

Edinburgh's Cultural Venues Impact 2013 - 14

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BiGGAR Economics

Midlothian Innovation Centre

Pentlandsfield

Roslin, Midlothian, EH25 9RE

0131 440 9032

info@biggareconomics.co.uk

www.biggareconomics.co.uk

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EXECUTIVE SUMMARY

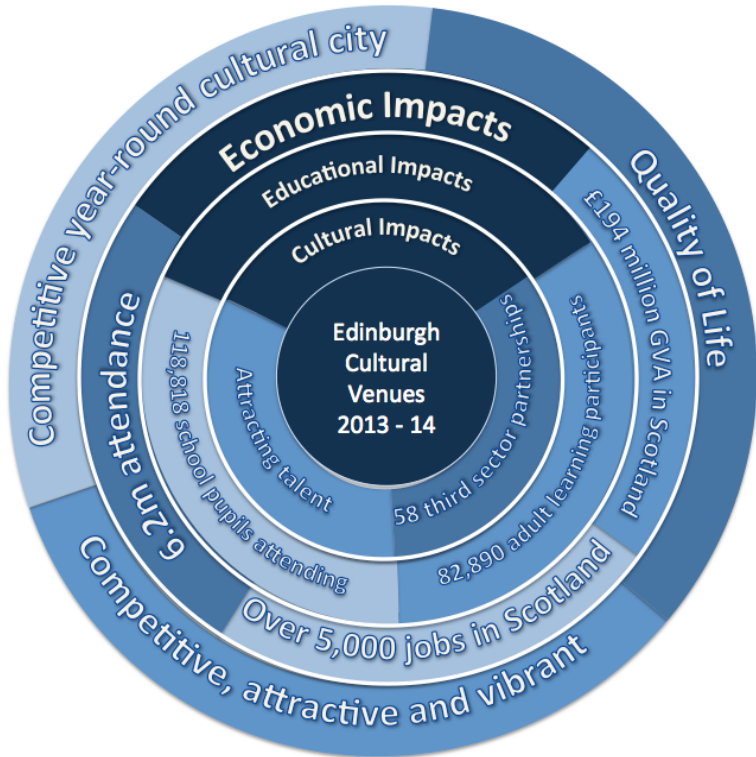
Edinburgh’s Cultural Venues make a very significant contribution to the Edinburgh and Scottish economies, supporting over 5,000 full time equivalent (FTE) jobs and £194 million Gross Value Added (GVA) in Scotland, of which over 3,200 FTE jobs and £156 million GVA is in the Edinburgh economy.

The venues are also fundamentally important to the ability of the Edinburgh Festivals to deliver their economic, educational and cultural impacts. The venues support, facilitate and engage with other cultural organisations and so the impact of Edinburgh’s Cultural Venues should not be considered in isolation from the impact of other cultural activity in Edinburgh.

Without Edinburgh’s Cultural Venues, much cultural activity in Edinburgh would be curtailed, as would a range of economic, educational and cultural benefits. And of course, without the cultural venues Edinburgh’s major Festivals would be seriously disadvantaged. The venues are fundamentally important to the ability of the Festivals to deliver their economic, educational and cultural impacts. This is because the physical built infrastructure and the organisations that own and manage Edinburgh’s Cultural Venues enable the city to create, host and tour work, and also provides the much needed platform which allows other cultural organisations to show their work, develop their own businesses, skills and expertise.

The wider benefits of Edinburgh Cultural Venues include enhancing quality of life and supporting the development of the year round tourism product, which together makes a more competitive, attractive and vibrant Edinburgh.

Edinburgh’s Cultural Venues Summary of Impacts



1 INTRODUCTION AND CONTEXT

BiGGAR Economics was commissioned by the Edinburgh Cultural Venues Group (ECVG), The Audience Business (now Culture Republic) and Scottish Enterprise to undertake a study to assess the economic, educational and cultural impacts of Edinburgh's Cultural Venues.

1.1 Background

This report summarises the impact of Edinburgh's leading Cultural Venues, including venues managed by 9 organisations, ranging from galleries and music venues to museums, theatres and cinemas:

- City of Edinburgh Council Museums and Galleries;
- Edinburgh Playhouse;
- Festival Theatre;
- Filmhouse;
- King's Theatre;
- National Museum of Scotland;
- Queen's Hall;
- Royal Lyceum Theatre;
- National Galleries Scotland;
- Traverse Theatre; and
- Usher Hall.

These venues are collectively referred to as Edinburgh's Cultural Venues in this report.

1.2 Report Contents

This report is structured as follows:

- the remainder of this section introduces the economic impact methodology and describes the role of Edinburgh's Cultural Venues in the wider cultural landscape;
- Section 2 presents the economic, educational and cultural impacts of Edinburgh's Cultural Venues gathered in the course of the study;
- Section 3 benchmarks the impacts of Edinburgh's Cultural Venues with those of similar groups in Newcastle and Liverpool;
- Appendix A defines the metrics used in this study;
- Appendix B provides a snapshot of illustrative examples from 2013-14 of the co-producers and partners that Edinburgh's Cultural Venues work with to deliver programmes;

- Appendix C gives a snapshot of illustrative examples from 2013-14 of community organisations that Edinburgh’s Cultural Venues work with;
- Appendix D gives a snapshot of illustrative examples from 2013-14 of the activities that Edinburgh’s Cultural Venues undertake to improve skills and knowledge in the cultural sector; and
- Appendix E provides a snapshot of illustrative examples from 2013-14 of the activities that Edinburgh’s Cultural Venues undertake to interest young people in culture and the arts.

1.3 Economic Impact Methodology

The methodology used to assess the economic impact of Edinburgh’s Cultural Venues has been guided by the methodology used previously by BiGGAR Economics and others to assess the impact of a wide range of projects, events, organisations and buildings including other cultural institutions.

The methodology has been informed by best practice guidance in economic impact assessment including Scottish Enterprise’s Additionality & Economic Impact Assessment Guidance Note (2008) and HM Treasury’s Green Book.

The benefits and impacts set out in this report are for 2013-14, from the beginning of April 2013 to the end of March 2014.

