head of Strings and Chamber Music at St Mary's Music School

Morag Campbell – Chief Executive of National Youth Choir of Scotland

Francis Cummings – Director of Music at Sistema Scotland

Leisa Thomas – Development Officer, Libraries, Museums and Galleries,

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Sarah Deters – Learning and Engagement Curator, Museums & Galleries,
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Appendix 2 – Strategic Fit

'Strategic fit' evaluates how well the Old Royal High proposal fits within key national and local policies and strategies.

Policy areas	RHSPT aims	Overview of strategic fit
Placemaking	<ul style="list-style-type: none"> – Conservation of the main building – Protection of the setting of the site 	<i>The old Royal High School project fits well with planning directives and conservation strategy. The sensitive design will preserve and enhance a key cultural asset of the city. It will revitalise and enhance the cultural and historical offer of Calton Hill for local people and visitors, rejuvenating an identified gap site</i>
Cultural	<ul style="list-style-type: none"> – A culturally suitable use 	<i>The old Royal High School project fits strongly with national and local cultural strategy. The City Council recommends investing in new cultural infrastructure and promotes the beneficial impact of music on individuals and the position of the city</i>
Social	<ul style="list-style-type: none"> – A substantially public use 	<i>The project will elevate the cultural offering of the Calton Hill area, providing accessible public spaces and enable St Mary's Music School to expand its partnership and outreach programme which will engage and inspire disadvantaged young people</i>
Economic	<ul style="list-style-type: none"> – An economically sustainable use 	<i>The old Royal High School project aligns with economic policy. It will generate direct economic benefits and helps deliver higher level directives to invest in skills and foster an innovative and creative economy</i>

The tables in this appendix list key policies and indicate our assessment of the Old Royal High's 'fit' with each. The following key is used:

- ✓✓ Two ticks indicate a strong fit with the strategy
- ✓ One tick indicates a fit with the strategy

Placemaking: Conservation of the main building and protection of the **setting** of the site

Local Policy	Fit
Capital Coalition Pledges (2012) <ul style="list-style-type: none"> - Pledge 17: Continue efforts to develop the city's gap sites and encourage regeneration - Pledge 40: Work with Edinburgh World Heritage Trust and other stakeholders to conserve the city's built heritage 	✓✓
Edinburgh 12 Initiative (2013) <ul style="list-style-type: none"> - The Royal High School is one of the 12 sites of this initiative to drive investment and invigorate strategic locations around the city 	✓✓
Strategic Development Plan for Edinburgh and South East Scotland (2013) <ul style="list-style-type: none"> - Aim: Conserve and enhance the natural and built environment 	✓✓
Edinburgh City Local Plan (2010) <ul style="list-style-type: none"> - Core Aim: Encouraging high quality, sustainable development which strengthens the city's economy and role as a capital city and enhances its economic competitiveness - Core Aim: Promoting the highest standards of architectural and urban design and encouraging innovation - Core Aim: Protecting the built and natural heritage of the city and having special regard for the impact of new development on the World Heritage Site 	✓✓
Princes Street Block 10 Development Brief (2008) <ul style="list-style-type: none"> - Identifies Block 10 as a 'strategic location' – includes Old Royal High School - Recognises the 'potential to deliver a cultural and visitor destination' and become 'a key connection' between areas of the city 	✓✓
National Policy	Fit
Scottish Historic Environment Policy (2011) <ul style="list-style-type: none"> - Realise the full potential of the historic environment as a resource – cultural, educational, economic and social – across every part of Scotland and for all the people - Make the best use of the historic environment to achieve their wider aims of economic and social regeneration - Identify the many aspects of our environment and protect and manage them in a sustainable way to secure their long-term survival and preserve their embodied energy 	✓✓
Creating Places (2013) <ul style="list-style-type: none"> - Puts placemaking on the national agenda, calling for ambitious design and sustainable placemaking - Outlines the value of good buildings to people and communities, as well as to cultural identity and the economy 	✓✓