1.4 Context and Nature of Impacts

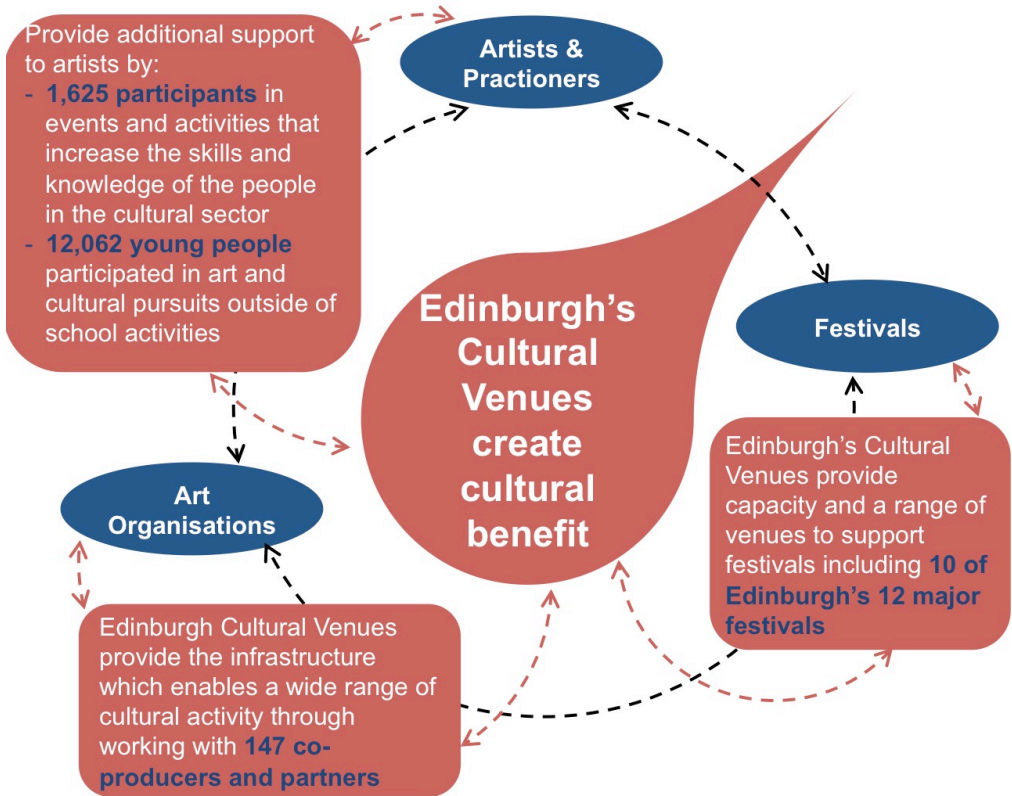
Edinburgh’s Cultural Venues contribute the jobs and economic output (measured in Gross Valued Added, GVA) and quality of life required for an attractive and sustainable place. This is through being both a key cultural asset and enabling the presence in Edinburgh and Scotland of other assets such as artists, art organisations and festivals.

Edinburgh’s Cultural Venues’ year round impact supports the ambition of the Edinburgh Tourism Strategy to reduce seasonality and grow the number of visitors to the destination over the winter months. One of the promotion themes of this strategy for the City’s competitive positioning is “*City of Culture, All Year, Every Year*”.

Edinburgh’s Cultural Venues contribute to the economy’s competitiveness as culture can create economic benefit by helping a community distinguish itself based on strong identities, cultures, arts and crafts, etc. and helps a community gain a competitive advantage as a “destination city” for cultural tourism.

The venues support, facilitate and engage with other cultural organisations and so the impact of Edinburgh’s Cultural Venues should not be considered in isolation from the impact of other cultural activity in Edinburgh. Figure 1-1 summarises Edinburgh’s Cultural Venues at the centre of the cultural landscape.

Figure 1-1: Edinburgh's Cultural Venues at the Centre of the Cultural Landscape



2 ACTIVITY AND IMPACTS

Edinburgh's Cultural Venues collectively deliver a wide range of benefits to the City, and to Scotland through creating, hosting and touring their own productions, and providing the physical infrastructure which allows wider cultural activity to happen through working with partners and other cultural organisations (see Appendix B which gives a snapshot of illustrative examples within 2013-14 of Edinburgh's Cultural Venues co-producers and partners for programme delivery).

These impacts range from economic impacts (i.e. jobs and GVA), educational and community benefits (i.e. through schools and adult learning activity), to much broader cultural benefits (i.e. talent development and attraction and partnership working with cultural organisations). In doing so Edinburgh's Cultural Venues also contribute towards a much wider agenda, that is, towards creating a sense of place, and positioning the city as a leading international year-round cultural destination.

The Scottish Government has sixteen National Outcomes that describe what the Government wants to achieve over ten years. The economic, educational and cultural impacts of Edinburgh's Cultural Venues support the aspirations of national and local strategy and policy. For example, they support jobs, which helps Scotland realise the National Outcome of *"we realise our full economic potential with more and better employment opportunities for our people"*. Moreover, the Scottish Government's Purpose is *"to focus the Government and public services on creating a more successful country, with opportunities for all of Scotland to flourish, through increasing sustainable economic growth"*.

The City of Edinburgh Council's Economic Strategy is entitled a *"Strategy for Jobs"*. One of the four high level outcomes supporting the vision of the Edinburgh Partnership is *"Edinburgh's economy delivers increased investment, jobs and opportunities for all."*

Edinburgh's Cultural Venues provide the physical infrastructure for culture, supporting the Edinburgh 2020 tourism strategy: *"The overall quality of the city's unique environment and heritage is the fundamental attraction that underlies the city's success in tourism...maintaining and improving the quality and authenticity of the physical fabric of the city and the management of the public realm may be seen as the single most important thing that the city must do for the future of its tourism industry."* The year round nature of the activity our venues are delivering also directly supports the ambition of the Edinburgh 2020 Tourism Strategy to create a thriving and sustainable sector through reducing seasonality.

This chapter presents metrics for some of these activities in order to get a sense of the magnitude of Edinburgh's Cultural Venues activities and estimates the impact of some of these activities on the economy in 2013-14. The definition of these metrics is given in Appendix A.

2.1 All Year Round Economic Impacts

Edinburgh's Cultural Venues quantitative economic impacts are derived from attracting audiences and their associated spend in the wider economy and from the spending of the venues all year round.

Edinburgh’s Cultural Venues support the economy by positioning the city as one of the world’s leading cultural destinations. This contributes to the attractiveness of the city as a destination in which to live, work, study, visit and invest.

The importance of this role is highlighted by The City of Edinburgh Council’s Economic Strategy, which states that “time and again we are told by investors that they are attracted to Edinburgh by its quality of life, culture, institutions, skills, and history”.

In addition, Edinburgh’s Cultural Venues contribute to the vision of ‘Edinburgh 2020: the Edinburgh Tourism Strategy’, in particular one of the strategy’s primary aims of enhancing the city’s image and reputation, strengthening “perceptions nationally and internationally of Edinburgh as an outstanding city – truly a world class city – in which to live, work, study and invest, as well as to visit”.

There are over six million visits to Edinburgh’s Cultural Venues in 2013-14. Edinburgh’s Cultural Venues hosted in 2013-14 almost 1,600 visual and performing arts, films, exhibitions and shows and over 6,100 programmed performances.

The venues hosted and supported a range of festivals in scale and in type in 2013-14 including supporting 10 of Edinburgh’s major Festivals¹, which contributed £240 million to Edinburgh’s economy in 2010. Festivals require venues and they also require an infrastructure of people and organisations to arrange the festivals. Without Edinburgh’s Cultural Venues, the city would not have the capacity or the range of venues required to host major Festivals. Therefore Edinburgh’s Cultural Venues play a key role in the delivery of this economic impact in addition to its own economic impact.

Table 2-1: Attendances, events and performances during 2013-14 to Edinburgh’s Cultural Venues

Metric	Value
Attendance/number of visits	6.2 million
No. of visual and performing arts, films, exhibitions and shows	1,561
No. of individual performances and screenings	6,175

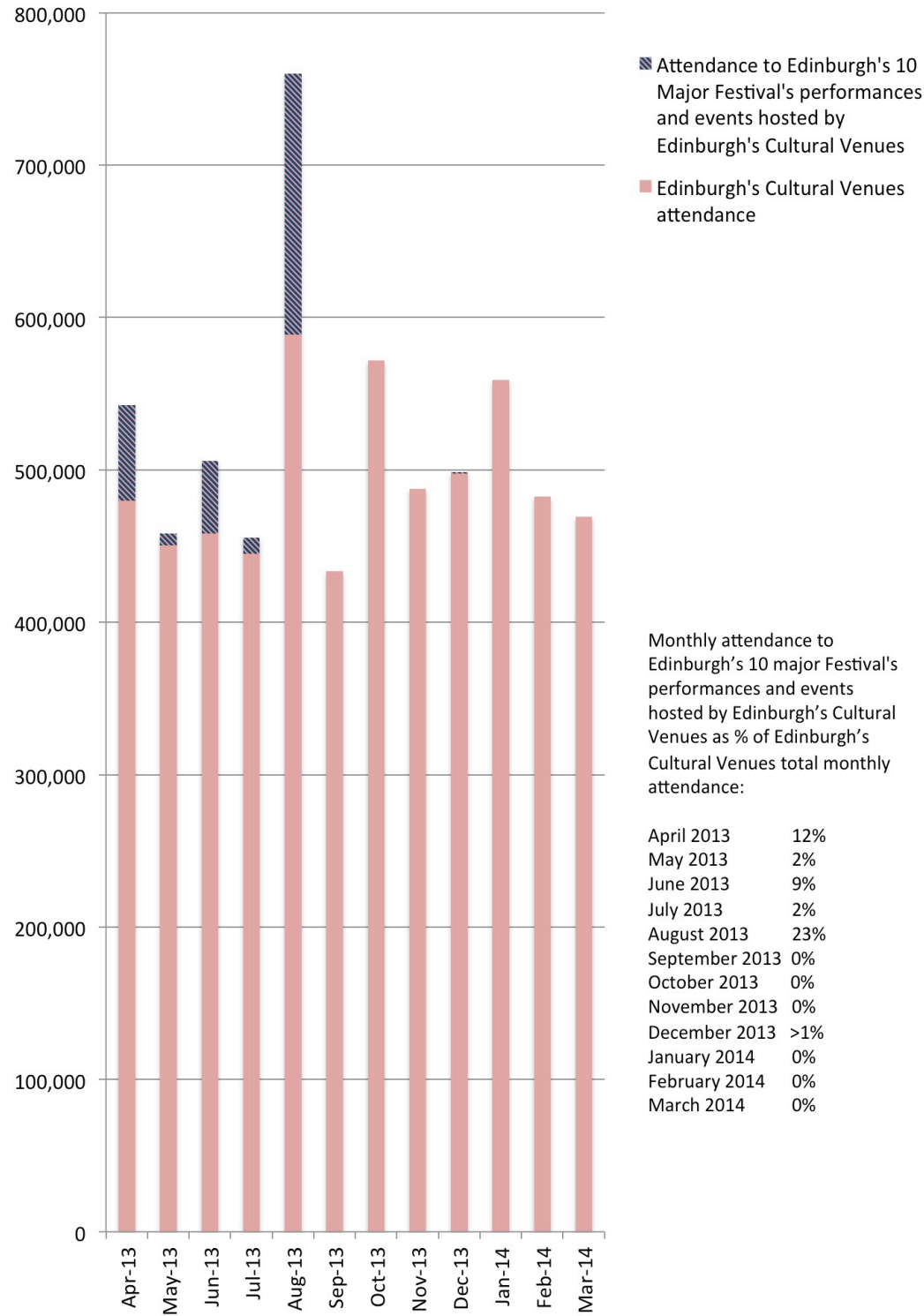
The presence of a diverse year-round cultural offering supports the aspirations of the Edinburgh Tourism Strategy² to increase the number of visitors during the winter period.