<p>Scottish Planning Policy (2014)</p> <ul style="list-style-type: none"> - Sets out six qualities of successful places. They are: distinctive; safe and pleasant; welcoming; adaptable; resource efficient; and easy to move around and beyond - Stresses the importance of protecting historic environment, recognising its 'contribution to sense of place, cultural identity, social well-being, economic growth, civic participation and lifelong learning' 	✓✓
<p>Our place in time – The Historic Environment Strategy for Scotland (2014)</p> <ul style="list-style-type: none"> - Vision: 'Scotland's historic environment is understood and valued, cared for and protected, enjoyed and enhanced. It is at the heart of a flourishing and sustainable Scotland and will be passed on with pride to benefit future generations' - Champions the values and benefits of Scotland's historic environment – it 'create[s] a sense of place, identity and physical and social wellbeing, and benefits the economy, civic participation, tourism and lifelong learning' 	✓✓
<p>The Place Standard (2014)</p> <ul style="list-style-type: none"> - The Place Standard is a tool to assess the quality of places - Highlights that places have an impact on health, wellbeing and opportunity, stressing that 'Improving the quality of places can help to tackle inequalities' - Guidance points to successful places including high quality natural space, areas to play and relax, and public facilities and amenities. Opportunities for social interaction also play a key role in defining high quality places 	✓✓

Cultural: A culturally suitable use

Local Policy	Fit
<p>Thundering Hooves 2.0 (2015)</p> <ul style="list-style-type: none"> - Action Point 3.5: 'Promote new thinking around development and refurbishment of venues.' Specifically, 'The Festival Forum should consider supporting proposals for a range of new venues including a new Concert Hall' 	✓✓
<p>A Cultural Policy for the City of Edinburgh (1999)</p> <ul style="list-style-type: none"> - Recognises the 'significant impact' that the culture of the city has on the economy - Range of cultural objectives, including promoting youth music, increasing accessibility, and community integration - Cultural Objective: 'to encourage the highest standards of creativity and excellence in all aspects of cultural activities' - Cultural Objective: 'to preserve and interpret Edinburgh's heritage' 	✓✓
<p>City Cultural Venues Strategy (2009)</p> <ul style="list-style-type: none"> - The review draws strong links between standards of 'provision' at venues and 'the aspirations of the city to be 'world class'' - Concerns are raised over the quality of existing venues - Makes specific recommendations for the development of a new concert hall, recommending the Calton Hill site 	✓✓
<p>Common Chords: A Music Strategy for the City of Edinburgh (1999)</p> <ul style="list-style-type: none"> - Highlights the 'beneficial impact' of music 'on the lives of individuals, on tourism, jobs, and the position of the city as a desirable place to live' - Argues 'there is every incentive to consolidate an international reputation and the internal cultural economy' - Prioritises 'music making by young people', with a focus throughout on community, participatory, and accessible musical experiences - Recommendation A3.3 – that the council develop long term strategies for professional musicians working in schools - Recommendation A3.4 advocates for increased networking between musical organisations and the Council - Recommendation A3.7 calls for 'better facilities for large gatherings of pupils, such as the Saturday music school' - Recommendation B1.7 suggests use of music groups (esp. chamber ensembles) to enhance learning in the classroom 	✓✓
<p>Desire Lines Report (2015)</p> <ul style="list-style-type: none"> - Places arts and culture as 'fundamental to citizens' wellbeing' and 'central to the city's international reputation and its economic success' - Makes developing new venues and refurbishing existing ones a key strategic objective for the Council - Highlights gaps in the types of venues available, specifically music venues 	✓✓

<ul style="list-style-type: none"> - Desire Line 3 calls for greater partnership across the arts, enabling the sector to flourish year round - Desire Line 4: that everyone has access to world class arts and cultural provision 	
<p>Capital Coalition Pledges (2012)</p> <ul style="list-style-type: none"> - 'Pledge 31: Maintain our city's reputation as the cultural capital of the world by continuing to support and invest in our cultural infrastructure' 	✓✓
<p>Edinburgh 2020: The Edinburgh Tourism Strategy (2012)</p> <ul style="list-style-type: none"> - Supplementary aim of enhancing 'the city's image and reputation' to remain 'truly a world class city' in terms of tourism offering - Recognises the economic importance of Edinburgh's cultural offering to the tourism industry 	✓
National Policy	Fit
<p>Time to Shine: Scotland's Youth Arts Strategy (2013)</p> <ul style="list-style-type: none"> - Vision: 'Support all Scotland's children and young people to flourish and achieve in and through the arts and creativity' - Mission: 'To establish Scotland as an international leader for children and young people's arts and creativity' - Highlights that 'arts and creativity has huge benefits for individuals and society that cross many national agendas' 	✓✓
<p>Creative Scotland: Music Sector Review (2014)</p> <ul style="list-style-type: none"> - Celebrates the overall health of Scotland's music sector, and recognises its benefits to the country as a whole - Concerted and sustained support for music internationally is essential for health and growth and for impressing the attractiveness of Scotland as a cultural destination on the rest of the world - Recognises the success of current youth music programmes – including YMI (Youth Music Initiative), while advocating their expansion and increased need for sustainability and access 	✓✓