Figure 2.1 demonstrates that Edinburgh’s Cultural Venues are active during the whole year. The figure also demonstrates how Edinburgh’s Cultural Venues support Edinburgh’s 10 major Festivals, particularly during August, as some of the attendances at the Venues will be to see performances and events that are part of Edinburgh’s major Festivals.

¹ Edinburgh’s Cultural Venues are hosts to events that are part of the Film Festival, Art Festival, Festival Fringe, Jazz & Blues Festival, International Festival, Book Festival, Storytelling Festival, Edinburgh’s Hogmanay, Imagine Festival and Science Festival.

² Edinburgh 2020: The Edinburgh Tourism Strategy

Figure 2-1: Edinburgh's Cultural Venues, Monthly Attendance 2013-14



Visitor Spending in Wider Economy

There are three categories of visitors to Edinburgh's Cultural Venues. These are attendances to performances and events, visitors to conferences and visiting performers. They spend money in the wider economy, supporting businesses such as accommodation providers, restaurants and bars and retailers.

Spending related to attendances

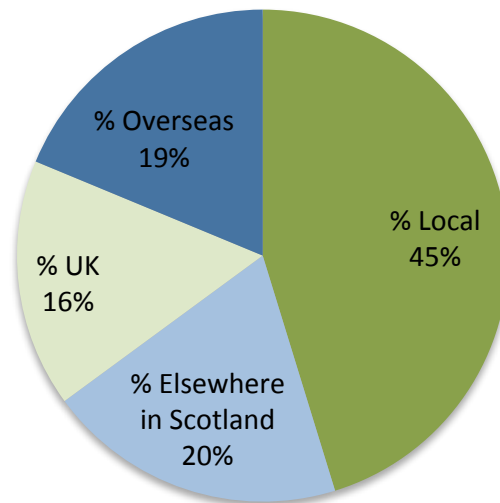
The spending related to attending a performance or event hosted by Edinburgh’s Cultural Venues is dependent on the residence of the attendee for two reasons. Firstly it affects additionality and secondly it affects the level of spend.

The following table gives the residence of attendee by venues that supplied data and the following figure gives the residence of attendees by percentage of attendance of Venues that supplied data.

Table 2-2: Residence of attendees by Venues that supplied data – by Venue

	% of visitors live				
	Locally (within 9 miles of Venue)	Elsewhere in Scotland	Elsewhere in UK	Overseas	Unknown
Festival and King's Theatres	64%	28%	6%	1%	1%
Edinburgh Playhouse	24%	65%	7%	1%	3%
Filmhouse	80%	14%	4%	2%	0%
National Galleries Scotland	24%	15%	26%	35%	0%
National Museum of Scotland	48%	8%	20%	23%	1%
Queen's Hall	67%	17%	4%	7%	5%
Royal Lyceum Theatre	72%	18%	3%	7%	0%
Traverse Theatre	70%	17%	7%	5%	1%
Usher Hall	61%	21%	4%	5%	9%

Figure 2-2: Residence of attendees by percentage of attendance



This spending also has an impact on the economy; however, the role that Edinburgh's Cultural Venues play is determined by whether the spending was "additional" or not. Additional visitor spending is spending that would not have occurred within Edinburgh or Scotland, if it was not for the presence of the Edinburgh Cultural Venues, an approach that is consistent with best practice in economic impact methodology.

This means that spending by Edinburgh residents is not included. For those attendees who reside elsewhere in Scotland their spend is additional to Edinburgh if they would have otherwise have stayed home or gone to work; however, their spend is not additional to Scotland. The spend of attendees who reside elsewhere in the UK or are from overseas has been included as additional to both Edinburgh and Scotland if they would have otherwise have stayed at home or gone to work.

The survey also asked for the average spend on food and drink outside of the venue, transport and accommodation separately. The largest component of the spend that was additional to Edinburgh was transport (48%) followed by food and Drink (33%) and accommodation (20%). For the spend that is additional to Scotland, the largest component of spend is accommodation (68%), followed by food (19%) and transport (14%). From this the total spend per attendance was calculated for each venue that undertook a survey as shown below and also the spend that was additional to Edinburgh and Scotland. For venues who were able to provide the data it is presented in Table 2-3 which summarises spending by attendance by venues and Table 2-4 summarises spending by attendance origin. Both tables include total spend and spending that was attributed as additional to the venues. This spending does not include spending at the venues (which is included in the direct impacts, below) and therefore this spend represents the spending in other businesses in the economy.

For venues excluding the National Museum of Scotland and the National Galleries of Scotland that had not provided details on their visitor spend the

average of the venues (excluding the National Museum of Scotland and the National Galleries of Scotland) was used.

National Museum of Scotland and National Galleries Scotland have a different attendance profile from the other cultural venues. This is in terms of both the size of the attendance to the venues and also a significantly larger proportion of attendances are from overseas which reflects the role of these venues as major visitor attractions. In addition, surveys of visitors to Edinburgh show that museums and galleries are an important factor when making the decision to visit and are also an important activity when visiting. To reflect these factors, a different methodology was used to assess the impact of the spending associated with attending these two venues. The methodology is in line with best practice in assessing economic impact of major visitor attractions. This approach was used in a previous study by BiGGAR Economics of the National Museums Scotland and its operations. Firstly the approach to spending was to use the whole trip spend which is sourced from official tourism statistics for the whole trip³ and secondly additionality was based on motivations for visiting Edinburgh and activities undertaken by visitors while on a trip in Edinburgh.

Table 2-3: Spending in other businesses in the economy per visitor by Venue that undertook visitor survey

	Total Spend	Spend additional to Edinburgh	Spend additional to Scotland
Filmhouse	£10.83	£2.31	£0.92
King's Theatre & Festival Theatre	£14.07	£4.78	£1.97
Queen's Hall	£14.28	£3.00	£1.20
Royal Lyceum Theatre	£13.43	£2.73	£0.92
Traverse Theatre	£14.76	£3.87	£2.15
Usher Hall	£13.94	£3.61	£1.31
Average of Above	£14.50	£3.71	£1.56

Table 2-4: Spending in other businesses in the economy per visitor by visitor origin

	Total Spend	Spend additional to Edinburgh	Spend additional to Scotland
Edinburgh businesses	£6.27	-	-
Businesses elsewhere in Scotland	£18.93	£10.21	-
Businesses elsewhere in UK	£67.49	£31.63	£31.63
Businesses Outside of UK	£55.12	-	-
Average	£14.50	£3.71	£1.56

³ VisitScotland, Tourism in Edinburgh 2011, Facts and Figures (Holiday Trips)

Performer Spending

The performers who work at the venues also have an effect on the economy through their spending. Edinburgh's Cultural Venues provided details as to the number of performers during the year and the length of time that these performers would stay. The estimated budget that a performer would have to spend during their stay in Edinburgh was also provided by Edinburgh's Cultural Venues. The total spending of the performers was estimated by multiplying the number of performers by the average budget for a stay in Edinburgh.

The performers who work at the venues also have an effect on the economy through their spending. The performers would not be in Edinburgh without the presence of the venues and therefore the spending of those who stayed overnight in Edinburgh was considered as additional.

Business Visitor Spending

National Museums Scotland in 2010 carried out an economic impact study of their whole operation. This study found through consultations with experts in the Edinburgh business tourism market that the key components of the National Museum of Scotland's offering to the business tourism market is the Grand Gallery which can seat banquets and awards dinners for up to 850 guests. This resulted in additional conferences being attracted to Edinburgh and therefore creates additional spend and impact. This additional spend and impact has been included in this report.

Additional Visitor Spending in the Wider Economy

Businesses in the wider economy benefit from the spending of visitors to Edinburgh's Cultural Venues. In 2013-14 an additional £129 million was spent in the Edinburgh economy by visitors (in addition to spending in the venues). In Scotland as a whole an additional £113 million was spent annually.

Table 2-5: Total additional spending by visitors to Edinburgh's Cultural Venues during 2013-14 (off site)

Metric	Value (Additional Spending)
Total Spend in Edinburgh	£129 million
Total Spend in Scotland	£113 million

2.1.1 Economic Impacts by GVA and Jobs

The economic impact has been measured in Gross Value Added (GVA) and in full time equivalent jobs (FTEs), defined as:

- GVA – the GVA is the additional value that an organisation or industry contributes to the economy. The most basic measurement for this is the value of the goods and services provided minus the cost of supplies; and
- FTEs – employment impacts measured in the equivalent number of full time positions supported by the economic activity. This is calculated based on the total number of hours worked per week, divided by the number of hours that one full time member of staff would work.

The economic impact of this additional spend in the economy was estimated by dividing the additional turnover by the GVA/turnover ratio and the

turnover/employee ratio for tourism and related sectors. The multipliers for these sectors were then applied to include the indirect benefits of this increased spend.

Table 2-6 shows that the overall economic impact associated with Edinburgh’s Cultural Venues was over 5,000 jobs (FTE) and £194 million GVA in Scotland as a whole, of which over 3,200 jobs (FTE) and £156 million GVA is in the Edinburgh economy.

Table 2-6: Economic Impact of Edinburgh Cultural Venues: GVA during 2013-14

Metric	Value
GVA – Edinburgh	£156 million
GVA – Scotland	£194 million
Jobs – Edinburgh	3,204
Jobs – Scotland	5,115

This monetary figure does not fully capture the full value of Edinburgh’s Cultural Venues contribution to the economy as it is a static figure and does not capture the dynamic role of Edinburgh’s Cultural Venues in the economy by providing the infrastructure for other cultural activity to develop and be delivered.

This dynamic role of supporting, facilitating and engaging other cultural organisations enables other cultural organisations to deliver impact. Therefore the impact of Edinburgh’s Cultural Venues should not be considered in isolation from the impact of other cultural activity in Edinburgh.

2.1.2 Economic Impacts by Source

The economic impacts shown in the previous table come from a variety of sources:

- direct activity – the direct economic impact of Edinburgh’s Cultural Venues is the GVA the organisation contributes through its income and the number of employees that they directly employ;
- staff spending – this is the result of staff spending their wages in the economy;
- supplier spending – this impact occurs through the purchase of goods and services; and
- visitor spending – benefits to the wider economy from spending of additional attendances, performers and visitors on business trips.

To demonstrate where these figures come from the economic impact figures have been broken down by source in Table 2-7. This shows, for example, that Edinburgh’s Cultural Venues directly employ over 1,000 full time equivalent people, with a direct economic impact of £55 million GVA in Edinburgh and Scotland. The table also shows how many jobs are stimulated in the Edinburgh and Scottish economies by Edinburgh’s Cultural Venues spending on staff wages, goods and services and the additional spending of visitors.

Table 2-7: Economic impact of Edinburgh's Cultural Venues: by source 2013-14

Jobs	Edinburgh	Scotland
Direct Activity	1,036	1,036
Staff Spending	107	372
Supplier Spending	85	310
Visitor Spending	1,956	3,397
Total	3,204	5,115
GVA (£)	Edinburgh	Scotland
Direct Activity	£55 million	£55 million
Staff Spending	£5 million	£18 million
Supplier Spending	£4 million	£14 million
Visitor Spending	£93 million	£107 million
Total	£157 million	£194 million

2.1.3 Value for Money

Collectively, Edinburgh City Council, Scottish Government and Creative Scotland spent £42 million supporting the activity of Edinburgh's Cultural Venues, which generated an economic impact of £194 million. So, for every £1 invested by these three bodies, a total £4.62 was generated for the Scottish economy.

Table 2-8: Value for Money 2013-14

Impact for each £1 invested by Edinburgh City Council, Scottish Government and Creative Scotland	
Value for Money – Scotland	£4.62

2.2 Cultural Impacts

Participation in cultural activities results in a range of impacts on personal and community development. For example, The Oxfam Humankind Index assesses Scotland's prosperity beyond Gross Domestic Product and aims to measure what really matters to people. To develop the Index, a consultation was undertaken resulting in sixteen factors that described what people in Scotland believe are necessary to live well in their communities. One of these is access to arts, hobbies and leisure.