Social: A substantially public use

Local Policy	Fit
<p>Common Chords: A Music Strategy for the City of Edinburgh (1999)</p> <ul style="list-style-type: none"> - Highlights the intensely personal experience of music making, and it's capacity to tackle social problems such as exclusion - 'Making or appreciating music can transform an individual, draw together different sections of a community, or reinforce a group's cultural identity' 	✓
<p>Access to Sport & Culture (2009)</p> <ul style="list-style-type: none"> - To date, 687 organisations have signed the pledge to promote accessibility to cultural activities, through increased cooperation 	✓
National Policy	Fit
<p>Culture Delivers (2008)</p> <ul style="list-style-type: none"> - Outlines the ways in which cultural provision helps fulfil other Scottish government priorities including economy, education, health, inequality, crime, and the environment. Shows that cultural engagement delivers results across strategies. - Notes that 'individuals and groups who are identified as priorities [...] may also be those who currently are less likely to enjoy the many beneficial impacts of culture for their quality of life, recreation and well-being' 	✓✓
<p>Scotland's Creative Learning Plan (2013)</p> <ul style="list-style-type: none"> - Places creativity as essential to Scotland's future development - Identifies need to embed creativity in education, in line with the Curriculum for Excellence - 'The country as a whole stands to benefit significantly from the great wealth of creative talent that our people can bring to bear' 	✓✓
<p>Curriculum for Excellence (2010+)</p> <ul style="list-style-type: none"> - Centres on four capacities - to enable each child or young person to be a successful learner, a confident individual, a responsible citizen and an effective contributor - Strong focus on interdisciplinary learning, creativity in the classroom, and exploring beyond subject boundaries - Driven by Experiences and Outcomes in eight curriculum areas, including 'Expressive Arts' 	✓✓

Economic: An economically sustainable use

Local Policy	Fit
<p>Edinburgh's Economic Strategy: A Strategy for Jobs 2012 – 2017</p> <ul style="list-style-type: none"> - Our Vision: A confident, creative and inspiring capital city, powering growth and jobs for the city region and Scotland - Our Vision: ultimately, a city which puts the people of Edinburgh at the heart of its economic success - Priority outcome: The creative industries sector will thrive, following investment in innovative workspace for start-up - Priority outcome: The city's year-round programme of festivals will be used to champion the creative industries and provide a platform for their innovative products. 	✓✓
<p>Edinburgh 2020: The Edinburgh Tourism Strategy (2012)</p> <ul style="list-style-type: none"> - Primary Aim: To increase the value of tourism to the city and to its tourism industry: creating a thriving, profitable tourism industry and delivering high levels of economic, cultural and social benefit to Edinburgh and Scotland as a whole - Deems it 'essential' that the city continue to invest in existing products, maintaining and revitalising the assets of Edinburgh - Recognises the importance of building international links to elevate and retain prestige as a global tourism destination 	✓
National Policy	Fit
<p>Scotland's Economic Strategy (2015)</p> <ul style="list-style-type: none"> - Outlines the 'Government's central purpose' to 'create a more successful country, with opportunities for all of Scotland to flourish' - Places 'investment in the human capital' as central to the delivery of Scotland's Economic Strategy - Four priorities of Investment; Innovation; Inclusive Growth and Internalisation - Recognises the importance that Scotland 'build on [it's] strong reputation' as a cultural leader - Demands that Scotland think internationally, building links and partnerships for growth 	✓
<p>Europe 2020: Scottish National Reform Programme (2015)</p> <ul style="list-style-type: none"> - Scotland shares the European Commission's ambition of investing in education and skills 	✓
<p>Scottish Enterprise 2015 – 2018 Business Plan</p> <ul style="list-style-type: none"> - Four priorities of Internationalisation, Innovation, Investment, Inclusive Growth - Recognition of the importance of culture and the creative industries - Seeks to follow a collaborative approach, building cross-sector partnerships 	✓