Edinburgh's Cultural Venues created impact on personal and community development through hosting almost 1,600 visual and performing arts, films, exhibitions and shows and over 6,100 programmed performances in 2013-14.

As well as hosting events, Edinburgh's Cultural Venues created impact on personal and community development through delivering over 80,000 adult attendances to a learning and participation activity delivered by Edinburgh's Cultural Venues in 2013-14. In this time period, Edinburgh's Cultural Venues also had 58 partnerships to support activities in the community.

Personal and community development is also created through contributing to the education of school children. The number of schoolchildren attendances (school

groups going to individual performances and participation in school activities carried out by Edinburgh's Cultural Venues) was almost 119,000 for the year. The total number of school children attendances will be higher than this since not all attendance by school groups to individual performances is recorded and there will be schoolchildren who attend performances and screenings outside school activities.

Table 2-9: Personal and community development related activity during 2013-14

Metric	Value
No. of attendances to adult learning and participation activities	82,890
No. of partnerships with community	58
No. of attendances to school activities carried out by Edinburgh's Cultural Venues	118,818

Edinburgh's Cultural Venues play a key role in the attraction and development of cultural talent. They are an outlet for artists and practitioners to showcase their work, provide a platform that enables other artistic and cultural organisations to thrive, and they enable emerging talent to expand their knowledge and skills through attendance and participation in activities.

This is demonstrated by the number of participants in activities that are focused on increasing the skills and knowledge of people working in the cultural sector, which in 2013-14 was over 1,600. During the year there was a total attendance of over 12,000 in activities designed to interest people in the sector (such as work experience placements and activities with young people outside of school). Activities to assist new artists deliver both types of benefits as they increase participants' skills and knowledge and they keep them interested in a career in the cultural sector.

Edinburgh's Cultural Venues also had almost 150 co-producers and partners for programme delivery in 2013-14.

Table 2-10: Knowledge exchange and human capital specific activities during 2013-14

Metric	Value
No. of engagements with people to enhance skills and knowledge	1,656
No. of engagements with people to interest them in the cultural sector	12,062
No. of co-producers and partners for programme delivery	147

The importance of these personal and community impacts and professional development and talent attraction is also reflected in economic development strategies. The City of Edinburgh Council's Economic Strategy states that its vision is for "a city whose quality of life and commitment to sustainability draws talent and investment from around the world."

3 BENCHMARKING

The headline figures for the economic impact of Edinburgh's Cultural Venues are impressive, with over 5,000 jobs being supported across Scotland and over £190 million GVA being contributed to Scotland's economy annually.

To give context to these figures we compare the impacts of Edinburgh's Cultural Venues with similar groups of venues in Newcastle and Liverpool.

Two studies provide useful comparisons for the impacts described in Section 2:

- Economic Impact of the Liverpool Arts, Regeneration Consortium (LARC), Revised Final Report, September 2011⁴; and
- Newcastle Gateshead Cultural Venues (NGCV) fifth annual Economic Impact Assessment, 2012-13⁵.

The table below shows the venues included in each of the comparator cities. The studies from Newcastle and Liverpool include organisations as well as venues. Edinburgh's Cultural Venues include more venues than these studies and the organisations included have a diverse range of roles in Scotland's cultural sector.

⁴ <http://www.larc.uk.com/wp-content/uploads/2011/10/LARC-Economic-Impact-Final-Report.pdf>

⁵ <http://ngcv.tv/impact>

Table 3-1: Comparator studies: venues & organisations included

Edinburgh	Newcastle	Liverpool
Edinburgh Museum's and Galleries (13 museums and arts venues)	Baltic Centre for Contemporary Art (visual arts)	The Bluecoat (multi-art form arts centre)
Edinburgh Playhouse (theatre)	Centre for Life (science centre)	Liverpool Biennial (art commissioning and festival organisation)
Festival Theatre (theatre)	Dance City (agency for North East)	Liverpool Everyman Theatre (theatre)
Filmhouse (cinema)	Live Theatre (theatre)	Playhouse Theatre (theatre)
King's Theatre (theatre)	Northern Stage (theatre)	Foundation for Art and Creative Technologies (FACT) (arts venue)
Royal Lyceum Theatre (theatre)	Sage Gateshead (music performance and learning)	Royal Liverpool Philharmonic (orchestra, choir, contemporary music group ensemble)
National Museum of Scotland (museum and arts venue)	Seven Stories (centre for children's literature)	Tate Liverpool (visual arts)
Queen's Hall (music performance)	Theatre Royal (theatre)	Unity Theatre (theatre)
Scottish National Gallery (visual arts)	Tyne & Wear Archives & Museums (12 sites)	
Scottish National Gallery of Modern Art (visual arts)	Tyneside Cinema (cinema)	
Scottish National Portrait Gallery (visual arts)		
Traverse Theatre (theatre)		
Usher Hall (music performance)		

Table 3.2 below summarises the findings of each of the economic impact studies. While not a straightforward comparison because of the types of venues included, it does show that Edinburgh's Cultural Venues compare strongly to those of Newcastle and Liverpool. The comparison gives a flavour of the significance of Edinburgh's Cultural Venues.

Table 3-2: Comparator studies: economic impacts

	GVA (city)	GVA (regional)	FTE Jobs (city*)	FTE Jobs (regional**)
Edinburgh	£156m	£194m	3,204	5,115
Newcastle	£53m	£78m	1,460	2,020
Liverpool	£26m	£35m	868	1,179

* *Edinburgh City; Newcastle Gateshead; Liverpool City* ** *Scotland; North East Region; North West England*

Value for money calculations for each study are not easily comparable, because the level of funding and split between national and local funding bodies varies. The following are quoted as value for money measures for each region:

- For every £1 spent by Edinburgh City Council, Scottish Government and Creative Scotland, Edinburgh's Cultural Venues generates £4.62 for the Scottish economy;

- For every £1 of grant/public subsidy invested in Newcastle Gateshead Cultural Venues, an estimated £3.63 of GVA is generated in the North East region;
- For every £1 of public money invested, the Liverpool Arts Regeneration Consortium venues an estimated £2.35 of GVA is generated in the North West region.

4 APPENDIX A – DEFINITION OF METRICS

Attendance figures at the venue

This gives total attendance figures at the venue including attendance to Festivals Edinburgh performances.

Number of events (i.e. productions/films/exhibitions/gigs/shows) hosted by the venue

This gives the number of productions/films/exhibitions/gigs/shows hosted by the venue. Events for the National Museum of Scotland also include events such as Late Night events and curator talks and exclude tours.

Number of individual performances/screenings

This gives the number of times the above events are performed or screened.

Attendance figures to learning and participation activities

This gives the total attendance figures attending learning and participation events such as talks and courses.

Number of formal and informal partnerships in support of the community such as with community services, charities, community groups etc.

This gives the number of partnerships with the community by the venues. Examples of the organisations engaged with are listed in Appendix C – Third Sector and Organisations Working in the Community, which gives a snapshot of illustrative examples within 2013-14.

Number of schoolchildren engaged

This includes the number of school children in school groups attending individual performances and screenings and school engagement activities delivered by venues.

Number of jobs Edinburgh and Scotland

This includes all the additional jobs supported in the economy by Edinburgh's Cultural Venues.

Gross Value Added to the economy – Edinburgh and Scotland

Gross Value Added (GVA) measures the contribution to the economy of each individual producer, organisation, industry or sector in the United Kingdom.

Total additional spending by visitors to Edinburgh's Cultural Venues (off site) – Edinburgh and Scotland

This measure totals up the spending of visitors to Edinburgh's Cultural Venues in Edinburgh and Scotland excluding the amount spent at the venue. Visitors include those who attend performances and events, visitors to conferences and events and visiting performers. This measures the additional turnover gained by businesses in the wider economy from visitors to Edinburgh's Cultural Venues.

Value for money – to Edinburgh City Council, Scottish Government and Creative Scotland

This compares the GVA in Scotland in 2013-14 contributed by Edinburgh's Cultural Venues to the amount invested by Edinburgh City Council, Scottish Government and Creative Scotland in Edinburgh's Cultural Venues in 2013-14.

Number of participants in activities that increase the skills and knowledge of people in the cultural sector

These range from lending expertise and knowledge to other organisations delivering cultural activity in the sector, workshops to improve specific skills and continuing professional development opportunities to teachers. Examples of these activities are listed in Appendix D – Skills and Knowledge, which gives a snapshot of illustrative examples within 2013-14.

Number of formal and informal partnerships in support of the cultural sector

This gives the number of co-producers and partners for programme delivery. Examples of the organisations engaged with are listed in Appendix B – Co-Producers and Partners for Programme Delivery, which gives a snapshot of illustrative examples within 2013-14.

Number of engagements with young individuals to interest them in the cultural sector

This includes the number of further and higher education students on work experience and the number of participants in activities that interest young people in the arts outside of school activities. Examples of these activities are listed in Appendix E – Young People and the Arts, which gives a snapshot of illustrative examples within 2013-14.

5 APPENDIX B – CO-PRODUCERS AND PARTNERS FOR PROGRAMME DELIVERY

Edinburgh’s Cultural Venues work with a wide range of organisations that deliver cultural activity through working with co-producers and partners for programme delivery. A snapshot of illustrative examples from 2013-14 is shown below.

<p>Africa in Motion: Scotland African Film Festival</p> <p>Beyond Borders Scotland</p> <p>Big Night Out</p> <p>British Animation Awards 2014</p> <p>British Association of Concert Halls</p> <p>Citizens Theatre</p> <p>CLAW, The Centre for Literature and Writing</p> <p>Culture Juice (Cultural Quarter venues)</p> <p>Dance Consortium</p> <p>DANCE:FILM</p> <p>Dance Base</p> <p>Datum Point Productions</p> <p>Dead by Dawn, Scotland’s International Horror Film Festival</p> <p>Discovery Film Festival</p> <p>Edinburgh Festival Fringe</p> <p>Edinburgh International Television Festival</p> <p>Edinburgh Jazz & Blues Festival</p> <p>EDINDOCS</p> <p>Europa Cinemas</p> <p>European Parliament LUX Film Prize</p> <p>Federation of Scottish Theatre</p> <p>French Film Festival UK</p> <p>Game City</p> <p>Glasgow Film Festival</p> <p>Imaginate</p> <p>Impact Arts</p> <p>London International Animation Festival</p> <p>Luminate</p> <p>Lung Ha’s Theatre Company</p> <p>MacRobert Arts Centre</p> <p>manipulate (Puppet Animation Scotland)</p> <p>Music Beyond Mainstream</p> <p>National Theatre of Scotland</p> <p>New Town Concerts Society</p> <p>Nordic Film Festival</p> <p>North Edinburgh Arts</p>	<p>Northern Ballet</p> <p>Playwrights’ Studio Scotland</p> <p>Previously...Scotland’s History Festival</p> <p>Rambert</p> <p>Random House</p> <p>Red Note Ensemble</p> <p>Rhubaba Gallery and Studios</p> <p>Royal Conservatoire of Scotland</p> <p>Royal National Theatre</p> <p>Scotland Loves Animation</p> <p>Scottish Chamber Orchestra</p> <p>Scottish Jazz Federation</p> <p>Scottish Music Centre</p> <p>Scottish Opera</p> <p>Scottish Society of Playwrights</p> <p>Scottish Youth Theatre</p> <p>Scribble -Young Writers' Group</p> <p>Stellar Quines</p> <p>Strangetown Youth Theatre</p> <p>Summerhall</p> <p>Take One Action Film Festival</p> <p>The Everyman Theatre</p> <p>The Finnish Film Foundation</p> <p>The Japan Foundation</p> <p>The Plug Hole, s i n k music</p> <p>The Scots Fiddle Festival</p> <p>The University of Edinburgh</p> <p>The Village Pub Theatre</p> <p>Thrillseekers Adventure Film Festival</p> <p>Touring Consortium Theatre Company</p> <p>TradFest</p> <p>Traditional Music Forum</p> <p>Visible Fictions Theatre Company</p> <p>Wales Millennium Centre</p> <p>Wee Stories Theatre Company</p> <p>WHALE Arts</p> <p>Women in Theatre Scotland</p>
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6 APPENDIX C – THIRD SECTOR AND ORGANISATIONS WORKING IN THE COMMUNITY

Edinburgh’s Cultural Venues work with a wide range of organisations that work in the community. A snapshot of illustrative examples from 2013-14 is shown below.

Acting for Others	Project Scotland
Age Scotland	Relationships Scotland
Alzheimer Scotland	Rotary Club of Braids
Awards for All – Lottery	Scottish Council for Voluntary Organisations
Barnardo’s	Scottish Refugee Council
Big Night Out	Scottish Youth Theatre
British Heart Foundation	Screen Education Edinburgh
ChildLine	Sikh Sanjog
Children’s Hospice Association Scotland	The City of Edinburgh Council
Choose Life	The Edinburgh Dog and Cat Home
Comic Relief	The Edinburgh Light Orchestra
Creative Electric	The Edinburgh UNESCO City of Literature Trust
Drake Music Scotland	The National Autistic Society
Dyslexia Scotland	The Prince’s Foundation for Children and the Arts
Edinburgh Napier University	The Rock Trust
Edinburgh Southside Heritage Group	The Sick Kids Friends Foundation
Fairbridge (Prince’s Trust)	University of Huddersfield
Families Outside	University of the Third Age
Gate 55	Venchie Children and Young People’s Project
Harmeny Education Trust	Volunteer Centre Edinburgh
Holocaust Memorial Day Trust	Waverley Care
Humanist Society Scotland	Willow Services – a trauma informed service working within the criminal justice system.
Luminate	World Cancer
Macmillan	WHALE Arts
Marie Curie	
Muirhouse Youth Development Group	
National Kidney Association	
Philippines Appeal	

7 APPENDIX D – SKILLS AND KNOWLEDGE

Edinburgh's Cultural Venues undertake a range of activities to improve the skills and knowledge of people in the cultural sector and the cultural sector as a whole.

The hosting of performances in Edinburgh provides artists and practitioners with opportunities to learn from each other and generate new ideas. In particular, some of the staff of many of the cultural venues are aspiring artists, ranging from students of films to actors and writers and workers in other areas of the cultural sector. They benefit from working at the venue by seeing performances at a reduced cost or free of charge.

Edinburgh's Cultural Venues also undertake specific activities that enable artists and practitioners to increase their skills and knowledge. A snapshot of illustrative examples from 2013-14 is provided below:

- The Festival and King's Theatres have an associate company called Wee Stories, which makes theatre that can be enjoyed by a diverse audience, enabling the young and old to have a shared experience. Diversity is also a focus in terms of geography as Wee Stories tours range from village halls to large theatres. They also provide continuing professional development training sessions for teachers in dance, drama and puppetry;
- Filmhouse acts as the film advisors for a number of different cultural venues and regularly works with other cultural venues on programming, such as seasons of films linked to exhibitions at the National Museum of Scotland;
- The Royal Lyceum Theatre provides work and professional challenge for the directors, designers and performers who create Lyceum productions. They also host a range of associate artists, technical apprentices and recent graduates; supporting emerging and mid-career practitioners to develop their skills and experience within one of Scotland's major producing theatres.
- National Galleries Scotland frequently collaborates with other organisations on research projects. Staff act as external advisers on scholarly projects. Almost every staff member belongs and contributes to professional organisations, such as Print Room Curators and Scottish Art History Association;
- National Museum of Scotland staff work in partnership with local communities and heritage organisations. These included advice visits, specialist review work, talk and lectures to local societies, facilitation of loans out as well as direct contact through Community Engagement Projects;
- Queen's Hall hosts workshops by the Scots Fiddle Festival;
- Traverse Theatre improves skills and knowledge of writers and artists by holding an open policy to submissions resulting in reading and providing feedback on over 300 submissions a year; and
- Usher Hall has hosted a masterclass with Scottish pianist and international classical music star Malcolm Martineau for three emerging Scottish musicians who contribute regularly to the delivery of their education programmes.

8 APPENDIX E – YOUNG PEOPLE AND THE ARTS

Edinburgh's Cultural Venues undertake a range of activities to interest young people in culture and the arts.

The hosting of performances in Edinburgh provides young people with opportunities to participate in cultural activities by attending performances and also by participating in school related activities.

Edinburgh's Cultural Venues support people considering the creative sector as a career from direct career advice including career talks in schools to giving young people and children the chance to engage in cultural activities outside of school time. These range from workshops for activities from animation to music and enhancing the experience of attending a performance by providing backstage tours and post and pre show talks and discussions.

Edinburgh's Cultural Venues maintain young peoples' interest in a career in the cultural sector by providing the space for new artists to show their work and develop their career. This activity also improves the skills and knowledge of artists and practitioners. A snapshot of illustrative examples from 2013-14 is provided below:

- The Festival and King's Theatres work with students in Higher or advanced Higher English at the Royal High school in Edinburgh to develop their critical writing skills;
- Filmhouse hosts shows from Telford College, Stevenson College, Edinburgh College of Art and Queen Margaret University. It also hosts special free events that showcase the work of local filmmakers and facilitated learning to be shared with a wider audience;
- Lyceum Youth Theatre, one of Scotland's biggest youth theatre companies draws participants from across Scotland and produces high quality contemporary theatre, by young people.
- National Galleries Scotland has an annual art competition, the Tesco Bank Art Competition for Schools. In 2013 there were 11,222 entries from schools in all 32 council areas;
- National Museum of Scotland has a wide range of educational workshops for school pupils including in Fashion Photography;
- Queen's Hall is developing its relationship with Edinburgh Napier University including undergraduate and postgraduate mentoring and teaching;
- Usher Hall has an Emerging Artists series in collaboration with Live Music Now which is a scheme to bring the inspiration of live music to those who have limited access to it and to support the professional development of musicians at the outset of their careers; and
- Traverse Theatre exists to support writers and artists as encompassed in its name "Scotland's New Writing Theatre". It has launched the careers of many of Scotland's best known writers and provides a wide range of support to arts and practitioners from a Young Writers Group to providing workshops, events and development and performance opportunities for emerging directors.